

MATERIAL, MEMORY, METAPHOR -
CONVERGENCES OF SIGNIFICANCE
IN THE CERAMIC VESSEL

JUNE RABY

A thesis submitted
in partial fulfilment
of the requirements
of the University for
the Creative Arts in
collaboration with the
University of Brighton
for the degree of
Doctor of Philosophy

March 2015

IMAGE UNAVAILABLE

Fig 00 Chinese reliquary jar, The Ashmolean Museum of Art and Archaeology, Oxford

Abstract

An enquiry into the significance of the ceramic vessel has led to an investigation of its historical and contemporary social purposes. Daily use of this object to hold substances essential to life connects it materially to the land and to the human body. This connectivity has created tradition and led to ritual expression in many parts of the world. The research analyses the manner in which individuals and societies have imbued these vessels with memory: aiding memory, obscuring it, telling stories, connecting people, embellishing tales and creating myths.

The work explores the manner in which we learn and develop meaning and ideas through making and through function. Cultural icons are initiated, promoted and achieved through physical engagement with matter, iterations of development, and through contemplation and exploration. Authoritative archaeological evidence indicates the powerful, individual, yet global connectivity of ceramics as a traditional and expansive technology and art form. The research integrates several methodologies including ethnography, phenomenology and experiential learning while archival research and personal experience make 'common sense' of making practices.

Exploration of the ceramic vessel and the history of human relationships to it are further enhanced through case studies of the contemporary makers Gordon Baldwin, Elspeth Owen, Susan Disley and Julian Stair. The research investigates the related and divergent experiences and thoughts of these practitioners, discovering their inspirations and cultural and individual purposes.

My own practice integrates traditional academic research and thought with skill-based material creativity to construct a narrative containing archival research and object making. Combined, these elements produce a cohesive material and textual body of work, positioning the relationship of memory and metaphor through the vessel into a contemporary and personal context.

The work tells the story of lived experience and of learning, of belonging in landscape, of relationship with other's lives, past and present with my own. The ceramic vessel acts not only as a holder of things, of substances, but as a connector in this life (and in a funerary context in the next), specifically as a holder of memory. It aligns the mundane with the sublime, universal functionality with individual expression and creativity.

Acknowledgements

My thanks go to my Supervisors: Professor Simon Olding for his thoughtful questioning and to Professor Magdalene Odundo for her aesthetic sensibility. Appreciation also goes to Mary O'Hagan, Sian Jones and Elizabeth Baxter in the Research Office for their consistently generous and efficient support.

Additional thanks go to Susanne Ellingham and Catherine Hutson for giving their time to proof read the work, and to my daughter Ilona for her perceptive and creative attention to the artwork and thoughtfully discussing ideas and their execution.

Table of Contents	Page
Abstract	3
Acknowledgements	4
Contents	5
Author's declaration	6
Introduction	7
Chapter 1: Literature Review and Methodology	14
1.a Literature and Methodology - Overview	15
1.b Literature and Methodology in chapter 2: <i>Material Memory, Metaphor</i>	31
1.I Material	31
1.II Memory	33
1.III Metaphor	36
1.c <i>Contemporary Ceramic Artists and Their Work</i>	38
1.d Literature and Methodology in chapter 4 <i>Personal Perspectives on Practice</i>	45
Chapter 2: Material Memory and Metaphor	51
2.a Material	51
2.b Memory	61
2.c Metaphor	72
Chapter 3: Contemporary Ceramic Artists and their Work	80
3.a Gordon Baldwin	89
3.b Elspeth Owen	102
3.c Susan Disley	111
3.d Julian Stair	122
Chapter 4: Holders of Memory – Personal Research	137
4.a <i>Memory Holders</i>	142
4.b <i>Votive</i>	144
4.c <i>Fault Lines and Suspended Landscape</i>	151
Conclusion	167
Glossary	179
Image References	180
Text References	186
Bibliography	196
Appendix 1 <i>Enticing New Growth</i> (publication)	204
Appendix 2 Correspondence	213
Appendix 3 Case Studies - further information	217
Appendix 4 Holders of Memory made manifest	223

Declaration

I declare that the research contained in this thesis, unless otherwise formally indicated within the text, is the original work of the author. The thesis has not been previously submitted to this or any other university for a degree, and does not incorporate any material already submitted for a degree.

June Raby, 2015

Introduction

As humans shaped soil, so it likely shaped them and their world. Thus the material world impacts on the social world in a real way, not just because of its ability to act as a carrier of ideas and concepts, but also because its very materiality exerts a force that in human hands becomes a social force.

(Boivin, 2010:6)



Fig 0.1 Mixing clay in preparation for making pots, India

Other than the ability to make fire, transforming clay into ceramic appears to be one of the first major technological developments - a 'Ceramic Age' (around 28,000 BCE), which heralded profound changes in human advancement:

Pot-making is perhaps the earliest conscious utilization by man of a chemical change...the essence of the potter's craft is that she can mould a piece of clay into any shape she desires and then give that shape permanence in firing (Fagan, 2004:37).

Ceramic technology enabled new thinking, the creation of votive and decorative artefacts, vessels for cooking food and the storage of goods. These vessels helped to protect things from attack and decomposition and enabled the transportation and safekeeping of water. This development provided the impetus for advancement long before the development of metals - itself enabled through ceramic firing technology (Herbert, 1993). The unique properties of clay allowed humans to form this substance - by hand - into a variety of objects and containers - into homes as well as vessels. Decoration was often present - sgraffitoed (glossary p.180), or pressed into the surface.



Fig.0.2 Soul home with pig sty, China, Han Dynasty, courtesy of the Oriental Museum, University of Durham

Clay and ceramics, along with other materials and their making, have underpinned linguistic expression and cognitive development. In exploring the phenomenon of the ceramic vessel through relevant literature as well as related disciplines and methodologies, its relationship to identity and culture, its obscured yet potent global significance can be demonstrated.

By discussing these phenomena directly with artists who use clay and hand-build vessels, the material and kinaesthetic impact on contemporary art and experience will be explored. In adding an analysis of my own ceramic practice, further exploration is undertaken concerning the manner in which felt experience pervades making and ignites potential for understanding the relatedness of things - of land to people, of person to self, and to each other globally: what we find and recognise in the making process.

The first transformation of clay into a hard ceramic material through fire is part of the history of civilisation. It evidences our motor and cognitive development through many centuries, holding our memories of cultural development and practical purpose in many disparate environments.

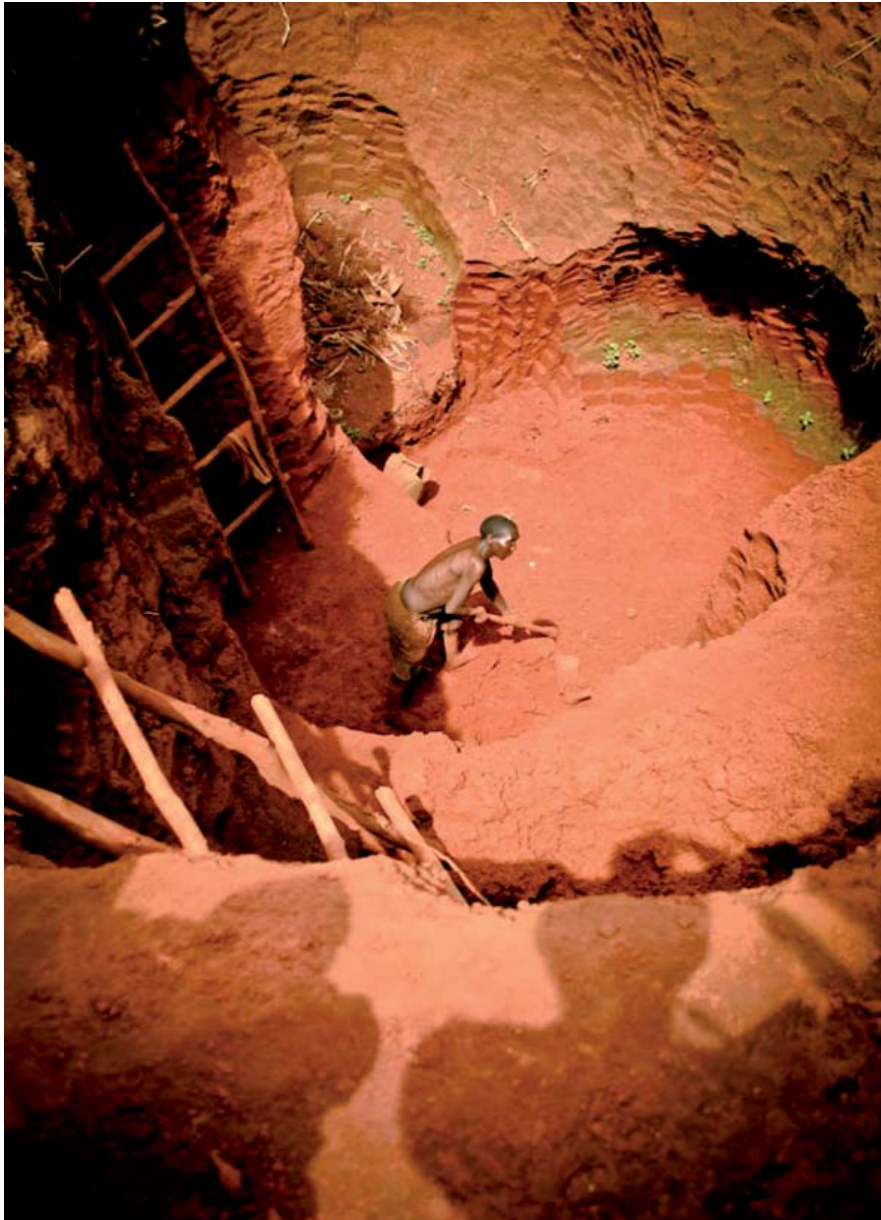


Fig 0.3 Excavating clay for brickmaking and pottery
image by BC architects and studies

The pervasive presence of this matter in quotidian experience inevitably leaves an imprint, a memory from early childhood, which is passed on through generations in the form of play and of objects obtained through inheritance, gifts and commerce. The ceramic vessel has become a constant through its abiding holding function. This relationship is underscored through extensive finds in archaeological excavation sites, places of ritual and work as well as of homes and tombs. Vessels have a particular power to symbolise a relationship with past, present and future - in separation, transition and integration (Van Gennep, 1960) and in metaphor (Jung, 1996; Lakoff and Johnson, 1980).

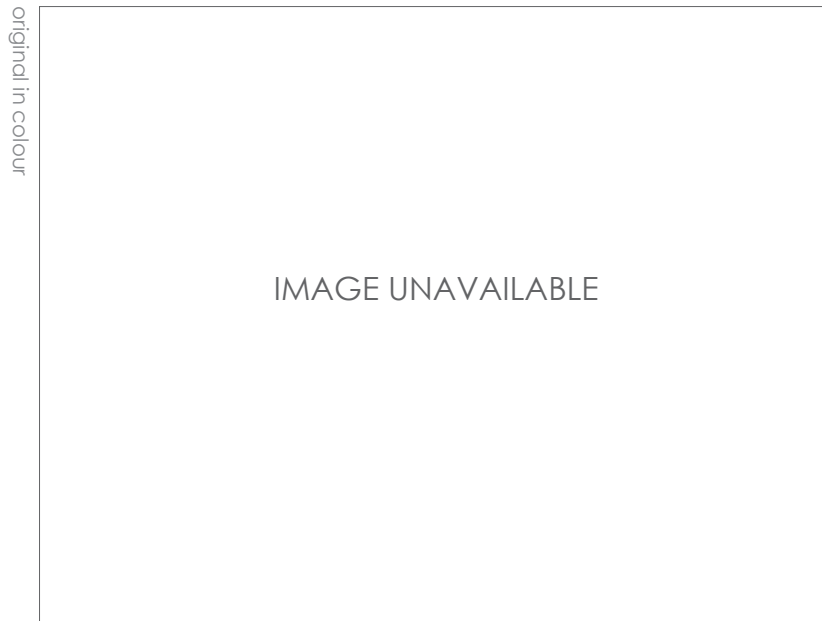


Fig 0.4 Pot with glass section - the labelling suggests a possible window for the spirit to be released from the body. Courtesy of The Collection, Art and Archaeology, Lincoln

Despite the development of new materials, ceramic vessels continue to be indispensable to enable the holding of substances. In many cultures they have provided accessories for a future life (after death) to hold a symbolic and mirror function. We have learnt this through archaeology, but on many levels the vessel continues to hold such values. We gift cooking utensils, cups and bowls as reminders of our relatedness and in reciprocal social processes of giving and receiving. All are activities which work towards holding communities in cohesive form (Appadurai, 1986; Kolytoff, 1986; Hyde, 1979; Weiner, 1992).

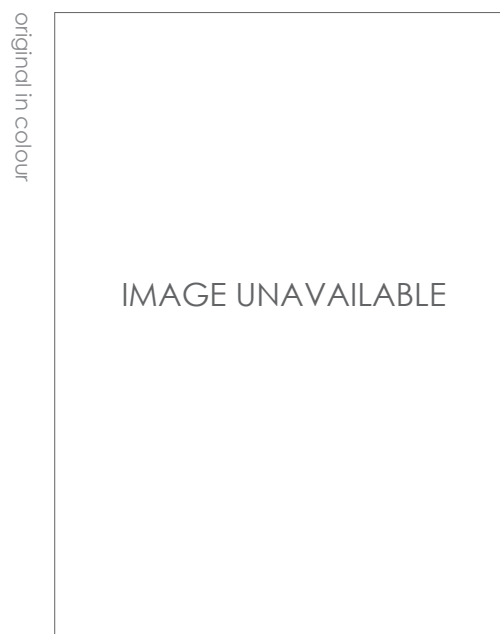


Fig 0.5 Funerary Urn, Chimla, Northern Andes

In the Chimila culture:

Death was considered less a sudden change than a gradual transition and final burial was reserved for the completely essential body, reduced to its most lasting form. Placed in the urn, the bones, plus the deceased's sparkling gold jewelry, were given a new permanent ceramic body... Placing the dead inside a gestating female conveys a message about the circle of life and death, perhaps even an ancient belief in reincarnation.

(Emory, 2013)

The methodological approaches selected encompass complexity - acknowledging both emotional choices well as rational thought. Concepts that pay attention to both rational and non-rational value systems are essential and these will be investigated further in chapter one.

Any discussion of the modern history of research on everyday judgement must take note of the long shadow cast by the classical model of rational choice. The model has been applied most vigorously in the discipline of economics, but its considerable influence can be felt in all the behavioural and social sciences and in related policy fields such as law and medicine. According to this model, the 'rational actor' (i.e. the typical person) chooses what options to pursue by assessing the probability of each possible outcome, discerning the utility to be derived from each, and combining these two assessments, the option pursued is the one that offers the optimal combination of probability and utility (Gilovich et al., 2002:1).

This concept is suggestive of a mathematical experiment rather than a key to understanding the way in which we lead our sometimes hectic lives – immediate rather than considered for at least part of our day. The variety of iterations of functional and social use and the likely preverbal relationship between the vessel and the body have forged a powerful relationship in all cultures (Lakoff and Johnson, 1980). As John Dewey pointed out, our relationship to the land and the cosmos is part of this:

No creature lives merely under its skin; its subcutaneous organs are means of connection with what lies beyond its bodily frame, and to which in order to live it must adjust itself by accommodating and defence, but also by conquest (Dewey, 2005:12).

The focussed activity of body and mind (kinaesthesia) is essential for learning and discovery. An example of this is in the act of making and also in holding vessels. The ceramicist Elspeth Owen, during one of our conversations, gave me a Robin Welch handle-less mug holding tea. I found myself turning it round and round in my hand, feeling the sensation of warmth, of texture, looking at the changing shapes and colours, unencumbered by that support which also distances us from the body of the object.



Fig 0.6 early Robin Welch pots - similar to one handed to me by Elspeth Owen

In a further insistence on the importance of active rather than passive sensory experience, Fiona McGlone says:

The sponges and the anemones are the two protagonists in the saga, and the simple/single event that led to their separate destinies was coupling, *sensing with moving* through the evolution of the contractile cells. The sponge never did move, so it is still a sponge; the anemone did, and is now us. By being able to explore its environment with its tentacles, the anemone was no longer dependent on food finding it, but was able to actively search for it – and the rest is evolutionary history (McGlone, in Chatterjee, 2008:42).

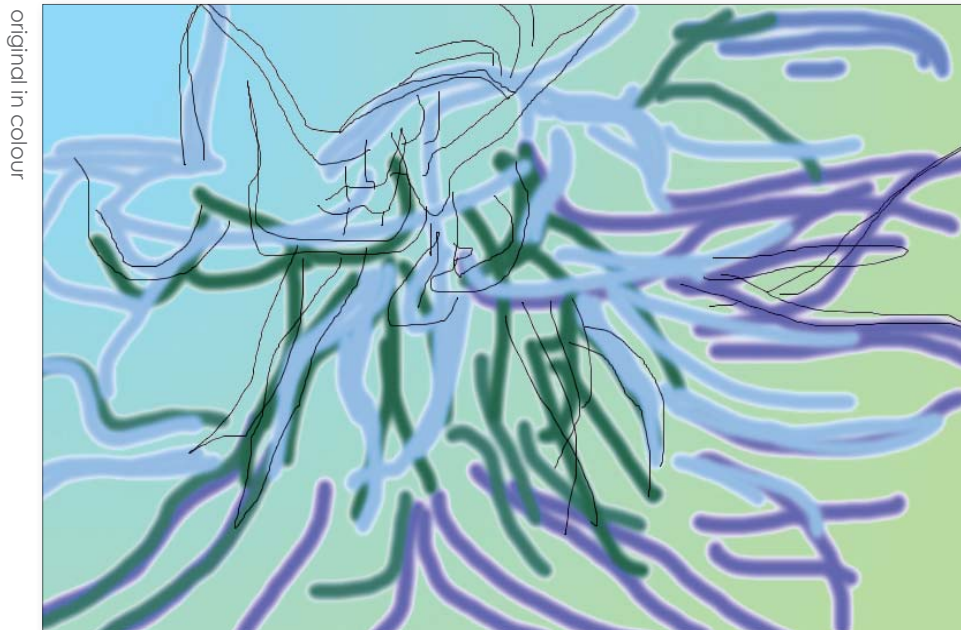


Fig 0.7 Sea anemone

It is essential that we are aware of all that is around us, that we relate to and process experience and form concepts through this understanding. Lakoff and Johnson evidence the primary role of experiential awareness in forming meaning and through that metaphor, which in turn is thought vital to conceptual and abstract language (Lakoff and Johnson, 1980). Anthropologist Nicole Boivin remarks on her growing understanding that sometimes things are done for the pure joy of making and decoration, and that art has as much value as science. While she was attempting to construct logical theoretical concepts about the meaning and ritual in a society, she discovered that:

Life – like all life – was so clearly chaotic, emotional, sensual and immediate. I had created an abstract and ordered symbolic universe when really what was there was desire, need, pleasure, pain and people striving to accomplish practical goals (Boivin, 2008:83).

Biology, culture and environment interact in complex ways to produce globally diverse approaches to life. In focussing on the ceramic vessel, the intention is not to suggest that everything comes from any one experience, but to draw attention to matter and demonstrate the intimate and visceral connective experience of clay and the human. In evidencing this material's vital role in our lives despite the contemporary ambivalence over 'soil' and 'dirt', is to demonstrate how much haptic and environmental encounters are integral to our lived experience, nurturing our cognitive understanding and quality of life.

Art is not just another example of material culture, suitable for cross-cultural analysis, but is inextricable from these particular institutions and means through which they produce particular hierarchies of value (Myers, in Basu, 2012:12).

In writing and concurrently making, an attempt is being made to draw together different forms of communication, honouring fully the learning implicit in the holistic experiences of body and mind through tactile sensitivity. Through this understanding we appreciate our deep engagement with ancestral endeavours past and present. A sense of identification with place and belonging is enticed through the use of bowls, cups, and vessels of all descriptions and concurrently demonstrates our abiding connections with our environment and with each other globally. The ceramic vessel acts not only as a holder of objects, but as a connector in this life (and in funerary use in the next), specifically as a holder of memory.

Chapter 1

Literature Review and Methodology

The visual world of childhood gives us access to meanings that exist on the “underside” of history, meanings that are shoved aside in the name of usefulness and are forgotten and repressed. [Walter] Benjamin describes childhood as a *primeval phenomenon*. Childhood is not a stage in life that one leaves behind. It exists vertically in every phase of life, he claims. The potential significance that childhood’s visual world carries with it can come to the rescue in every one of life’s epochs. The “primeval images” can make a whole life readable - if we are capable of seeing ourselves in them.

(Andersson, accessed 24.08.13)



Fig 1:1 Potato roots

Prologue

This section introduces each chapter, providing an overview of the literature involved, the methodologies adopted, and describes the research strategies used in each section.

The archival material sourced to explore the significance of the ceramic vessel as a holder of memory comes from diverse but interconnected disciplines. Ceramics as a relational field has been under-theorised and the evidence for its importance has

been drawn from the disciplines of archaeology, anthropology, science (biological and social), philosophy and psychology as well as ceramics. In *Touch in Museums*, the point is made that:

...traditional methodologies may not be suitable for observation and analysis of this process [the interactive, dynamic process of touch and imagination]. It was suggested that such a complex and ephemeral activity requires an equally complex and ephemeral approach to its evaluation, such as the new methodologies employed in visual sociology and visual ethnography – the dynamic process of recording and observing how the body engages in these activities [require] a different type of evaluating than ticking boxes (Romanek and Lynch, in Chattergee, 2008:283).

The language of science incorporates the concept of non-duality. All is connected by chemical, electrical and mechanical means at a molecular level. Using the idea of *Entangled* or *Entanglement*, as Hodder, (2012) and Azcel (2003) do, makes this concept visible in the mind through metaphor, but the word is only a rough description of human experience through matter.

The above ideas are explored further in Chapter Two on *Matter, Memory and Metaphor*. Personal conversations with key ceramicists expand these concepts in Chapter Three, and are added to through the background knowledge of renowned collectors, curators and witnesses to their work.

The last chapter (Four), on my own reflective practice increasingly exhibits a personal stance. The personal pronoun, increasingly foregrounded here is supported by appropriate literature and established methodological approaches - honouring and acknowledging the place of the personal perspective in all our choices as well as the external influences and their source. The contribution of others is integrated, forming a confluence of personal experiences and social and cultural understanding. In conclusion I review the place of the handmade ceramic vessel in contemporary society, examining and evidencing its potency, its cultural and thus educational value.

1. a Literature Review and Methodology

Involvement with clay began for artists Stephen De Staebler and Gordon Baldwin as children playing with mud and sand. This mundane substance could take them into creative realms not easily accessible within the urban environment.

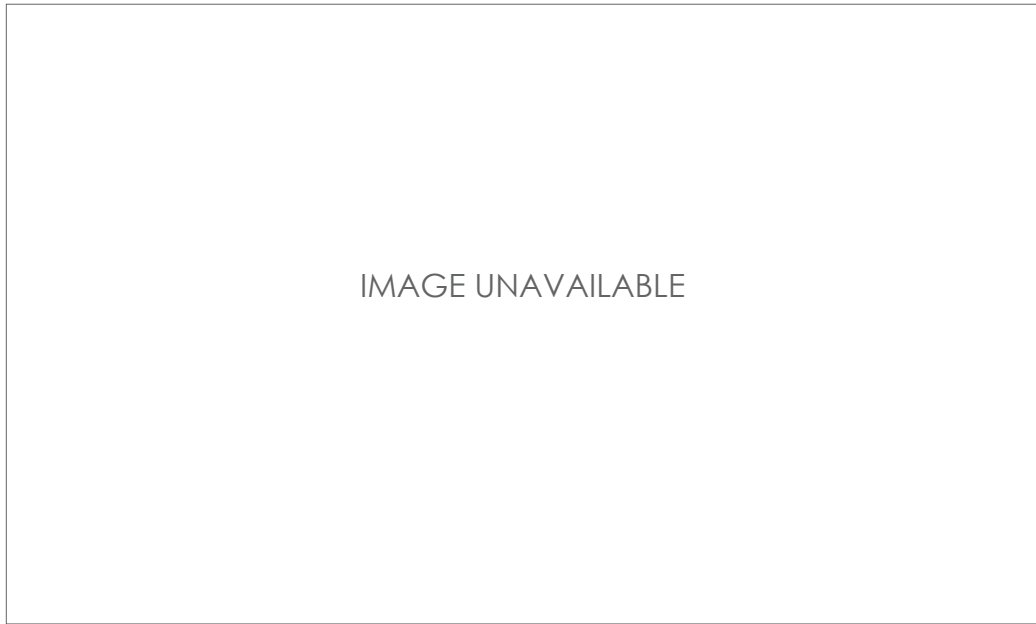


Fig 1:2 Children playing uninhibitedly in mud

Studying ceramics enabled involvement in sculptural and conceptual challenges as well as the sensuous pleasure of working directly with matter. The relatively negative value and status conferred on material based study, compared to what was designated 'Fine Art' by academic institutions and the art world became apparent to both.

Garth Clark comments on an 'artistic apartheid' (1978: xxi), which was still prevalent in the 1990's according to Dr Glenn Adamson, former Head of Research at the Victoria and Albert Museum:

Back in the 90's, knitters and potters were treated as second class citizens, and dismissed as amateurs, hippie throwbacks or wannabe "real artists"... I'd learnt from feminist theory that a subordinate term like craft (itself strongly gendered) could be used to dismantle existing structures of domination (2013:33-35).

The prejudices continuing to surround ceramics make little sense - why should what are termed the fine arts be given such status when much seems trivial and values are so distorted at times by dealers and patrons ?(Falkenberg, 2014:12; Wolfe, 1975:44). Until very recently the plastic arts in the West have been allocated little status, yet the proportion of quality and thoughtfulness is surely at least equal. Power, gender, class and dirt seem to lie at the heart. This research asserts the core place that ceramics has in our world and in our identity.

original in colour



Fig 1:3 Nubian vessel found in Egypt. Courtesy of the Petrie Museum of Egyptian Archaeology, UCL, London

The ceramic vessel offers sustenance and memory. It has a powerful presence in our creation of identity by way of daily contact through function. Through our long association with these cultural artefacts our forebears have brought us our history. Through gifting and handing down items and through museum holdings a connection has been wrought through time and space. On some level genetic memory is likely to be involved, retaining a trace of past experience. There is evidence that the same parts of our brain are activated when we talk and when we make something (Stout and Chaminade, 2011). Through metaphor the vessel and the body create references that hold them together in a unique bond through matter and history, and which continues to be flexed by contemporary vessels and their makers.

Study of the entanglement of the physical and social impact of pottery through time has been neglected. There is little written evidence to express the deep connection we have to our past through the ceramic vessel, to diverse cultures which nevertheless have similar ties to the vessel as ourselves. Instead there has been a tendency to deal with techniques related to material properties, the relationship of ceramics to other art forms or its financial viability as a studio practice.

The lack of intellectual attention paid to the ceramic vessel outside archaeology is partly a result of its invisibility through daily use. This will be challenged by using a hybrid of methodological approaches to research, involving aspects of anthropology (Ingold, 2013), autoethnography (Naeke et al, 2011; Pink, 2009), phenomenology (Merleau-Ponty [1946], 2002), and experiential learning (Dewey, 2005; Kolb, 1984), touching on grounded theory (Glaser and Strauss, 1967) and situated learning (Lave and Wenger, 1991).

Until relatively recently, Western analysis of issues relating to culture and society has been largely uncontextualised and often isolated from lived experience. This objectification radically limits the scope of research and the potential for thorough investigation of all aspects within this - abstracting relationship from reality. However, discussion around things and objects are proliferating (Appadurai et al, 1986). Philip

Rawson (1984:15) talks of the 'trace' left by contact with the vessel, relating his ideas to those of Derrida (Birnbaum, 2004). In 2012 Julian Stair described how his work is allied to the anthropomorphic qualities attended to through history in the cinerary urn. By taking Jules David Prown's strategies described in *Art as Evidence* (2002:78) as a guide, an attempt will be made to comprehend some of these concerns by focussing on his three steps in analysing an object: 'Description', 'Deduction' and 'Speculation', relating these to contemporary ceramicists where possible.

Our material bodies define our relationship with the earth. We experience emotions, calculate time and space through our perception of the lived world, our sense of safety within its landscape and with each other. These experiences, combined with our memory of them, connect emotion to other phenomena leading to abstract thought, to projections onto people and things. Carl Jung in *The Psychology of the Transference*, states that the transference phenomenon: '...is without doubt one of the most important syndromes in the process of individuation' (1983:165). Jan Westerhoff, in *The Self*, says that: '...our brains create our own version of reality to help us make sense of things. But this means we're living outside time' (Westerhoff, 2013). Nevertheless, the ceramic vessel, through its long history and continued presence, creates a timeline of evidence for our cultural and social development.

This research seeks to demonstrate the importance of the part still played by the ceramic vessel in contemporary society and cultural life. The vessel is investigated through several inter-connected elements - initially through the material itself and its ineluctable relationship to our physical bodily awareness. Cultural and verbal expression of felt experiences and memory follows on from this. Conversations with ceramicists explore these connections further, while a deep investigation of my practice provides additional exemplifications of this premise. We gain an explanation via embodiment for the manner in which the primary metaphors - with the vessel as a key example - evolved (Lakoff and Johnson, 1980:259). The presence of ceramics in a multitude of disciplines seems to hinder understanding of the connections between them. Looking at history, geography, anthropology, linguistics or psychology in isolation, ignores the centrality of the ceramic vessel to human experience. Its function is both practical and symbolic. The belief that one ancient art form is more important than another seems irrelevant in the long history of lived experience.

In *Ceramics*, Philip Rawson, former Dean of the Faculty of Arts, Goldsmiths, University of London, describes the spectator position of the anthropomorphic ceramic vessel:

It discloses and perhaps explains one of the most deeply hidden, pervasive, and often very tenuous intuitions about ceramic containers that people have, but can scarcely lift into their consciousness: that the very act of containing creates a special kind of cell or focus in space which is extraordinary, maybe even timeless (Rawson, 1984:193).



Fig 1.4 *Buried Memory*, June Raby, 2012

Rawson was a passionate connoisseur rather than a practitioner, M.C. Richards writing a decade earlier (in 1964), takes a practitioner's perspective in *Centering*. She taught at Black Mountain College, North Carolina, whose academic cohort included Walter Gropius, Joseph Albers, John Cage, Robert Rauschenberg and Buckminster Fuller and, armed with a PhD in English was able to say:

In pottery, by developing sensitivity in manipulating natural materials by hand, I found a wisdom which had died out of the concepts I had learnt at university: abstractions, mineralized and dead; while the minerals themselves were alive with energy and meaning....Some secret center became vitalized in those hours of silent practice in the arts of transformation (Richards, 1989:20).

Through the vessel Mary Richards explores philosophy and literature; she talks very powerfully on the symbolic inevitability of working with clay, its ability to reconnect people with the physical, enabling a true incorporation, rubbing away textual barriers created to obscure and protect against felt experience.

We expand the boundaries of knowledge through exploration and unique personal perspectives as we build on the insights gained through close study and attention. My research expresses the belief that we build on a vast body of knowledge in all we do. The same applies to my discovery that contemporaries, including Julian Stair are working within ceramics on the reliquary; a term so arcane and of the past that few people today know it refers to relics and memory.

Few written texts have expressed - with more than a passing reference - the manner in which knowledge and understanding are passed on through the physical act of making and through the artefact. Contemporary views are largely missing, though cultural theorist Jane Graves introduces psychology in her 1999 paper *On the Psychoanalytic History of a Jug* (Graves, 1999). Martin Heidegger also incorporates philosophy and the vessel in his essay *The Thing* (2001: 404-408), discussing the jug

as a container of empty space, which he describes as 'the void'. Though of course if the vessel were broken, this 'void' would return to being the ordinary everyday space in which we live. In the *Harry Potter* stories by J.K.Rowling the Headmaster of Hogwarts School has a magical bowl, almost like a baptismal font, from which memories can be retrieved (2005). These examples attest to the powerful and global symbolic presence accumulated into the vessel through history and include replenishing bowls and magical pots (Japanese mythology, accessed 12.11.14).

Anthropology is the study of humankind. Ethnography was initially developed as a more inhabited experience, studying indigenous and less technologically developed peoples by living with them and seeking a personal as well as objective understanding of the nature of their society and its artefacts. It now investigates a greater diversity of communities as an 'insider' or an 'outsider' as well exploring the personal, self- investigatory perspective in auto-ethnography. Debates exist over the exact division between anthropology and ethnography but in reality both are in flux - allowing that many perspectives are needed to understand the whole. Anthropologist Tim Ingold, tightly defining ethnography by its etymology of ethno=people and graphia=description, suggests that it is anthropologists who are immersing themselves physically and practically in lived experience, while ethnographers merely document other's lives in situ. He condemns: 'the conceit that things can be theorised in isolation from what is going on in the world around us, and that the results of this theorising furnish hypotheses to be applied in the attempt to make sense of it' (Ingold, 2013:4).

Anthropology, ethnography and auto-ethnographic concepts are highly relevant when discussing the place of the ceramic vessel in contemporary society, and the primary place within these disciplines of material, memory and metaphor. Sarah Pink makes a counter description of ethnography to Ingold's:

Ethnography is a process of creating and representing knowledge (about society, culture and individuals) that is based on ethnographers' own experience. It does not claim to produce an objective or truthful account of reality, but should aim to offer versions of ethnographers' experiences of reality that are as loyal as possible to the context, negotiations and intersubjectivities through which the knowledge was produced (Pink, 2009:8).

These intimately related disciplines are increasingly concerned with investigating contemporary as well as more ancient material culture. Anthropologist Paul Basu brings several of these research areas to the fore in looking at material culture. The fact that material culture can be 'owned' by so many disciplines is seen as a strength - he quotes the anthropologist Christopher Tilley as coining it an: 'Undisciplined Discipline' (Basu, 2012:1). Fittingly the Arts are seen as part of this lack of discipline and also as multidisciplinary.

These themes are explored in greater depth through conversations with ceramic artists and others. Rather than involve myself in the conflict that appears to exist in defining the nomenclatures of anthropology and ethnography, my research work is

concerned with thinking while making within the theme of the ceramic vessel and memory. As part of this investigation, I observe and reflect on the making and the thoughts of others doing likewise (Garfinkel, 2009; Pink, 2009).

If...the ultimate objective of anthropology is not documentary but transformational, it is incumbent on us to give to the future as we have received from the past. What value lies in transformations of the self if they end there, if selves do not go on reciprocally to transform others and the world? (Ingold, 2013:13).

The ceramic vessel is a prime agent in archaeology and anthropology providing our most powerful clues to how lives were lived and societies constructed. The senses - used in making - create the container for our abstracted sense of the world, described in phenomenology and in linguistics - how language came into being through our experiences of matter. Philosophy, psychology and religious belief have discovered, invented or used this inherent symbolism, derived from the relationship of the body to the vessel; holding many fragmented concepts together with intent to find existential solace, to unify society or hold power.

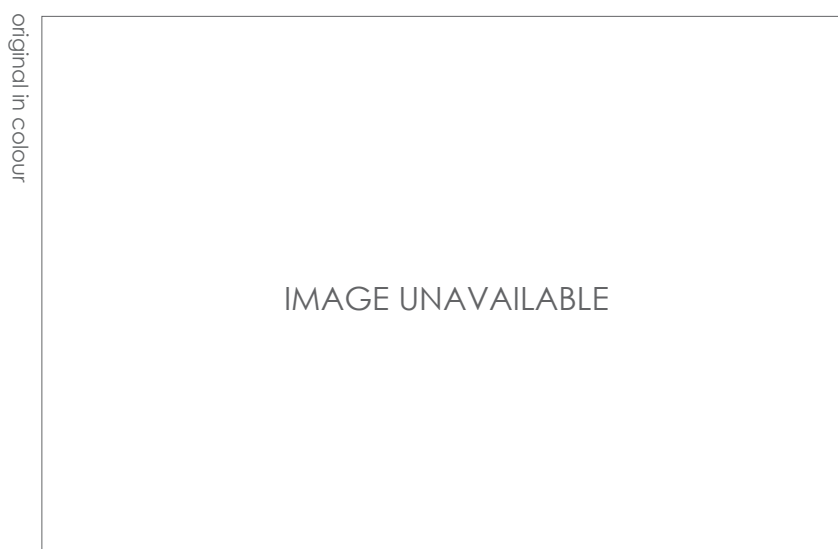


Fig 1.5 The Last Supper: Christian allegory to the vessel (the 'Holy Grail') as holding the blood of God in a chalice containing red wine.

Valuable information concerning memory and matter is now found in contemporary anthropological and ethnographic research. This has led me to work with an amalgam of these research methodologies – especially anthropology and including insider ethnography, autoethnography, phenomenology and material culture. This research involves reflective and constructive methods of identifying and recording the less visible aspects of lived experiences, those less readily perceived by 'outsiders' (in this context non-ceramicists).

These methodologies fit research in this study more closely than related methods such as *situated learning* or *grounded theory* - which are devised with particular concerns more pertinent to social sciences than the area of material culture under

research (Denscombe, 2010:118-119). Though they value personal and subjective evidence, they are both more involved in scientifically provable methods than is appropriate for this work.

Recent developments in anthropology and ethnography are now paying attention to what is missed, misunderstood or unappreciated in any given culture, a concern over the validity of an 'outsider' as an arbiter of value in social systems not their own. Assumptions on gender and participation in economic systems are an example. There is now greater analysis of our own cultural constructs and prejudices (Weiner, 1992:1).

Insider ethnography is motivated by the concern felt by societies being researched and the cultural interpretations imposed. Bronisław Malinowski, in *Argonauts of the Western Pacific* (1922), Margaret Mead, who wrote *Coming of Age in Samoa* in 1928, and Ruth Benedict, in *Patterns of Culture* (1946), describe their innovations in promoting new understanding of this bias by working 'in the field'. They lived with the community being researched rather than making abstract conjectures based on limited and highly subjective views, epitomised by the infamous armchair anthropologist, though Ingold insists on the necessity of 'participant observation' (Ingold, 2013:4).

The limitations of a distant perspective have long since been exposed, and many groups now choose to re-empower themselves through explanations of their own culture, experienced though a lifetime, inheritance and identity - enabling a more complex and comprehensive understanding of differing social structures and values. This too has its limitations and failings as demonstrated by the dynamics revealed by sociologist Harold Garfinkel (2009:45-49).

The premise behind 'insider' observation and explication of personal and related practices and thought, argues that this methodology explores missing knowledge. The insider can potentially 're-member' more effectively and do this in a rigorous and analytic manner, with evidence to back up findings and assertions through a process of triangulating evidence - validated and verified from a number of angles (Denscombe, 2010:346; Gray, and Malin, 2004:137). While there are inevitable dangers of subjectivity and blind spots, triangulation helps to guard against these by exploring different routes to evidential knowledge - through archival research and embodied experience through active participation and dialogue.

What is meant by culture is complex in multicultural environments as we position ourselves within several different cultures and communities simultaneously. Raymond Williams devoted several pages to tracing the roots of the word culture in *Keywords*. Culture comes from tending something, growing it, honouring it (1976:87-93). An artist's life can be entangled with a variety of social activities and people to which none of the other communities connect except through the individual and the object.

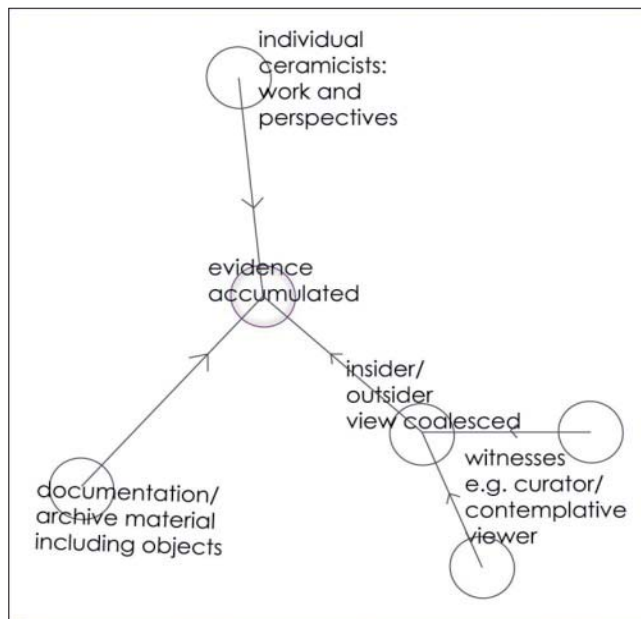


Fig 1.6 Triangulation of evidence

Our sense of belonging, of identity through having roots, is centred on the vital importance of cultural and spatial memory and common to all peoples. The continued prevalence of a social appreciation of the ceramic vessel, through the memory felt to be contained in it, is evidenced by research. Arjun Appadurai in *The Social Life of Things*, states his belief that while they have significance: 'things have no meanings apart from those that human transactions, attributes and motivations endow them with' (1986:5).

Sōetsu Yanagi contradicts this view. In *The Unknown Craftsman*, he expresses Buddhist beliefs in non-duality. He quotes Theodore Lipp's *Theory of Empathy (Einfühlungstheorie)* which states that an awareness of beauty:

...arises from the transference of oneself into the object seen, and from the resulting consciousness of a fusion between artist and his guest [the object] enabling an understanding of the feeling the object has to communicate (Yanagi, 1972:52).

In corroboration, *Mingei* Collector Jeffrey Montgomery comments that these objects, so admired by Yanagi: 'emanate vibrations acquired through years of handling and stories beyond words' (Montgomery, 2013). The collector and critic Paul Rice echoes this view, describing the aura of a unique vessel (personal conversation, 21.01.14). Rupert Spira is also immersed in this belief. For him, making vessels and the concept of non-duality involve all aspects of his life. Elspeth Owen too describes this understanding in her technologically simple pots: 'The limited technique and its simplicity leaves a lot of room for an intuitive approach...they hold me and support

me as well as me holding and supporting them' (Vincentelli, 2000:238).

Such ideas are not always comprehended, but some sense of collaboration is understood by a number of makers working in flow with an object, suggesting that a dialogue of sorts exists between maker and matter. The practitioner understands the material through long involvement with its properties, experience of vessels which exist inside and outside our personal timelines, and a quality of attention finely attuned to the matter in hand. Scientists too are interested in the potential of matter to connect. According to quantum mechanics, in the Copenhagen Interpretation, the mere process of observing a particle destroys (or "collapses") the wave-function of the particle (Aczel, 2003:243; Bizony, 2008:66).

Discussions with ceramicists as well as contemplative witnesses and the probing my personal practice are only part of this investigation. The evidence also encompasses psychology, philosophy and linguistics. All are pertinent to this investigation and should be viewed as integral to our understanding of human culture and society. My focus however is on the ceramic vessel as a holder of memory and the conscious and unconscious belief in its metaphoric holding function. This is embedded in our culture and in our continued desire for creativity, meaning and pleasure in making and in experiencing this object. Through discussions with contemporary ceramic vessel makers, common and divergent experiences are explored, debated and considered.

Phenomenology as a methodology investigates the different ways in which people sensorially and emotionally experience life and express their identity. This subjective view and expression varies depending on different life experiences and genetic inheritance:

We need to know how an object in space can become an eloquent relic of an existence, how, conversely an intention, a thought or a project can detach themselves from the personal subject and become visible outside him in the shape of his body, and in the environment which he builds for himself (Merleau-Ponty, 2002:406).

original in colour



Fig 1.7 Portable shrine: Middle East



Fig 1.8 Naos, housing a statue of Osiris, Louvre, Paris

A phenomenological and ethnographic approach is taken to interrelated themes in relation to the vessel. The work of Maurice Merleau-Ponty, who studied the phenomenon of material and its embodied nature - through its universal relationship with our own material bodies, has been pivotal to much research within the creative arts (2002). Educationalist John Dewey, in his influential *Harvard Lectures* of 1931, expressed his concern over the artificial separation of art from lived experience saying that:

When an art product attains classic status, it somehow becomes isolated from the human condition in which it was brought into being and from the human consequences it engenders in actual life-experience (Dewey, [1934] 2005:1).

Physical experience informs the abstract and conceptual mind: understanding starts with the physical. Because concepts devolve from the body they are considered too specific in themselves to generate wider thought beyond metaphor. Philip Rawson points out, citing Ortega y Gasset, that: 'to create concept you must leave the sensuous multiplicity of reality behind' (2005:7). Objects and words become code.

Recognition of the original starting point, the primary evidence of experience in alliance with secondary research through documentation, combine as persuasive evidence and both compel respect. Arjun Appadurai, in *The Social Life of Things* (1986) has inspired others to analyse the ethnographic identity of objects: what

their stories are, and what 'they' say about the culture and society from which they emanate. In the same volume, Kopytoff (1986) writes about their cultural biography, while Nicole Boivin in *Material Cultures, Material Minds* (2010), explores the impact of matter on human thought and evolution:

As humans shaped soil, so it likely shaped them and their world. Thus the material world impacts on the social world in a real way, not just because of its ability to act as a carrier of ideas and concepts, but also because its very materiality exerts a force that in human hands becomes a social force (Boivin, 2010:6).

She quotes archaeologist Christopher Tilley as saying that: '...the importance of objects comes from the fact that they actively *do* something in the world' (Boivin 2010:40). This is of fundamental importance: we think through things, through doing. Our primary survival strategies in the world have been to forage and eat, concurrently discovering benefits and detriments through each action and function and learning from it. These experiences extended and developed what served our basic needs. Philosophy came later.

Daniel Miller, in his book *The Comfort of Things* (2008), refers to the important sedimentary nature of objects through our lives, including the vessel, to build and confirm our sense of self. Paul Ricoeur in *Memory, History, Forgetting* (2004), explores how our lived experience and memory is held in the body. To remember something is at the same time to remember oneself. He quotes Augustine: 'The memory of things and the memory of myself coincide; in them I also encounter myself, what I have done, when and how I did it, and what impression I had at the time' (Augustine [A.D.297], in Ricoeur, 2004:99).

Carl Jung understood that difficult memories can be transferred to some alternative entity; people, things and religious symbols are the building blocks. In taking alchemical symbols to explain this process, Jung refers to the vessel symbol as the womb: 'the place of gestation, imitating the natural place since it is concave and enclosed and circular, the matrix; the perfect form into which the square, as an imperfect form must be changed' (1983:42). Cultural and religious symbolism helps structure the formal aspects of a community and helps connect us with ourselves. This was also a concern of Sigmund Freud. According to Bruno Bettelheim, Freud's use of the word *soul* (also a synonym for *psyche* or *spirit*), has been edited out of the *Standard Editions* of all English translations of his works and the word *mind* incorrectly substituted; removing experience to an intellectual and analytic pursuit not belonging to the self:

His greatest concern was with man's innermost being, to which he most frequently referred through the use of a metaphor – man's soul – because the word 'soul' evokes so many emotional connotations. It is the greatest shortcoming of the English Editions of his works that they gave no hint of this. (Bettelheim, 1982: xi)

George Lakoff and Mark Johnson in *Metaphors We Live By* (1980), explain how embodied language, including the container metaphor, is extant in culture and literature and lies at the heart of our social systems. They cite Joseph Grady who demonstrated that: 'complex metaphors are directly grounded in our experiences and links directly with our subjective judgements' (1980:255). Joseph Campbell, who spent his life exploring symbol and myth, connects our lived experiences through our bodies and landscape to the creation of rituals and stories of creation. He refers to the story of King Solomon sealing monsters into jars (Solomon's seal), out of which a genie would come to do our bidding if commanded (1991:34). Text in the 2009 exhibition *Assembling Bodies*, at the Museum of Archaeology and Anthropology in Cambridge, explains that:

The urn's form may be seen as a way of reconstituting a person's skin. It is not a temporary container used to channel life-force, but a means of giving a new kind of wholeness and bounded-ness to the body's remains. Urns embody persons; while at the same time providing metaphorical links to storage vessels and houses (Herle et al, 2009:22).

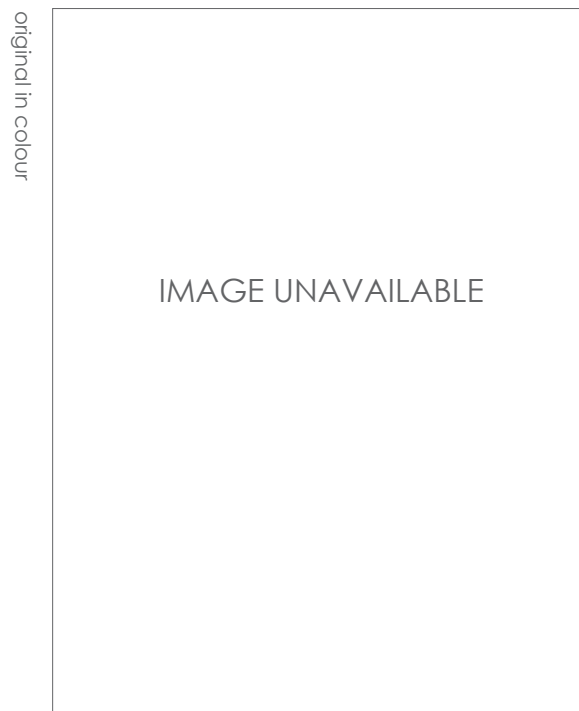


Fig 1.9 Funerary urn, 1200-1600 BC, England

Gaston Bachelard, in *The Poetics of Space*, reminds us how often we identify ourselves with the house, how much a part it plays in our sense of self. The home, still often built in brick and stone ties us into a psycho-geographical space: 'Life begins well, life begins enclosed, protected, all warm in the bosom of the house' (1994:7). Bachelard does not refer directly here to the womb, but surely means that starting place. House, womb, vessel and tomb are closely aligned.

There are numerous examples to this effect, showing that people related the body

and the vessel to the earth, to birth and to death, one building on the other in an endless cycle of beginnings and endings. Verna Nichols describes this power (concerning a different container) in an exhibition at the British Museum on *Baskets and Belonging*: 'The baskets are not empty. They are full of makers, their stories, their thoughts while making. The baskets are never empty. All of the thoughts jump out of the baskets onto all of us' (Nichols, in Bolton, 2011:7).

Once this phenomenon is present in one's consciousness, the more apparent it is that our language is immersed in bodily and material experiences. Ludwig Wittgenstein for example wrote shortly before Gaston Bachelard's book was published:

Our language can be seen as an ancient city; a maze of little streets and squares, of old and new houses, and of houses with additions from various periods (1968:8e).



Fig 1.10 Pre-Globe Shakespeare theatre unearthed in London

The ceramic vessel is found all over the ancient and contemporary city, in houses and in graves often below the visible cityscape. This landscape of language is built on the sedimentary foundations of our own felt experiences, and embodied in materially encoded language through metaphor. As interrelated phenomenon, material, memory and metaphor are implicated in entanglements of exploration. In ethnographic research it is a basic premise that social phenomena are multi-layered, infinitely complex and highly debated (O'Leary, 2004:109; Denscombe, 2010:87, 4thedition).

Beyond the extraordinary vehement assertions of aesthetic values may stand conflicts of culture, class and ethnic identity, and the struggle over the power

of what one might label the public institutions of singularization (Kopytoff, in Appadurai, 1986:81).

Despite these conflicts, we are fundamentally connected as human beings. In 1984, David Kolb, who was influenced by the work of John Dewey, created the deceptively simple concept of four key elements in ideal learning, described as an Experiential Learning Theory (ELT). This work was later developed with Yeganeh Bauback (2009) to express the physical manner in which this occurs: experience=feeling, reflection=watching or witnessing, abstract conceptualization=thinking and active experimentation=doing.

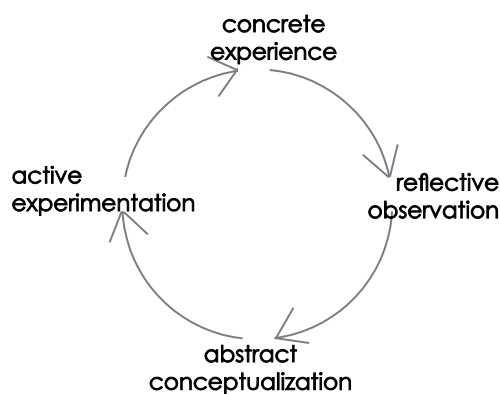


Fig 1.11 Kolb's original 1984 diagram

In contemporary Western culture, attention is paid to the watching and thinking modes of learning with a concurrent lack of recognition for the value of the haptic (Chatterjee, 2008:2). A culture of sensory depreciation neglects the importance of experience and feeling as foundations of motivation. We need to integrate all these dimensions to attain cultural and industrial health and prosperity.

The handcrafted ceramic vessel too is made complicit in this distancing by becoming an art object, not to be touched, but to be looked at and considered in isolation rather than experienced more fully through holding and through practical use. The proliferation of cheaply manufactured ceramic goods has created disposability, and the cost of the handmade in terms of materials and labour makes it sensitive to value comparisons in domestic use, diminishing the connectivity wrought more effectively by the hand-built.

That our learning capacity is hindered by a lack of attention to felt experience is demonstrated by extending David Kolb's learning diagram to describe its cumulative qualities. The research potential of the vessel is established by connecting a multiplicity of experience and meaning - both seemingly very simple yet both profoundly complex structures (appendix 1).

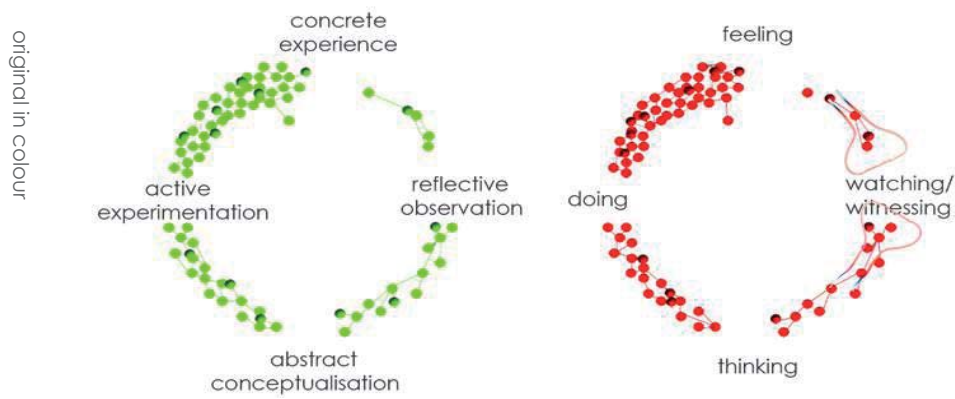


Fig 1.12 An adaptation of Kolb's (2009) ELT diagram. It indicates the cumulative impact of engaging all the senses in learning.

Instead of four arrows linking areas, this diagram correlates to neuron development with synaptic gaps enticing new growth through close attention to an activity. ELT holds the premise that a motivating experience is the inspiration for everything we do, whatever the discipline. This concept is translated here into the experience of making and the building up of each element though relation to the previous experience. Physical making connects us with forgotten knowledge and material understanding, creating new tacit knowledge and verbal language through the metaphors it has the potential to initiate (Raby, 2013).

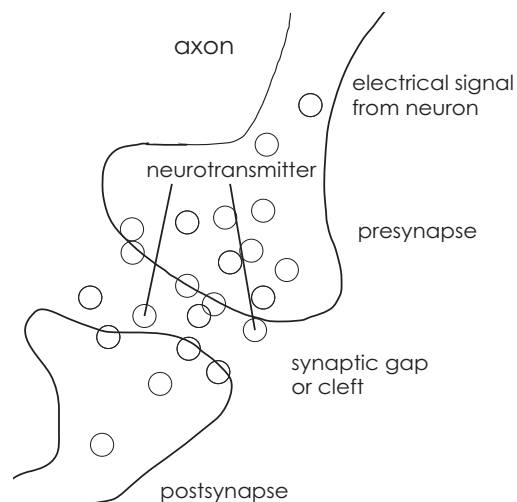


Fig 1.13: Diagram of a synaptic gap or cleft, passing electromagnetic, chemical and possibly vibrational information to the neuron.

The cycle involving conscious experience: watching and witnessing; thinking abstractly and concretely; creating the ability to do and to act innovatively - consciously engaging the whole of our being in the process. The experiential learning potential of matter, made manifest in the ceramic vessel is explored in relation to contemporary ceramic artists whose work has significance in this context -

in their exploration of the vessel as expression of memory, feeling and intellect. Each phenomenon is treated separately.

My own work is also considered in relation to this through exploration of memory and the reliquary. All our experiences go into making us who we are, mutating and changing as we grow and reinvent ourselves.

The inter-related themes of Material, Memory and Metaphor which come out of phenomenology follows in a review of the literature and methodologies used in Chapter two - Material, Memory and Metaphor, taking each word sequentially.

1. b Literature Review and Methodology in Chapter 2: Material, Memory and Metaphor

1. b (1.I) Material

In the beginning God gave to every people a cup of clay,
And from this clay they drank their life.

Digger Indian proverb (Benedict, 1946: xvi)

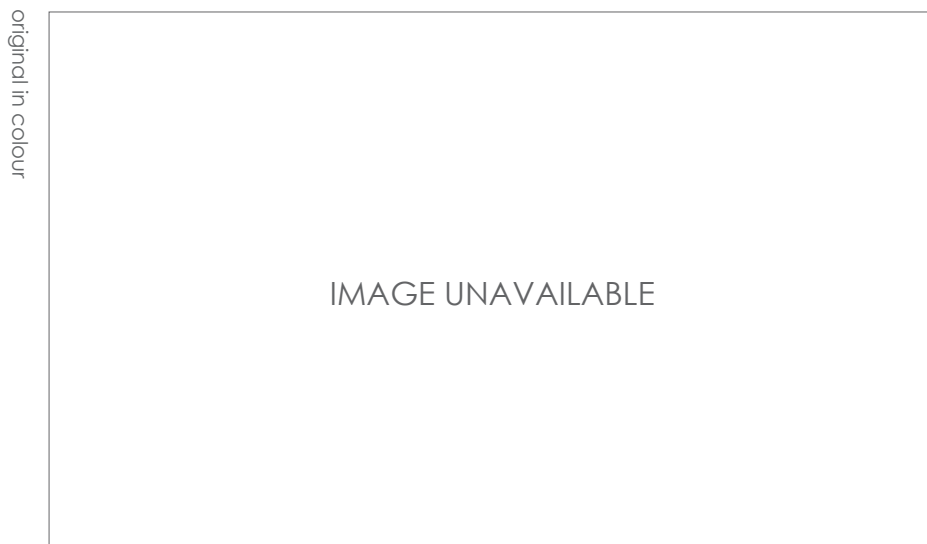


Fig 1.14 Pot, early *Jōmon* (circa 5,000 BCE), semi nomadic *Jōmon* people - indicating that pottery production occurred prior to settled agricultural communities.

The development of ceramics has been crucially dependent on environment. Factors involved in being able to make good quality vessels include geology and geography, workable clay, sufficient time and therefore resources for kinaesthetic and technological skill to develop, and a relatively settled community.

The place of the ceramic vessel in our lives is a continuous reminder and reckoner of our place in the world: where we started, how we evolved, who our ancestors were, and what knowledge they transmitted through matter to the present day in their struggle for existence. Like them, we continue to search for safety in the present

and in the future as well as joy and pleasure in the sensory world of reality. By our relationship with the material object, we continue to connect with those questions.

Experiential discovery through sensory engagement with material underlies this research, acknowledging that it forms the basis of learning. This elemental source is increasingly neglected despite its primacy. Robert MacFarlane comments in *The Wild Places*:

The almost infinite connectivity of the technological world, for all the benefits that it has brought, has exacted a toll in the coin of contact. We have in many ways forgotten what the world feels like... We have come increasingly to forget that our minds are shaped by the bodily experience of being in the world – its spaces, textures, sounds, smells and habits (2007:203).

Philosophers, artists, social scientists and others are drawing attention to our lack of connection with primary matter. Skilful making takes memory, time and concentration, but likewise 'leaves' time for thought and contemplation: 'According to one commonly used measure, 10,000 hours of experience are required to produce a master carpenter or musician' (Sennett, 2008:20).

Michael Crawford (2010) has drawn attention to the connectivity involved in learning: the intelligence and deep thought involved in engaging our sensory perceptions in making, fixing, and repairing. Mihaly Csikszentmihalyi (1996:9) reminds us that some of the greatest innovators of the twentieth century were widely engaged across domains of knowledge and that deep concentration and attention are vital.

Dewey commented in 1931 that: 'For many persons an aura of mingled awe and unreality encompasses the "spiritual" and the "ideal" while "matter" has become by contrast a term of depreciation, something to be explained away or apologised for' ([1934] 2005:5). The senses create the link between our cognitive and sensual processes. According to Susan Stewart: 'All touch traverses the boundary between interiority and externality and reciprocally returns to the agent of touching. Touch...is a threshold activity' (Stewart, in Kwint, 1999:35).

Through the common ground of this primal material, an understanding of the ceramic vessel as relational to the body is universal: clay is malleable - it can simulate skin and bone. In vessel form it metaphorically correlates to the womb and breast, as earth it enables germination and growth as well as the first round, primitive dwellings and tombs: it is there from the beginning to the end of life. The ceramic vessel, by virtue of its presence through millennia has a particularly clear voice, one which has a universal articulation. While clay figures are dated much earlier (29,000-25,000 BCE), the first vessel is now thought to have been made around 18,000 BCE, in China, some think even earlier. Otzi, the mummy found in the south Tyrol is over 5,000 year old and found with a copper axe requiring smelting temperatures of around 1100 centigrade, much hotter than a low-fired ceramic vessel (Pearsoncustom.com).

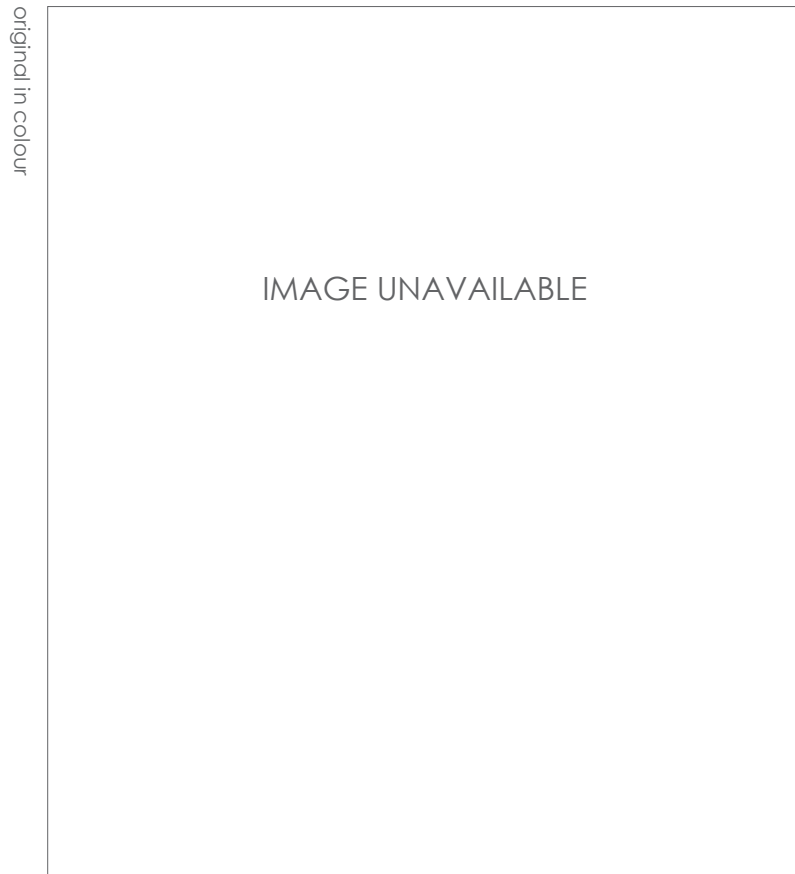


Fig 1.15 Pottery found in China c.18.000 BCE

Material culture is now recognising the vital importance of what is called the mundane in our understanding of the human condition.

1. b Literature Review and Methodology in Chapter 2: Material, Memory and Metaphor

1. b (1.II) Memory

The laws of contagion hold that once in contact always in contact. When objects make physical contact essences may be permanently transferred and...contain the essence of the person.

Gilovich et al, 2002:201

The object, the ceramic vessel, can act as a receptacle and keep a memory intact until something acts as a catalyst for recall, flooding the mind with a myriad of memories, information or feelings - as many have discovered. This sintered knowledge will be explored further within my own work and through conversations with other artists working with ceramics.

original in colour

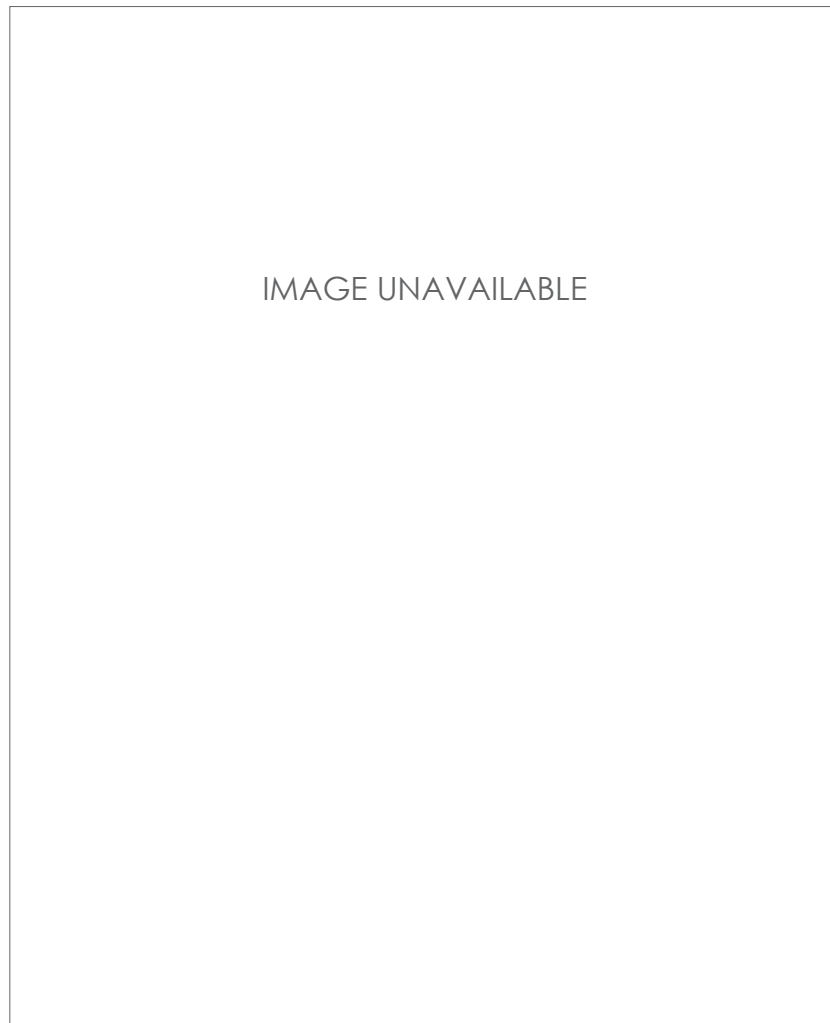


Fig 1.16 Neolithic *Skull Pot*, thought to be inspired by the skull itself.

Making takes us back to the body, to unconscious processes that take place as we live and which create connections which concurrently inform conscious mental structures. According to Csikszentmihalyi: 'Creativity is the cultural equivalent of the process of genetic changes that result in biological evolution where random variations take place in the chemistry of our chromosomes, below the threshold of consciousness' (1996:7).

We are our memories, and these memories are aided by the objects which have accompanied our cultural and social journey through life. As previously mentioned, Lakoff and Johnson indicate how this memory is embodied. John McCrone, writing in the *New Scientist* in 2003, discusses evidence that the act of recalling something: 'renders it flexible, giving the chance to expand or generalise the original memory trace' (McCrone, in Wood and Byatt, eds. 2008:269). A recent article modifies this, suggesting that sleep disposes of more irrelevant ephemera (Tononi and Cirelli, 2013:26-31). Marius Kwint also comments on the shifting qualities of memory saying that objects stir recollection, that they inspire stories whose retelling constitutes memory: 'As memory itself is constantly on the move, so too are the narratives, in

which the meaning of objects is embedded, forever evolving, reshaping in order to make sense of the present and lead coherently towards a desired future' (2003:149). Mundane objects however may act as a more stable reference point, less liable to readjustments of memory through their symbolic invisibility. In *Museums of the Mind*, John Mack describes the symbolic potential of objects in things brought back by returning pilgrims:

[They] recall the sacred journey, successfully fulfilled and help lodge the experience as a permanent remembrance. Indeed to the extent that some may have had amuletic qualities, they may keep the memory alive in a physical and not just an imaginative sense (2003:120).

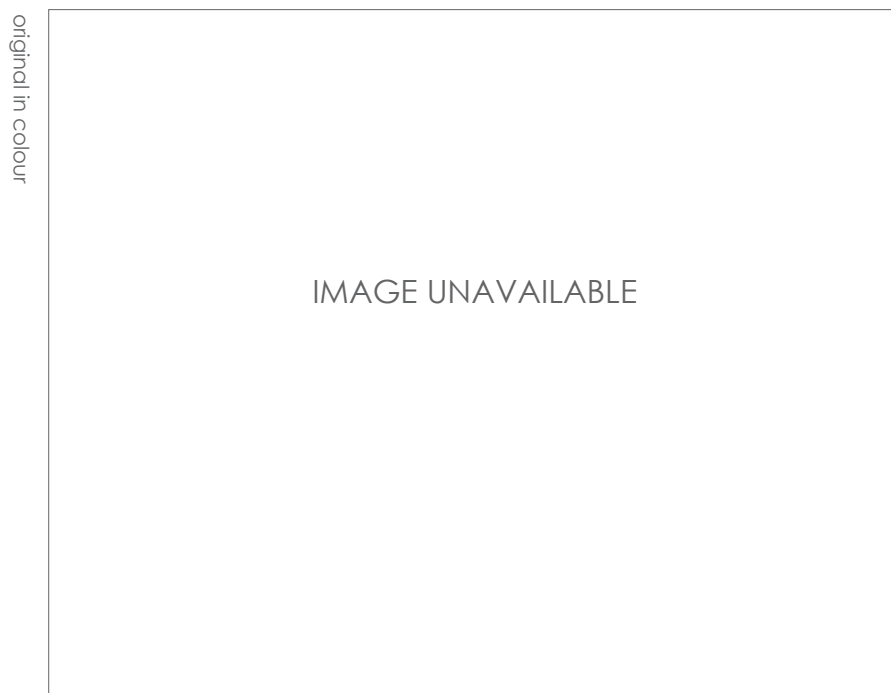


Fig 1.17 *Ampulla* /pilgrim token

The pilgrim tokens or *ampulla* suggest that an individual often deposits personal feelings and stories into objects, creating metaphor out of memory. According to Juliet Ash in *Memory and Objects*, there are three main ways in which objects serve memory: '...to furnish recollection, to stimulate remembering and to form records which are analogues to living memory, storing information beyond individual experience'.



Fig 1.18 The single celled Amoeba – aware of its environment

Ash goes on to say that human memory can be regarded as:

A mere elaboration of the basic ability of all organisms to read the substances that surround and constitute them... at its loosest definition, to live is to remember (Ash, in Kirkham, 1996:2).

1.b Literature Review and Methodology in Chapter 2: Material, Memory and Metaphor

1.b (1.III) Metaphor:

Many bowls...are in effect three dimensional projections of the cupped hands making gestures symbolic of receiving and /or giving (Rawson, 1984:91-92).

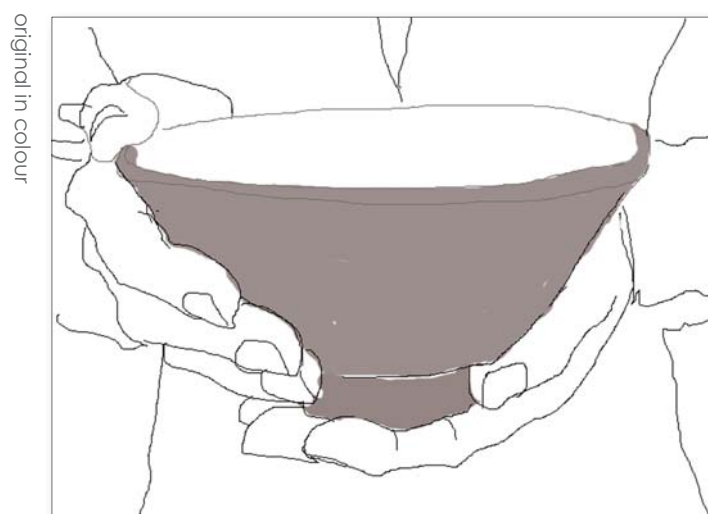


Fig 1.19 Soup Bowl (unknown provenance). It may also be imagined how close to the breast this form would appear if turned at an angle.

The vessel, used for millennia to hold nourishment, is symbolically referenced in the 'container metaphor', which is a linguistic term for one of the primary metaphors. Through material and making, new metaphorical constructions are created, often holding unsuspected meaning with rich implications for new knowledge generation and understanding, reiterating that we create knowledge by action. Much of our thinking is based on the experience of doing, and physical activity is of vital importance in enabling innovation and creativity, as well as reminding us of the joy that such activity can engender in the maker. Awareness of the value of learning is continuously explored through this study - the potential to discover the unexpected through doing, accessing remembered experiences and demonstrating the importance of recognising all routes to knowledge and understanding.

The psychologist Donald Winnicott, in *The Family and Individual Development*, informed us that babies often attach to a comfort toy or a blanket as a transitional object in separating from the mother (2006:18-19). Adults too use objects in transitional stages in life - coping with loss and for holding memory. These ideas inform my research into the reliquary as a receptacle for memory - objects hold us lightly 'in place' through the increasing complexity and pace of existence:

The system of conceptual metaphors is not arbitrary or just historically contingent; rather it is shaped to a significant extent by the common nature of our bodies and the shared ways that we all function in the everyday world (Lakoff and Johnson, 1980:245).

A metaphorical use of clay is found in the Old Testament – still a formative and dominant force in many lives and common to Jewish, Christian and Moslem cultures. The metaphor that God fashioned us out of clay:

It is a theory dating back thousands of years in many cultures, though perhaps not using the same scientific explanation. In religious texts from ancient Egypt to Chinese legends, God moulds clay into the shape of man and then breathes life into him [/her] through his [/her] nostrils...Even Genesis talks of man being born from dust and returning to dust when [she/] he dies, with scholars translating this from the ancient Hebrew as also meaning clay or the earth itself (Telegraph.co.uk, 2013).

This is an excellent example of a primarily container metaphor: the human as a clay vessel fashioned into a body. This use is often largely unconscious yet highly creative and in turn can lead to abstract thought, an illumination of how one concept informs another in the creation of the ceramic vessel and meaning: 'Inevitably, many primary metaphors are universal because everybody has basically the same kinds of environments, so far as the features relevant to metaphor are concerned' (Lakoff and Johnson, 1980:257).

Exploration of how metaphor is created through experiential example and the extent of this in relation to the ceramic vessel can be demonstrated further. According to Helen Walsh, Curator of Ceramics at the York Museum Trust on the

collection of W.A. Ismay:

The functional nature of pottery means it has a strong connection to people. It has always played an important and intimate role in our daily lives, from prehistoric vessels used in burials, to the cup we drink our daily brew from. Even the language used to describe pottery relates to the body – foot, belly, shoulder, lip. [W.A.] Ismay appreciated this characteristic of ceramics saying: “pots enter our lives much more constantly than any other form of art, they are constantly fascinating to look at and handle, that anyone who fails to eat and drink from personalised vessels of better quality and to have these always around is depriving himself or herself of one of the greatest pleasures in life” (Walsh, 2013:15).



Fig 1.20 Ceramic vessel indicating some of the commonly used anthropomorphic naming of parts

1.c Literature Review and Methodology in Chapter 3: Contemporary Ceramic Artists and their work

Ceramic artists working in a contemporary and traditional manner with the ceramic vessel are researched taking ethnographic and phenomenological approaches, with reference to situated learning which defines how we learn from each other within a community of practice (Lave and Wenger, 1991).

Their making affects my own work as an *insider* in this community of knowledge. Researching the manner in which they have developed ideas is followed by making an autoethnographic study of my personal practice. The work and experiences of these individuals are explored in relation to their use of clay through the vessel form, their influences and thoughts concerning their personal practice, and their relationship to the work of others. My conclusions are balanced by the considerations of external commentators. In some respects however, the vessel is

also an articulate presence. Jules David Prown, writing in *Style as Evidence*, regards material objects as witnesses to past, present and future (1980:208).

As previously stated, ethnographic study is not content or authoritatively able to research another culture from a solely 'outsider' perspective. Increasingly the 'insider' view is has come to be valued and respected, though with the qualification that it attempts rigorous objectivity, and is validated where possible by other data. This work comes in part from an understanding that many subtleties can be unknowingly missed, overlooked or denied when viewed by someone not experienced within the community of practice. Jean Lave and Etienne Wenger's research into *Situated Learning* (1991) in part informs my exploration of how I and other artists working with clay create and reflect on our work - how through working within, or peripheral to a community of other practitioners, we can both learn and teach. The approach is largely qualitative in nature and builds on previous research work done in social sciences, anthropology and museum studies. They point out that where the circulation of knowledge among peers and near-peers is possible it spreads rapidly and effectively (Lave and Wenger, 1991:93).

The investigation discovers how the experiences of four ceramicists correlate to their creations. While still relevant, less attention is given to grounded theory (Glaser and Strauss, 1967) than to ethnographic and experiential investigation. Grounded theory explores how people interact and function without intervention in a given situation. This methodology was used in a Brighton University research project within the Centre for Excellence in Teaching and Learning through Design (CetLD) into craft practice (Boyes et al, 2008), and has had impact on my own research thinking. It is common for younger artists in the West to work directly within these communities but less common as they mature when they often work alone, meeting others rather through teaching, at exhibition openings, conferences and craft fairs. These methodologies, while not always specifically signalled, assist in safeguarding against generalisations and assumptions while supporting the discovery of common motivating themes and divergences. In part ethnography has investigated what artefacts 'tell us' though Jules David Prown points out that: '...we have been taught to retrieve information in abstract form, words and numbers, but most of us are functionally illiterate when it comes to interpreting information encoded in objects' (Prown, 2002:78).

Stephen De Staebler, a sculptor working in clay, was concerned with communicating through felt, material expression. He became increasingly reluctant to try to use words to talk about his work, preferring that it spoke for itself: 'I've finally learnt not to attempt to put into words what the meaning of the work is, I've spent my whole life trying to put forth that meaning non-verbally' (Burgard, 2011).

This is an important debate within the arts, and perhaps especially a concern for those working with natural materials. The spoken word is not always appropriate in this context and can prove inarticulate, detracting from the meaning and depth of the work itself. Philip Rawson states his view that it is essential for art to leave something for the contemplative witness who can, through engaging with the work, become part of its creation:

If a work is to be artistic, its symbolic references have to be left open as suggestions; the circuit of meaning must not be closed with direct identification (Rawson, 1986:103).

Society increasingly demands that words and signs are essential forms of communication. To be unable to express form in this language also disempowers us - as not being able to communicate in English disempowers and even disbars scientists and doctors from practising, so too it has a huge impact within the arts. The value of the arts cannot be communicated unless we also attempt to translate important values and concerns through the universality of the spoken word. The same applies in all academic disciplines. Having access to only one form of communication is limiting – many languages bring potential richness rather than confusion. Some words are adequate, some are not. Words, and through them many languages and many metaphors, are built on the objects we have made.

The act of close attention to something reminds us how much is invisible and inaccessible. Because a thing is constantly in our presence we are often unaware of it until something acts as a catalyst and the object rapidly reforms and transforms its being and identity in our mind's-eye. Ethnographic research, like grounded theory, is a complex, time-intensive process, but it is appropriate for in-depth studies of the working practices of individuals making and thinking. Questionnaires have not been used though key questions are asked on the artist's relationship to material, memory and metaphor (appendix 3). Thoughts and ideas relating to practice are included, involving comparisons between practitioners, as well as analysis and consideration of the findings - learning and making connections from the unexpected concepts that come up as people speak, largely unprompted. Bill Gillham, quoting Jerome Bruner says that: 'life as led, is inseparable from a life as told' (Gillham, 2005:48). The same applies to creating art. We talk through our making.

In *Heuristics and Biases* (2002), Thomas Gilovich maintains that perceiving and countering biases is essential to all research. While subjective and prejudiced views are a constant danger to a balanced and clear perspective, awareness of this is a constant check, though these beliefs themselves may be skewed to a 'Western' sensibility. In qualitative ethnographic research, the concerns and problems are different to those found in quantitative methodologies and the danger of bias may seem more likely, but it is often the danger of a different quality of bias - toward the reality of felt experience rather than to the limitations of an abstracted rationale.

Contemporary ceramicists are taken as case studies from an phenomenological and ethnographic position (O'Leary, 2004:118), echoing the process being used in my own work and weighted and balanced with other forms of documentation and evidence to guard against prejudice. These makers have been chosen as they express ideas potently in verbal and material form, connecting with those who witness their creations. This new articulation is vital to enable those from other disciplines to appreciate the level of thought and skill brought to bear in such work, the intelligence existing in the sensory body, the integrity involved in the process and the transferable skills learnt and potentially shared. The experiential learning skills developed are essential aspects of understanding and growth across disciplines. Tim

Ingold describes an experience in making and doing: ‘...the quality of discussions we had while doing things was quite unlike anything experienced in an ordinary seminar, and...they were tremendously productive of new insights’ (Ingold, 2013:9).

In talking with these makers my concern was to free the conversation from the rigidity of a structured interview and enable a free-flow of thoughts and ideas around material, memory and metaphor. In addition to talking with the artists, I follow the triangulation method to help safeguard accuracy and perspective by also discussing their work with contemplative witnesses, including collectors, curators and other relevant observers.



Fig 1.21 *Vessel with Geometry*, Gordon Baldwin, 2009, Photo P Sayer

Gordon Baldwin is a renowned artist working in clay and regarded as one of the first contemporary potters in Britain to experiment with abstraction of form and surface. Research has encompassed a long conversation with Baldwin, handling pieces at the Marsden Woo Gallery, listening to audio tapes (Hughes, 2013), and visiting the retrospective: *Gordon Baldwin, Objects for a Landscape*, 2012. I had a valuable meeting to discuss his work with the collector Anthony Shaw and further conversations with writer and curator David Whiting, and with Elspeth Owen. A variety of additional archival material has supported and built a sense of how Baldwin's life and work has merged.

Elspeth Owen consciously practices through embodied knowledge, and her work has interesting references to vessels in the Fitzwilliam Museum and other similar institutions. Collector Henry Rothschild was an early admirer, giving her work prestigious exposure at Kettle's Yard in Cambridge. Owen's vessels can be seen in the Oxford Ceramics Gallery and Kunstforum Gallery, Hamburg. Numerous publications illustrate her pieces while David Whiting, Jeffrey Jones and Sebastian

Blackie discuss her work with respect. In 2013 Owen gave a talk in honour of Henry Rothschild at the Shipley Art Gallery in Gateshead where she spoke also about her values and ideas.

original in colour



Fig 1.22 Vessel, Elspeth Owen

original in colour

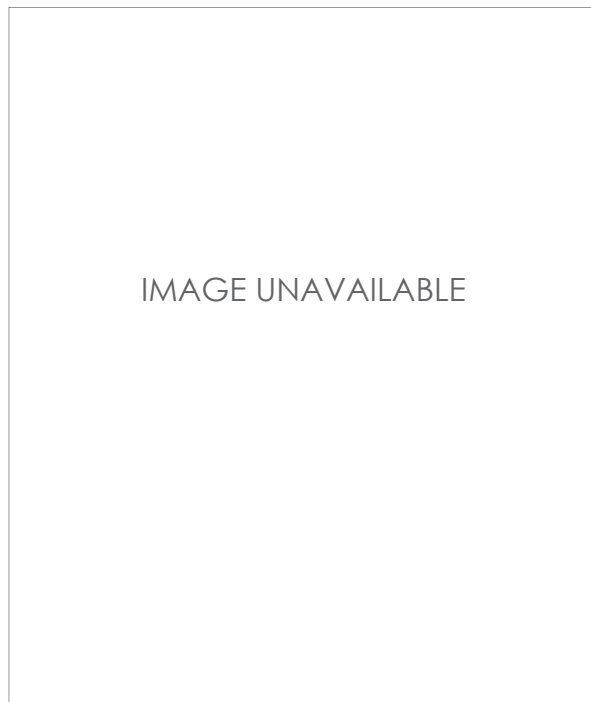


Fig 1.23 Vessel from woman's grave, Ancient Egypt

Susan Disley's work recently formed part of a group show at the Contemporary Ceramics Centre, London (2013). Gallery staff have great respect for her work and

she continues to place new pieces there indicating the popularity of her vessels and their selling potential. Her wall hung works are less successful in this respect.



Fig 1.24 Mugs, Susan Disley, 2013

In a personal conversation with this artist, Disley expressed the architectural and archaeological influences on her work. Her concern for precision connects to Julian Stair's work while her interest in the dynamics of interior and exterior are more aligned to Gordon Baldwin's dark spaces.

Julian Stair's work on the reliquary, the cinerary urn, and the coffin are explored in relation to my own research and practice. He has a solid reputation as a potter with numerous exhibitions. Stair has receiving several awards and recent reviews include *Aesthetica Magazine* (2012) and *Ceramic Review* (Sept-Oct, 2010:44-47) as well as many exhibitions, including *Quietus*.

original in colour



Fig 1.25 Teapots and lidded vessels on a stand, Julian Stair

A technically skilled and thoughtful practitioner, Stair is also developing a reputation as a writer. A symposium on *Matters of Life and Death*, Somerset House, 2013, brought many of his concerns together.

original in colour



Fig 1.26 Ancestor, June Raby

There is a connection with my work on the reliquary and memory and initially I was disconcerted to find that someone else was making similar plinths, altars, and tableaux – connecting to Japanese and Chinese offering displays. There is a long tradition in elevating the vessel, marking it as special, 'in honour of...'. I investigate the commonalities and differences in inspiration and on the concerns behind the work - individual yet connected in purpose.



Fig 1.27 Ceremonial stand, porcelain, Korea, *Yi Dynasty*: part of a long tradition of elevating work on a plinth or stand

Julian Stair's work is taken last as the theme leads onto my own though it can connect with others. A particularly large body of his work relating to death and memory formed a touring exhibition in 2012-2014: *Quietus*. It seems that we are both concerned for the vessel to have both a practical and spiritual function, something with a story to tell, and to have a ritual holding function.

My experience as a ceramic artist enables me to engage on a knowledgeable base with vessel makers. Many of the issues which concern these ceramicists are familiar to me and sometimes coincide with my own. My knowledge in other creative fields, through lecturing and in three dimensional design and sculpture, helps towards a greater objectivity. The three key areas of material, memory and metaphor will be looked at in relation to all our work.

Through investigating the manner in which others experiences and ideas are expressed, their focus and meaning can be better understood. There is enormous value in exploring the work and philosophy of ceramic artists working with the vessel, in talking to those who are able to share their thoughts and making experiences.

1.d Literature Review and Methodology in Chapter 4: Holders of Memory – Personal Research

This section explores memory holders including the reliquary – primarily through making and related research. The investigation treats my own working practice in a similar analytic manner to the study of other contemporary ceramic artists. Comparisons are made of ideas, philosophies and working practices, personal reflection and contextual information with references to others' critical analysis.

This exploration is done via my own work and words, through reflective discussions with curators, critics, other witnesses and written documentation. It involves 'value debates' and archives, experiencing, thinking and feeling my ideas through matter and emotion as well as comparing and contrasting ideas and motivations using Prown's formula of description, deduction and speculation.

Several years ago, while putting together images for a talk on my work. I was shocked to discover that they told my life story. I was discovering the inseparability of my practice and my thinking: it was deeply integrated, indissoluble, and once recognised, effectively accessed important memories and knowledge (appendix 1).

Unconsciously my hands and mind were recreating symbols and meanings of which I was just becoming conscious: communicating through the work in a language without words. A language that until that point I had only a hazy understanding of and no appreciation that I had any literacy in: I was narrating a story which was personal and universal, about the impact of events on memory and creativity. In descriptive writing and making I hope to share my understanding of the semiotics of this language with others. Clay is one material with powerful holding potential, there are others including the woven basket:

The basket holds our families, our stories, our knowledge, our language, our law and even our men's and women's power... For us the basket is a symbol of what we have, that we know and that we can share (Lak Lak Burrawanga, in Bolton, 2011:97).

An important aspect of this work is to seek the common bonds of material and thought which reveal how we draw knowledge from ourselves, from each other, from our common and divergent histories and experience.

It is obvious then, that memory belongs to that part of the soul to which imagination belongs; all things which are imaginable are essentially objects of memory (Aristotle, in Wood and Byatt, eds.1986:159).



Fig 1.28 Burial urn with a child's skeletal remains inside, Museo de La Plata, Argentina. Drawing, June Raby

Autoethnography seeks to balance objectivity with insider and personal perspectives while maintaining intellectual rigour and critical reflection. The multiple community and cultural experiences of many in the West increases the complexity of research. I am keenly aware of these difficulties but am supported by the philosophy that there are many human experiences that are common to us all, evidenced by Lakoff and Johnson in their work on the metaphor:

'Neural learning mechanisms produce a stable, conventional system of primary metaphors that tend to remain in place indefinitely within the conceptual system and are independent of language.' (Lakoff and Johnson, 1980:256).

The ceramic vessel as a global phenomenon helps unite these common experiences. Alongside my own practice, this is evidenced through the work of contemporary ceramicists who are interpreting and developing a form that is not largely different from centuries ago and shares a commonality through matter with many disparate societies.

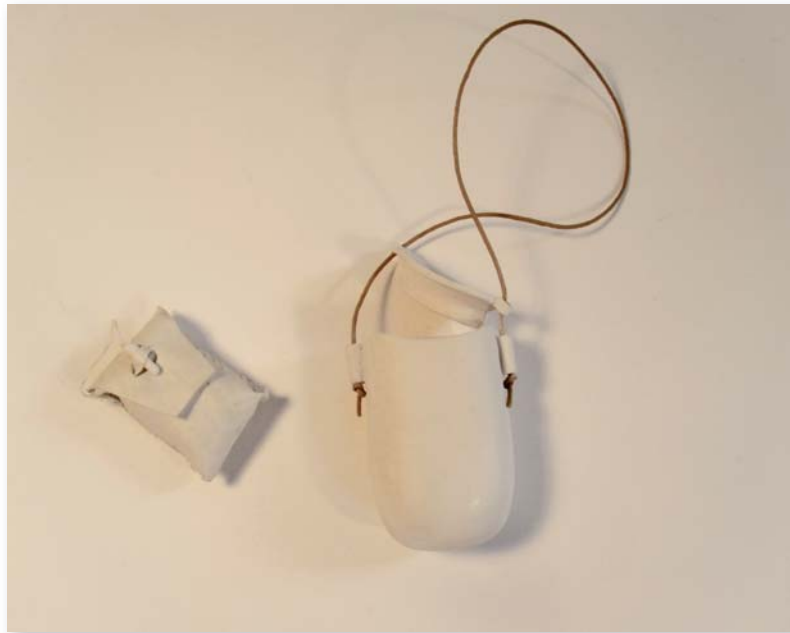


Fig 1.29 *Portable Reliquary*, June Raby, 2012

The ceramic vessel is explored through an investigation of its function as a holder of memory and my experience of working with this theme. The cultural and personal influences which are brought to bear on this work are vital and come from my own lived experience. Material and textual evidence is drawn on to express influences and ideas: '...objects are used by a much broader cross section of the population [than writers] and are therefore potentially a more wide-ranging, more representative source of information than words' (Prown, 1980:28).

Through attention to Prown's research and the cumulative potential in Kolb's Experiential Learning Theory (1984:35), I consider the reflexive practice of making an object in clay. For the process to be truly 'alive' for me, experiencing (feeling) must be my starting point, followed by watching (reflective witnessing), thinking (conceptualising) and experimentation (active doing). Documentation of the process enables a sharing of this creative awareness - learning about other disciplines and sometimes other artists' practices.

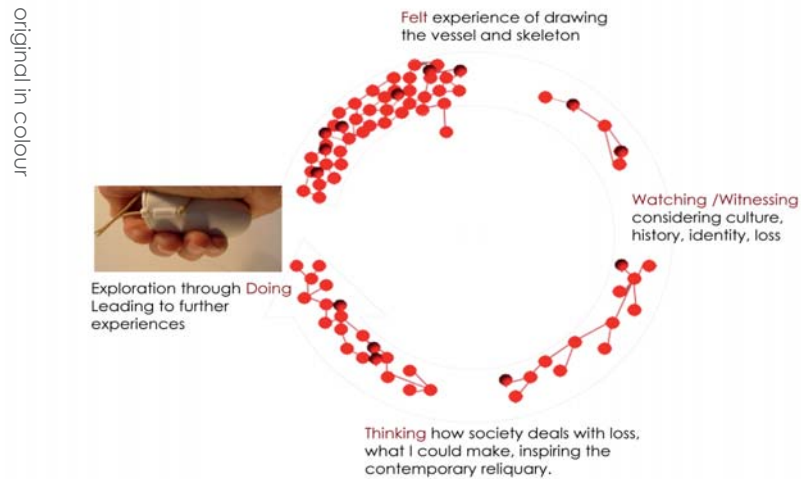


Fig 1.30 Kolb diagram adapted to indicate the cumulative impact of different experiences in engendering new knowledge (Raby, 2013).

Reflections on my personal practice include references to research undertaken on material culture by Boivin, 2010; Appadurai (ed.), 1986; Miller, 2008; Ingold, 2013 and others, also museum catalogue writings for exhibitions: *Museum of the Mind*, and *Assembling Bodies*, at the Museum of Archaeology and Anthropology (MAA), (Mack, 2003; Herle et al 2009). I follow 'trig' (trigonometric) points of reference that are pertinent to my personal investigation as they occur in my practice. The work has no end-point, it continues to evolve.

For many years I have evoked a local trig point as an abstract homing device if I feel dislocated. It tells me where I am in relation to 'home' and is multi-dimensional in space and time.



Fig 1.31 My symbolic trig point on Hampstead Heath. By connecting other key aspects, an intricate mesh of diagrammatic references can be developed. The diagram - as a set of abstract orientation points - is also of value in researching case studies and in connecting verifiable evidence (see Fig 1.6).

This strategy correlates to other points of connection in my research and reflects on the process of experience and thought that has led to these themes. In working with the concept of the memory holder, I have undertaken tangential research into vessels as symbolic carriers of memory for key life events. In an aging population, reliquaries - in their broadest interpretation - also have a potent resonance.

Felt experience is the starting point for my practice, and connects me to the work of Stephen De Staebler, who worked through clay on the concepts of matter and spirit, and of Anselm Keifer (Lauterwein, 2007), whose work resounds with explorations of memory and dislocation, enabling a greater understanding of how much our human sense of identity is connected to our memories.

Anthropologist Nigel Barley describes African symbolism in relation to the ceramic vessel and concurrently expresses a universal quality to our experiences of working with clay:

The way...that pots are used in African traditions shows that pots can provide...technological ways of thinking about the body and death. So, in Africa, pottery is more than something you cook with or use to carry water. It is something to think with, bringing together biological, technological and social change in a single metaphor. The irreversibility of a broken vessel offers a way of speaking about the irreversibility of human time, the change from living to dead. The ritual smashing of pottery creates a clean break between the two. So, among the Asante of Ghana, breaking a pot on a man's head was thought to lead inexorably to his death. On the other hand, taking a fragment of a broken pot, grinding it down and incorporating it into a new vessel can be a way of talking about reversing time, or reincarnation... So around the world, death ceremonies often involve the smashing of pots, just as ceremonies of marriage and life involve their creation. The West African midwife commonly doubles as the potter while it is her husband the blacksmith who buries the dead (Barley, 1997:152).

In conclusion I discuss the place that ceramic vessels hold in our psyche, in quotidian experience (Mauss, 2001; Weiner, 1992) and their current value through process, ownership and offering.

Chapter 2

Material, Memory and Metaphor

a) Material

You cannot help but learn more as you take the world into your hands. Take it up reverently, for it is an old piece of clay, with millions of thumbprints on it.
(Attributed to John Updyke)

Clay covers the earth, and composes one of the oldest building materials still in common use. Pottery likewise continues to perform a pervasive and important role in global cultural life.

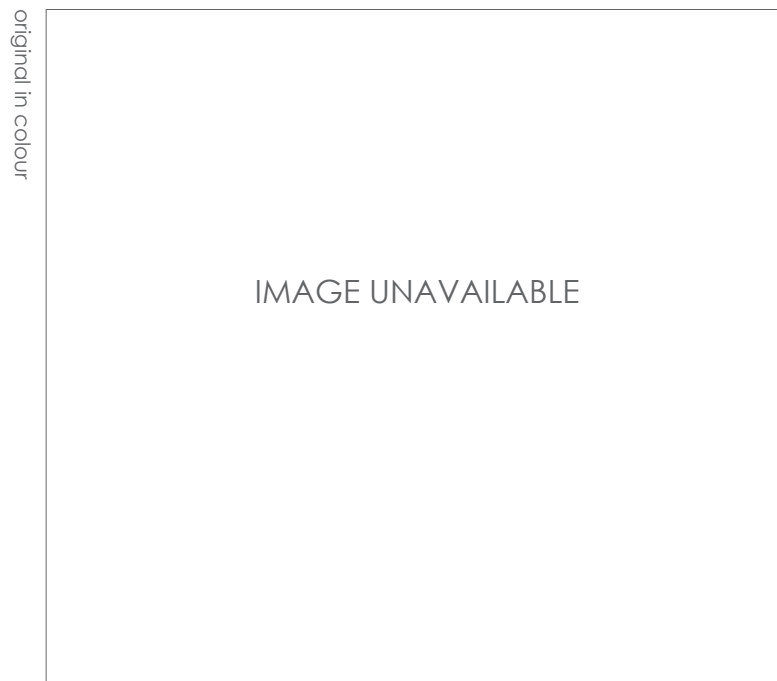


Fig 2.1 Etruscan cinerary urn, Italy

Earliest documented findings are of clay figures while currently the record for the oldest pottery, found in China, dates to about 18,000 years ago (Fig 1.15). Semi nomadic peoples made ceramic vessels, not just settled communities as previously thought. This is evidenced by the Jōmon pottery of Japan (Fig 2.3).

The hardness that clay develops on firing has created one of the most valuable and enduring records of the culture and history of humankind. Clay vessels and shards are one of the most effective markers of our history, powerful indicators and evidence for the existence and development of past culture.

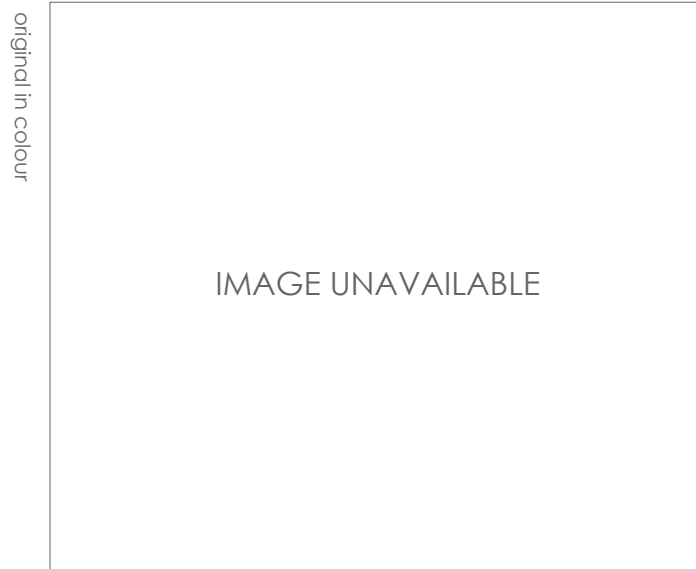


Fig 2.2 *Dolní Věstonice*, Czech Republic

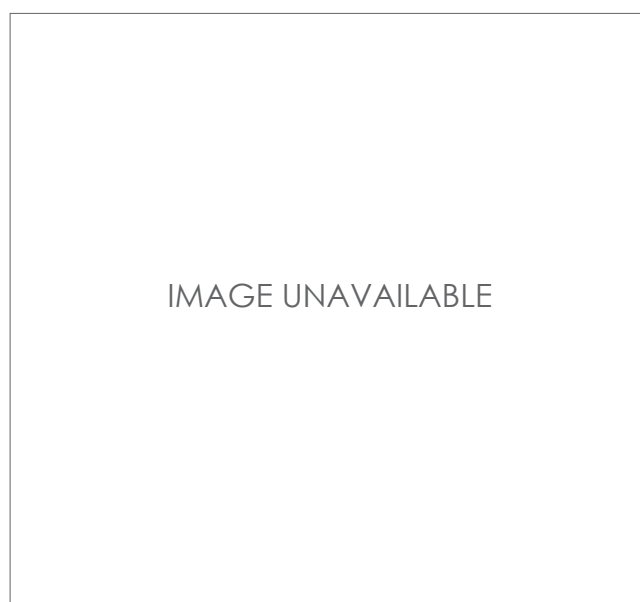


Fig 2.3 Incipient *Jōmon* pot, Japan

Ceramic vessels hold and store things in many disparate geographical locations, withstanding climatic fluctuations and much of the organic deterioration which detrimentally affects textiles or metal. When unfired and moist, its fine grained nature can take up the slightest imprint through pressure of finger or tool and its plastic strength enables a variety of structures, encouraging creative exploration of mark making and form. Clay has proved a superb medium to record events and to inform - directly in the past, and indirectly in the present, through the artefacts discovered in tombs and other sites of archaeological investigation.

Because of these properties, many decorative and functional elements have been enabled. Fired pottery has been used to prepare and hold the basic needs

of survival such as food and water, encouraging a sharing environment where one vessel would be used by many in a community. Constant use encouraged anthropomorphic identities, reinforced through its skin and bone like qualities. It was an essential functional object which inevitably permeated cultural belief systems.

Human skulls like the one below were carefully worked on to use as containers and are believed to be the inspiration for some ceramic vessels. It is not unlikely that lesions in the skull would have been patched with mud to enable the skull to hold liquid, and fire would have hardened this thin layer to ceramic. The *Kapala* vessels of Tibet support this metamorphosis of material and function.

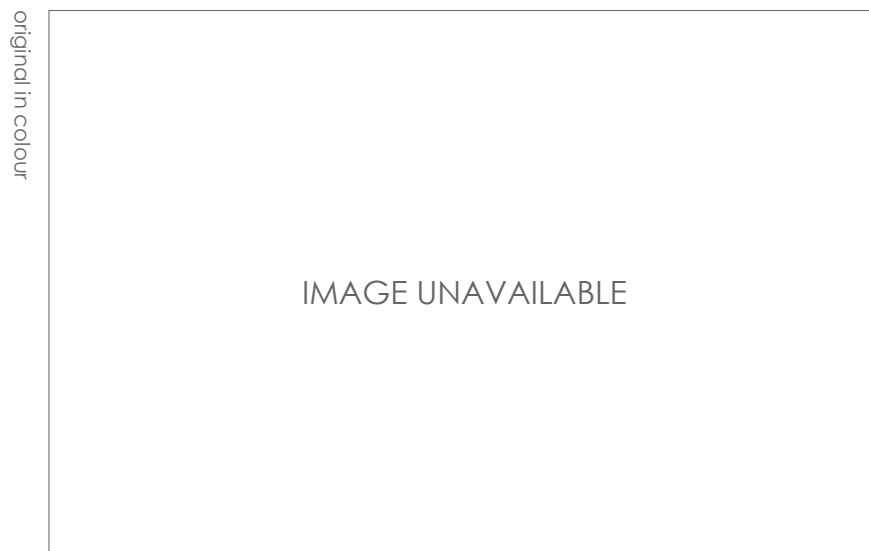


Fig 2.4 Cheddar cave skull cup, Gough's Cave, Somerset, 14,700 years old

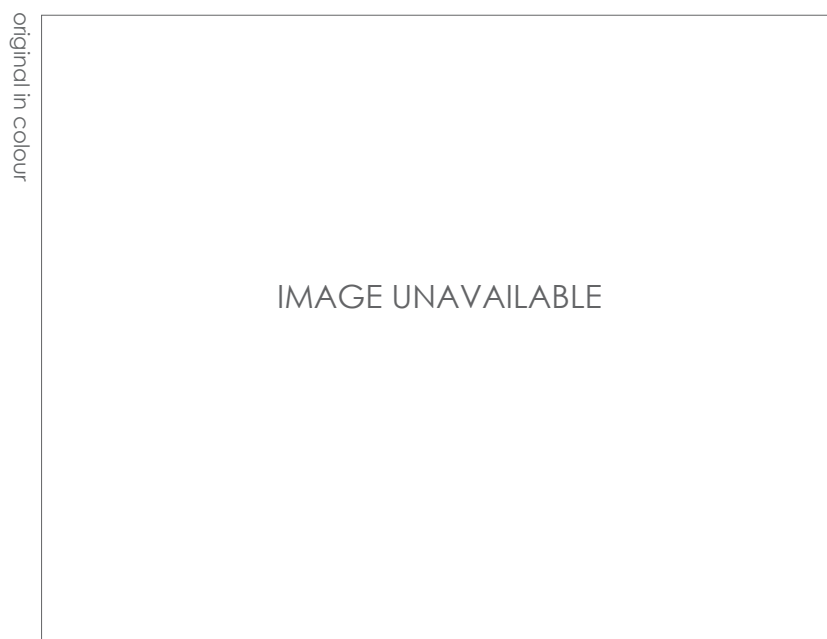


Fig 2.5 *Kapala*, vessel from a human skull, framed in silver, The British Museum

The Museum of London holds a number of Neolithic vessels which are thought to be inspired by skulls (Figs 1.6; 2.22; 2.23). While this as a source of inspiration is still only conjecture, curator Caroline McDonald, confirmed to me that the Cheddar cave skulls found in Somerset were indeed used as utensils, evidenced by the cut marks, and the isotopes found inside the skulls. The relationship of clay vessel to the human body is recorded globally through these artefacts. There is a universally recognised connection of clay to skin, to bone, to the human body. Ceramic sculptor Stephen De Staebler explains:

I began to realize that clay is earth. I mean, it's so simplistic that who bothers to say it? But what I mean by that is clay has all the properties and propensities that earth has, when it is wet and soft, it is very flesh like, In fact at that point the clay is flesh. And when it gets stiff, it becomes like bones. And when it gets dry, it becomes brittle like old bones. And when it's fired it's frozen. But the soft clay has the connotations of flesh and landscape (De Staebler, in Burgard, 2012:25).



Fig 2.6 *Wall X with Orange Scar*, Stephan De Staebler, 1973

Generations have discovered and rediscovered these qualities of clay which connects the maker back to their own body and primes them to project concepts onto it. This sensory awareness is part of human knowledge, language and identity. According to psychoanalyst Hans Loewald, experience begins in an undifferentiated state: 'there are no objects, no drives, no self, no other, no external, no internal' (Mitchell, 2000:39). As we develop this alters, yet the same parts of the brain are

activated in both speech and gesture (MacGregor, 2010:17). Material constantly lends itself to support our interpretation of events through working with it. Each finger print, each nuance of emotion can find its way through the material to support our investigation of who we are, what we want, how we can live.

Elspeth Owen described how her work communicates as part of who she is and how she feels: Elspeth has long been aware of putting her experiences into her work as this early statement indicates: 'recently I have allowed the pots to come nearer to losing their balance. A slipped disc affects my own, and the discomfort I feel when my spine is out of place is contained in those pots which are nearest to collapse' (Owen, 1980).



Fig 2.7 Vessel, Elspeth Owen, 2014

This is rarely the sort of knowledge that would be documented or considered. It is the sort of evidence that comes directly from a maker. The experience in the body becomes part of the body of work.

Touch is the agent which brings vessels to body, to mind; to engage others experiences. Susan Stewart makes reference to the dying Keats's exploration through poetry of a yearning for a return to life through the touch and love of another. She describes this as: 'the motility of touch and its capacity to cross a threshold between inanimate and the animate, the tomb and the flesh, the dead and the living' (Stewart, in Kwint, 1999:35). To touch is active rather than passive.

As public museums and forms of collective memory supersede devotion and private manipulation, the contagious magic of touch is replaced by the sympathetic magic of visual representation (ibid, 1999:30).

The word contagion also suggests that danger is present in touch; touch is the interface between self and other and they have the same Latin root in *tangere* – touch: 'The laws of contagion hold that once in contact always in contact. When objects make physical contact essences may be permanently transferred' (Gilovich *et al*, 2002:201).

Connections with matter bring both danger and pleasure. They are agents in all the power-plays in society and their relative values are debated passionately. The transcendental quality conferred on the mind, and the idealised separation from the physical attempts to transcend human emotions and bodily pain, and yet the mind is complicit in making 'sense' of the haptic and felt emotions and cannot be separated. The dominant values of sight and thought in isolation are unable to make adequate sense of the world unless that world is also understood through felt experience. A culture of sensory depreciation neglects the importance of experience and feeling as foundations of motivation and its constant denigration is regrettable - it has implications for the welfare of all that we touch. Desiderius Erasmus, writing prior to Descartes who famously separated mind and body, exhibits his prejudices in *In Praise of Folly*:

...as to the senses, though all of them have more or less affinity to the body, yet of these some are more gross and blockish, as tasting, hearing, seeing, smelling, touching, some more removed from the body as memory, intellect and the will. (Erasmus, [1549] n.d. c.1930:122)

Much of our philosophy has been passed to us by such men, few of whom seem to have had deep connections to the mundane physical world. In general they had servants to undertake all material tasks, and for a large part of history, the women in their world were routinely denied equality of education, a financially rewarding occupation or sovereignty. These men's hypotheses on how society should function are largely theoretical. The idea of democracy came from men who would have been helpless without their slaves and the material objects fashioned by them.

Fear and disdain remains extant in many parts of the world for felt experience and expression, for getting one's hands dirty (Douglas, [1966] 2003). The diminution of the vessel as an art form, endemic in the West where function and matter are often viewed with suspicion, is part of this tendency.

Paul Rice comments on Gordon Baldwin's mid 80's series, *Painting in the Form of a Bowl* as a succinct critique on the arbitrary judgements of art critics: 'To label Baldwin's work as "craft" while for example, the decorative plates of Bruce McLean are labelled as "art" is too ridiculous to need further comment' (Rice, 2002:118).

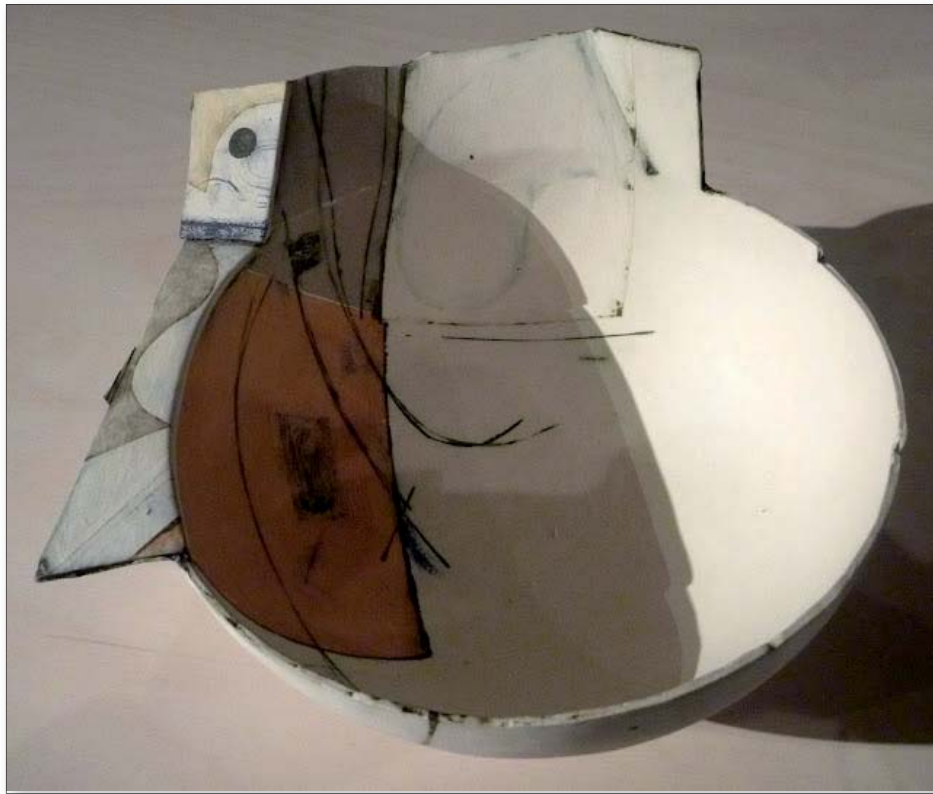


Fig 2.8 *Painting in the Form of a Bowl* (series), Gordon Baldwin, 1985, Photo P Sayer

The artist Sol Le Witt epitomises this continued distancing from contact with the material world in his description of conceptual art: '...the idea or concept is the most important aspect of the work...all planning and decisions are made beforehand and the execution is a perfunctory affair.' (Le Witt, 1967:85-86)

Conceptual art is fundamentally built on material existence. To a ceramic artist, working with clay and exploring concepts, material is the most important aspect. The making gives immense joy and satisfaction as well as knowledge - we derive energy through motion. Deep thought is involved in the process which percolates as the work is undertaken and skill developed; the making is the thought, and the process, not separated off from the reality of physical existence.

Historically, the ceramic vessel has provided us with an immense resource for philosophical thought. Around 600-531 BCE Lao Szu wrote:

We shape clay into a pot,
But it is the emptiness inside
that holds whatever we want

(Lao-Szu, in Mitchell, 1988)

Matter is dense or less dense (i.e. smoke as compared to rock), formed by the manner in which it draws elements to it. Only a minute proportion of an atom seems to contain matter. As far as we know, most space could be a void, gaps held in

place by atoms. Long before modern science, Taoists believe in the impossibility of separating one element from another; so in this view, part of us continues to be part of all existence past, present and future as in the biblical 'Dust to dust....'. Japanese ceramicists such as Shoji Hamada, the famous contemporary of Bernard Leach, held these beliefs as do several contemporary ceramicists including Rupert Spira.

In a personal conversation with Rupert Spira in 2012 (03.10.12), he expressed the view that his studio is a laboratory where all his lived experiences come together and are encapsulated in the vessels made there. Ironically the further he has involving himself in the concepts of non-duality, the less ceramic work he produces, and the more he devotes himself to pure thought, travelling the world to support others develop an understanding of these beliefs.

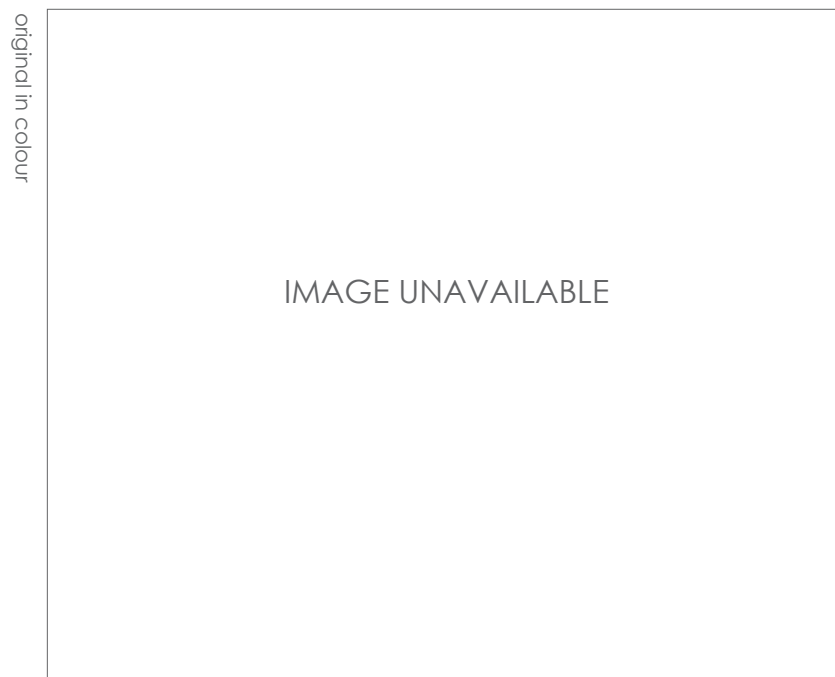


Fig 2.9 Vessel with raised text, Rupert Spira

Ceramic artist Mo Jupp maintains that: 'a pot is rather like an egg, with an inner reservoir of energy separated by a thin shell. What it contains is not a vacuum, but a volume trying to get out' (Cameron, 1976:78). In contrast, Heidegger explored the concept of the void through the agent of the jug:

If holding is done by the jug's void, then the potter who forms sides and bottom on his wheel does not strictly speaking, make the jug. He only shapes the clay; No - he shapes the void. For it, in it, and out of it. He forms the clay into the form. From start to finish the potter takes hold of the impalpable void and brings it forth as the container in the shape of a containing vessel. The vessels thingness does not lie at all in the material of which it consists, but in the void that holds. (Heidegger [1971] 2001:404-408)

Taoist/ non-dualists might argue that it is the concept of the void that is man-made - nothing continues in one fixed state, nothing is static. The reality or non-reality of the

world is more than can be debated here, but there is more debate to be had in the disintegration of these co-ordinates as East meets West in the concept of the vessel.

For argument's sake, and as nothing as yet is proven about reality, the focus here is on what is perceptible and understood by the majority of people; comprehension of form and function at a basic level. By avoidance of the senses, or dismissing them as 'animal' and 'gross' we are diminishing our understanding of life and experience - an avoidance of the primary source of research - into matter in our inevitably material world and lived, felt experience.

In many parts of Central and South America, the deceased were placed in large ceramic urns and buried. The drawing below is one I made in Argentina of such a vessel in an attempt to express the powerful impact it had on me. A child's body was carefully folded into a large pot and buried in the ground, later excavated and situated in a museum for visitors to witness.



Fig 2.10 Child's skeleton in burial urn, detail, Museo de La Plata, Argentina: Drawing, June Raby

The ceramic vessel through its long history and continued presence is a witness to lived experience. We have used it to hold food and water, to bury our dead, and to store our goods. Its continued function is a constant inventor of metaphor through memory, it nurtures and holds. It also refers to the womb, breast, skull, gourd and cave. Most of us imagine the vessel as having a holding function. We consciously and unconsciously put things inside; food, water, memories and concepts. Carl Jung comments on the importance of separating self from other in a process of individuation (Jung, 1983:165). By creating a container, it could be argued that the potter is seeking to control aspects of the environment into manageable portions.

In the ceramic vessel, material, memory and metaphor are deeply embedded in a myriad of connections, impossible to define separately. We create objects for function, they become a quotidian item of use, subsequently transforming into cultural items, and some developing important metaphoric and symbolic connotations.

How memory can become metaphor through the vessel will be discussed later in this chapter.



Fig 2.11 Material research: Test pouches, June Raby, 2012

Chapter 2

Material, Memory and Metaphor

b) Memory

The memory of things and the memory of myself coincide; in them I also encounter myself, what I have done, when and how I did it, and what impression I had at the time.

Augustine, *Confessions*, 297 CE

The key focus of this research explores how expressions of memory permeate the ceramic vessel to communicate as metaphor and symbol and as a route to experiential knowledge for learning and teaching. It argues the ability of all matter to hold memory. The created object, exemplified by the ceramic vessel, through its ancient and globally pervasive origins speaks as metaphor for many - devolving memory through its many iterations in history, built up and layered in our common consciousness. The vessel becomes an agent, an external hard drive of reference to connect us with what was, what is and what could be.

John Locke believed that: 'identity is composed of memory built on sensory experiences and attendant reflections on these experiences' (in Kihlstrom et al, 2012). According to Kihlstrom, Freud concurred with this view, but stressed that important memories are often unconscious, and not easily accessed (Ibid).

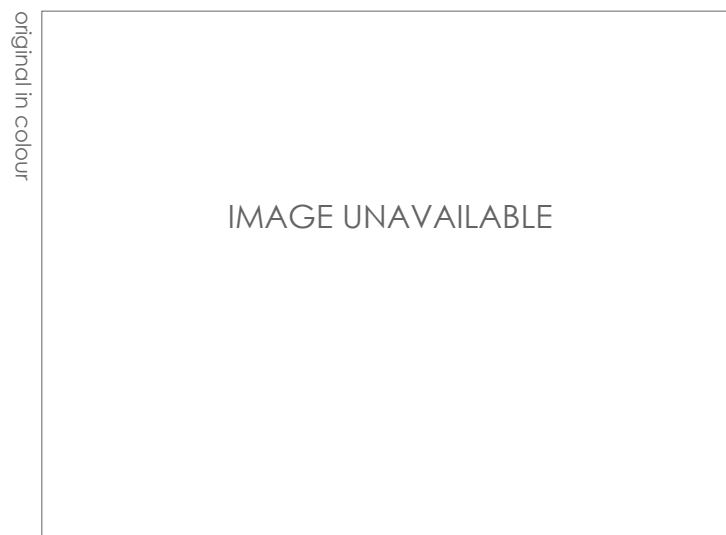


Fig 2.12 *Mimbres* bowl, Museum of Fine Arts, Houston (MFAH.org)

In the *Mimbres* culture of New Mexico (1000-1150 CE), the dead were placed in a pit dug beneath the floor of occupied dwellings so that the ancestors could be present, recalled and remembered on a daily basis. This tradition materially formed the

foundations on which people lived their daily lives, interred yet holding connections with past, present and future.

Many ceramic bowls found in grave pits have holes in their centres, made when the vessel was ritually 'killed' by deliberate puncture, making it useless as a [functional] object. It was placed over the skull of the deceased; the 'breath of life' then departed from the bowl also. Both were freed to return to the earth and nature from which they came (MFAH.org).

The agency of identity, place and memory conferred through the ceramic vessel is common to many traditions.

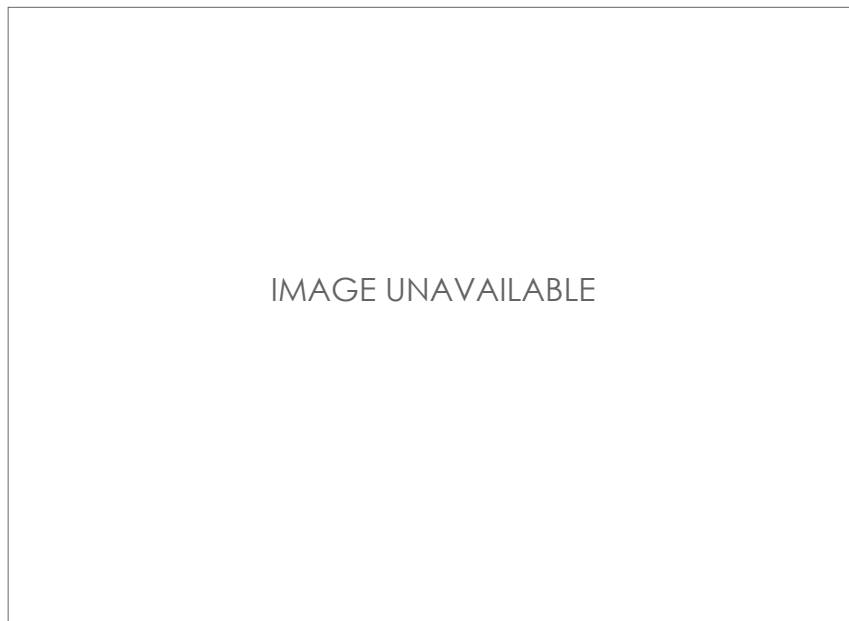


Fig 2.13 Mimbres burial, Museum of Fine Arts, Houston

Academic Jane Graves describes her slowly evolving discovery of the feelings she had unwittingly placed in a jug as a child - which in adulthood revealed all the tears it had vicariously held for her over the years. We imagine an inside: 'there is no inside until we envisage putting something there' (Graves, 1999:361). The vessel holds whatever we want, helping us to recognise our cultural grounding in society, coping with loss and holding memory.

The repetitive experience of building something with the hands, perhaps especially making things that have a conscious personal or social purpose, provides space for contemplation through the object and its function. Contemplative handling and observation of the object can hold a similar experience. An object retrieved a long buried memory in my own experience, releasing stored trauma and heartache which at the time I found hard to fathom, but knew it was related to my father's death years previously. On taking his watch to be repaired, I was suddenly confronted with loss in time and concurrent retrieval in memory. Graves goes on to say: 'A ceramic object survives them all ... daily use of the object made the object

invisible... the insides of objects functions as a metaphor for hidden knowledge, expressing loss in material terms' (Graves, 1999:363).

Memory can sometimes be deceptive, changeable and fragile and cannot always be relied on:

A memory is anything but static, resurrecting a memory trace appears to render it completely fluid, as pliable and unstable as the moment it was first formed, as in need of fixing once again with the brain's circuitry. Any meddling with this fixing process could alter the trace – or even erase it completely. Simply retelling a tale may be enough to change that memory for good. Long term memory is effectively a myth (McCrone, in Wood, 2008:267).

This view has been contradicted in more recent research by Tononi and Cirelli (2013:26-31), who suggest that important memories are retained while less fixed ones are malleable. However much the mind fluxes and changes, if memory is unconscious, locked away until prompted by some experience, the original untarnished memory can sometimes be retrieved in terms of feeling - having been unconsciously attached to an object, it can be released at any moment. What can be suspect is the cognitive interpretations put on this felt experience.

Our understanding of the world is materially aided by real objects which inhabit our environment, those we create and with which we interact daily. Many cultural histories attest to the fact that the ceramic vessel, made for functional use to hold sustenance, develops into symbolic, ritual and religious objects which powerfully express meaning to a group or groups of people.

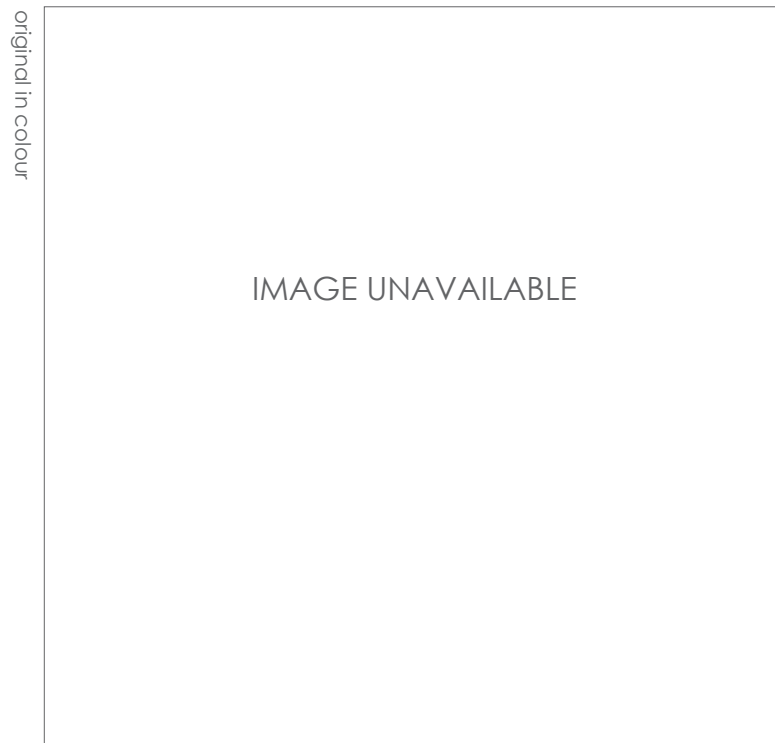


Fig 2.14 Breast shaped bowls, Cyprus, 2400-2100 BCE, The Ashmolean Museum

original in colour

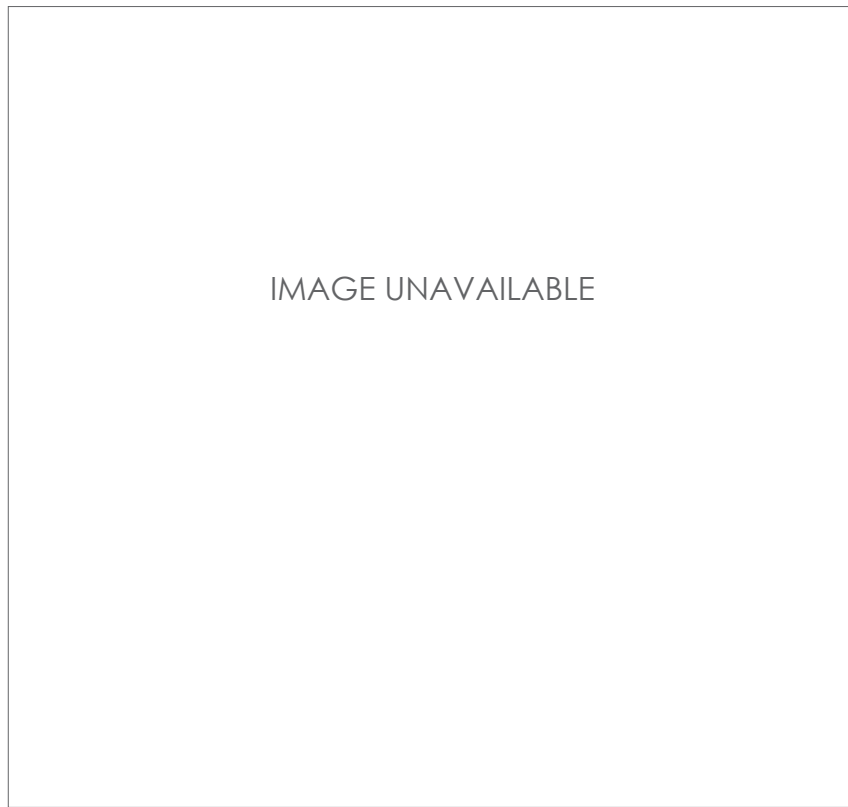


Fig 2.15 Kylix drinking cup, Crete(?) 1300-1190 BCE, The Ashmolean Museum

original in colour

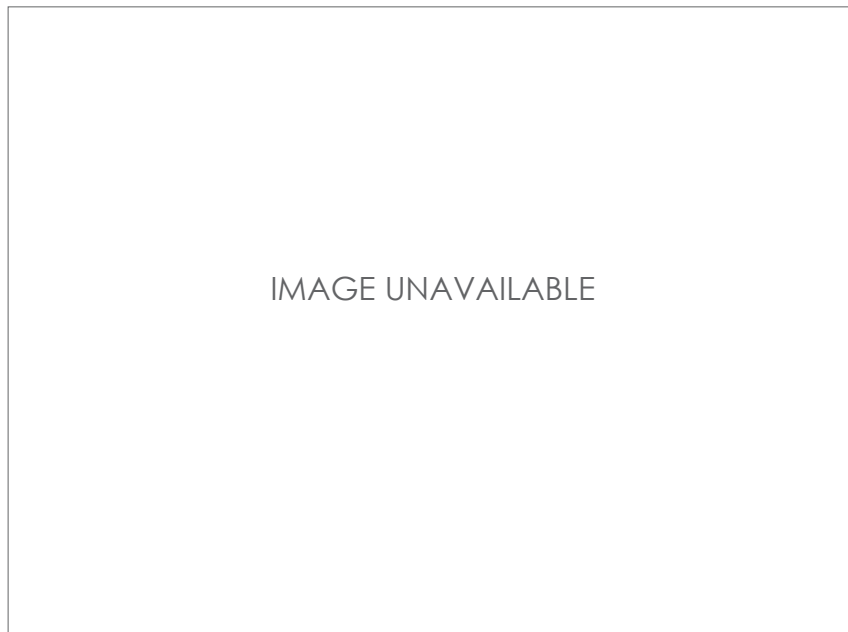


Fig 2.16 Romanesque baptismal font, Rohr, Bavaria

original in colour



Fig 2.17 Stupa, at Sanchi, India, the stupa contains a relic or ghost reliquary of the Buddha at its base.

Examples include the ritual vessel; the symbolism of the chalice in Christianity to hold the blood of God (Fig 2.15), the plate or bowl to satiate hunger in the symbolic host of bread, the baptismal font to cleanse (Fig 2.16), the dome on Christian, Moslem, and Buddhist places of worship (Fig 2.17). All these forms would appear to have been inspired by container forms in the body, landscape, and cosmic entities.

original in colour

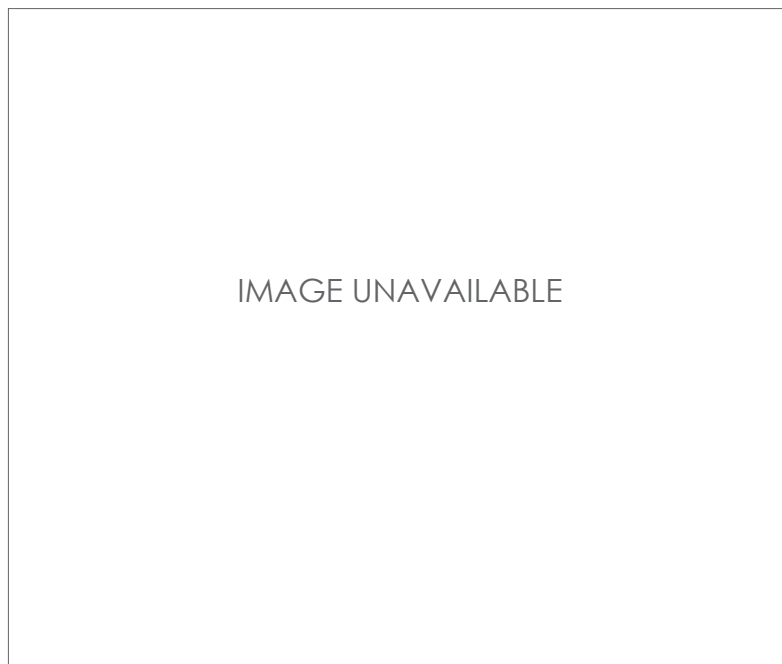


Fig 2.18 Mayan vessel, New Mexico, Museum of Fine Arts, Houston

According to Lynn Meskell, the Egyptian form for sculptor meant: 'he who keeps alive' and further says that the 'creator god' *Ptah* made bodies for gods to enter: 'of all kinds of wood, all kinds of minerals, all kinds of clay... in which they took form' (Meskell, in Miller, 2005:54-55). The gods thus became both material and spiritual entities with implications in ancient Egypt. People inferred a life presence in material form which could not be seen, but which held memory of the agent of the gods or of the gods themselves:

The centrality of the material image and its agentic force in these rituals had several implications. First, individuals rendered in statue form had themselves represented and invoked in perpetuity, so that memory of them was constantly brought into the sphere of the living, long after their bodily death (Meskell, in Miller, 2005:56).

Clay is a pervasive and malleable material which lends itself to recording memory physically. Some of the first permanent written messages are believed to be inscribed on clay tablets in cuneiform writing. The example below (Fig 2.19), of a clay letter and envelope is dated to around 1850 BCE. These marks formalised the accounting of resources, assisting in the creation of literary and mathematical structures, all accessed through archaeological findings and research.

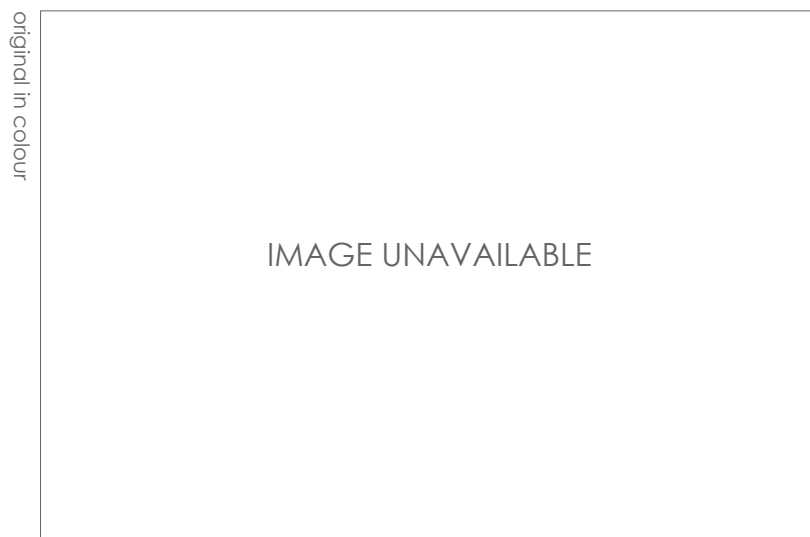


Fig 2.19 Clay *Cuneiform* letter and envelope, The British Museum, London

Our global knowledge is built on these objects and on successive iterations in media to the present day. In addition to practical purpose, certain objects are designed specifically to ameliorate the frailty of memory, to carry ideas and records of things through time, true records and otherwise. Through this function, objects can express an emotion or a story for which words cannot yet formulate clear expression. Haptic connection through sharing vessels lead to memory of connectivity - to relationship, family, community and also our understanding of life, emotion, health and contagion.

The danger or power of contagion is expressed below in the bowl (Fig 2.20) 'filled' with inscribed protection against curses.

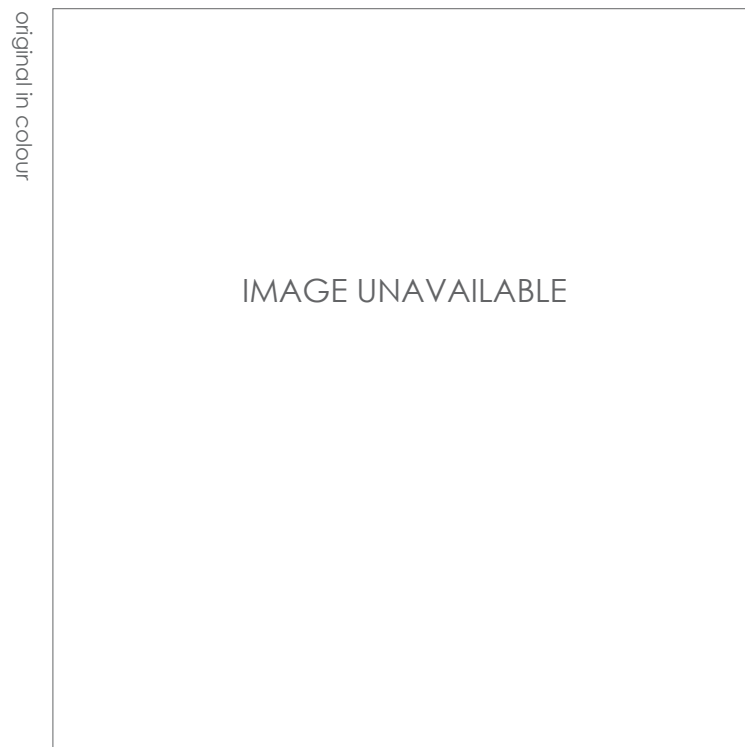


Fig 2.20 Incantation bowl with Aramaic inscription: 'to protect the woman Ngray from illness and curses', from *Seleucia* (Iraq), ceramic and paint

We constantly explore and invent who we are, based on our environment, who and what populates it and how through other agencies we interpret that information. Our beliefs are predicated on how we developed in a given environment. John Mack, in *Museums of the Mind*, writes about pilgrimages and the souvenirs brought back, keeping the memory alive in a physical not just an imaginative sense:

Souvenirs... as a material symbol rather than a verbalised meaning, provide a special form of access to both individual and group unconscious processes... Some objects have a special power to evoke nostalgia because they lack exegesis, indeed they are strongly personalised precisely because they have no burden of formal exposition of their significance. It remains for the individual to fit the gap, to invest them with meaning based on their own experience and recollection (Mack, 2003:137).

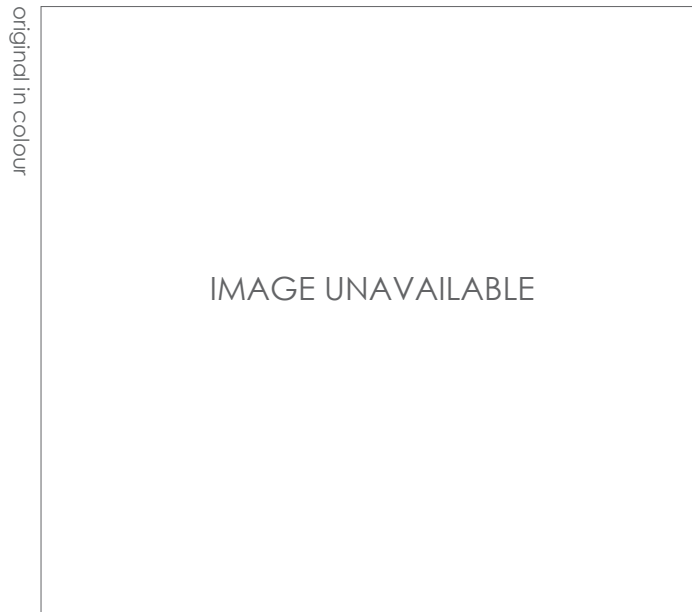


Fig 2.21 Press moulded ceramic ampulla, 4th-6th Century CE, Egypt (?)

Philip Rawson writing about ceramics describes this process well:

As we live our lives we accumulate a fund of memory-traces based on our sensory experience. These remain in our minds, charged, it seems, with vestiges of the emotions which accompanied the original experiences. The overwhelming majority of those experiences belong within the realm of sensuous life, and may never reach the sphere of word formation or what we usually regard as concepts at all. And yet they probably provide the essential continuum from which evolves everyone's sense of the world and consistent reality, everyone's understanding of what it means to exist, and are even the ultimate 'compost' from which scientific abstractions spring. It is in the realm of these submerged memory-traces that creative art moves, bringing them into the orbit of everyday life and making them available to the experiences of others by formalizing and projecting them onto elements of the familiar world which can receive and transform them. From the artist's side the projecting is done by his [or her] activity in shaping and forming. From the spectator's side it must be done by active 'reading' of the artist's forms (Rawson, 1984:14).

Through making or witnessing the vessel, by handling it, seeing it and using it, the vessel has life, a meaningful context in past, present and future. Isolating an object in a museum can mean artifice - thought and memory are separated; haptic context is removed and cultural concepts staged and inevitably diminished. Concurrently however, access is provided to a new audience, new witnesses to community, to disparate lives and experiences and empowering new potential creations. Handling objects in museums, once only for an elite, is now more widely possible, encouraging renewed access to human creative skill. We are able to reflect more closely on what, how and why something has been made or built. Through the hands and eyes of the contemporary viewer, some aspect of the self can be recognise in the touch, weight, balance, colour and sight of an object and its putative maker.

Bones of ancestors and of animals would once have been part of daily life. On a visit to the Museum of London to research Neolithic vessels, I discussed my interest in the

possibility that human skulls may have inspired the shape of the first clay vessels with the curator, archaeologist Caroline McDonald. She immediately arranged to have some skulls brought so that I could view and handle both.

The sense of sameness in the rounded shape, the soft/hard dry texture of clay and bone are very recognisably similar when handling both. I had not held a human skull before and was fascinated by their haptic relatedness. Without holding these items almost concurrently, this awareness would have been missed and my knowledge or ideas could only have been second hand. The curator who enabled me to hold these mediaeval skulls and Neolithic ceramic vessels had never haptically compared them and was likewise captivated by the relatedness of the two.



Fig 2.22 Mediaeval skull



Fig 2.23 Neolithic ceramic vessel

Community cohesion is mediated through material objects, especially when offered as a gift (Mauss, 2011; Hyde, 1976; Weiner, 1996), honouring our endeavours and

what Arnold Van Gennep (1909) described as our *Rites of Passage* through life.

Many communities have had traditional customs as disparate as a funerary vessel deliberately broken so that a spirit could escape, or a pot shattered so that a pattern which is culturally detrimental is destroyed. The Chinese artist Ai WeiWei expressed this in his work: *Dropping a Han-Dynasty Urn* (206 BCE – 220 CE) in 1995.

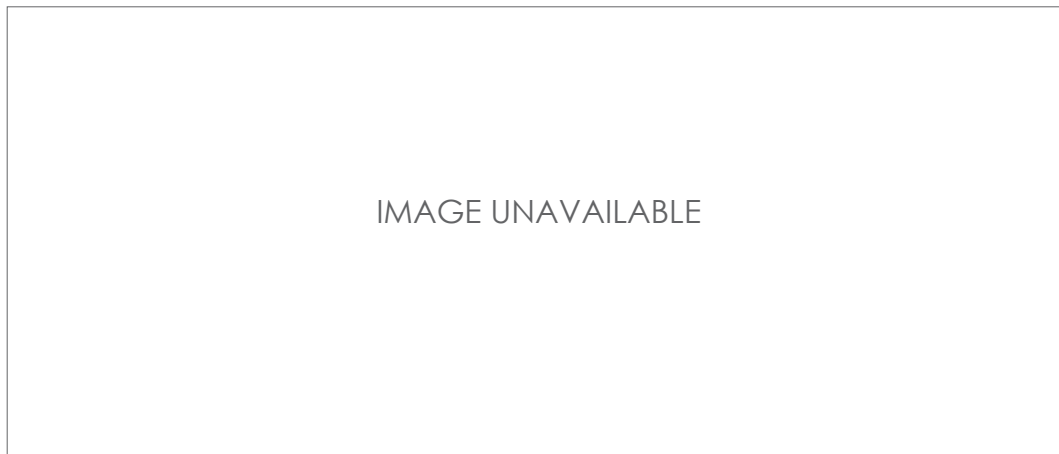


Fig 2.24 Breaking the vessel here is a political gesture by a dissident of the State, and one of many references to the vessel as a container metaphor

Destruction is upsetting for many, it is an aggressive act, and the value to me of destroying a *Han* dynasty vessel is uncertain, given the date of origin. I feel that while still inappropriate, destroying an object made in a contemporary time frame would be more relevant and a less wanton act of destruction. However, on discussing this performance with collector Ezra Davies, I was told that he had been sufficiently incensed to be in dialogue over this destruction with Dr. Glenn Adamson, then Head of Research at the Victoria and Albert Museum. Adamson informed him that through investigation it had been discovered that the 'Han Dynasty Urn' had been purchased from a street stall in China, known for the likelihood of its fake artefacts (appendix 2).

The potential fakery involved is another dimension to the concept of memory. What is real, what is remembered, who is remembering what or deceiving whom, what is constructed to camouflage and protect memory and feeling? Whatever we feel and remember makes us who we are. Anthropologist Daniel Miller asserts that:

People sediment possessions, lay them down as foundations, material walls mortared with memory, strong supporters that come into their own when times are difficult and the people who laid them down face experiences of loss. Having banked their possessions in the vaults of internal memory and external possession, they cash them in in times of need, at times of loss (2008:91).

This echoes my own findings in which inspiration comes from a felt need. In thinking creatively, my spatial, cognitive mind connects up with previous sensory experiences of the body and world, of making and emotion. I create a three dimensional

representation of the desired object - abstractly, but concretely to me, 'in space'. It can be turned around and dimensions altered along with material, colour and scale. Identity, meaning and form can all change as I view this object through my mind's eye. It is real to me, it will exist. This view is accurate because it is based on my memory of meaning, material and process. Neurologist Oliver Sacks discusses this inner spatial ability further in *The Mind's Eye* (2011:231) and quotes the psychologist Jerome Bruner who:

Speaks of such imagery as "enactive", an integral feature of a performance (real or imaginary) - in contrast to "iconic" visualization of something outside oneself. The brain mechanisms underlying these two sorts of imagery are quite different (Sacks, 2011:218).

I concur with Lakoff and Johnson's view (Lakoff and Johnson, 1980) that we learn through the body; I cannot make what I don't know except by accident or thought which itself has developed largely through bodily experiences.

It is possible to recreate abstract spatial objects in physical form. Through making, knowledge is developed to create intellectually and to create physically with some accuracy. The latter is predicated on the former and can rarely be done without the many hours of learning in manipulating clay and other materials, creating the ability to transform matter into a personal symbolic form. If I am reaching for new territory however, there is less to work with. It is even more vital to pay attention to tactility, to look, to concentrate deeply on the matter in hand and to anticipate, explore and discover with the knowledge and skills available to me.

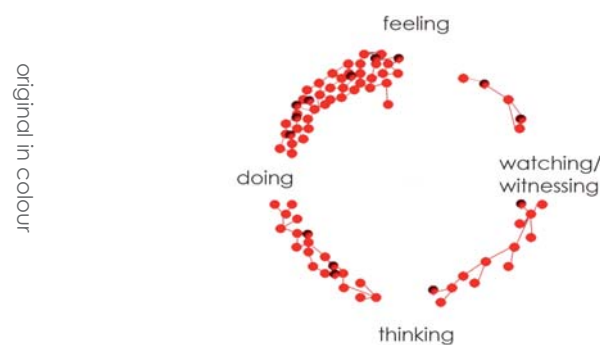


Fig 2.25 Kolb experiential learning diagram 2009, (See also Fig 1.30) extended to indicate the cumulative effect of involving all the senses (Raby, 2012)

The forthcoming section is concerned with the development of metaphor through the experience of the body and the environment and through that the mental concepts constructed from these experiential understandings.

Chapter 2

Material, Memory and Metaphor

c) Metaphor

Because poets speak in metaphors about the contents of their unconscious, Freud insisted that they, and other...artists, knew all along what he had to discover through laborious work.

Bettelheim, 1982:38.

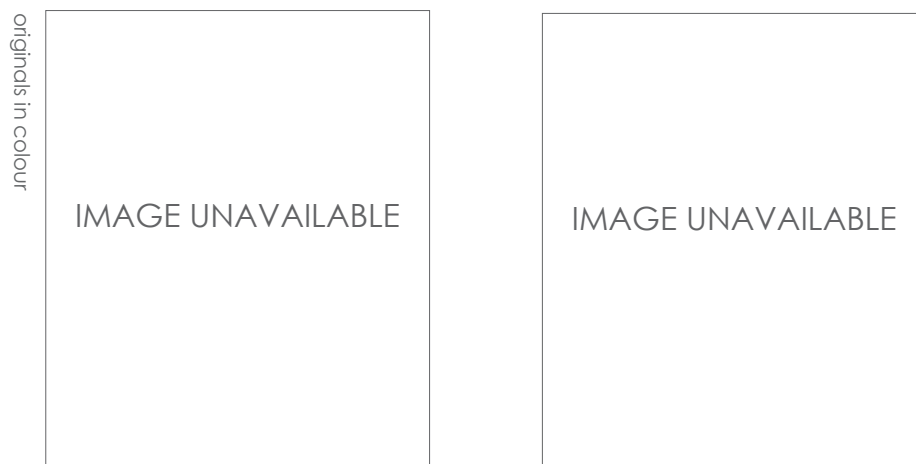


Fig 2.26 Mayan funerary urn (date unknown) Fig 2.27 image of child in womb.

A visual representation of a metaphoric connection to the womb, the person, and the home, referred to in chapter 1:26 (Jung, 1983:42)

While Lakoff and Johnson argue that it is almost impossible to conceptualise the mind without metaphor (1999:391), the same ideology does not apply to objects which already have a function and purpose. Our experience of things is through use and through our relationship to the people and place connected to them. Hans Loewald suggests that the emotional relationship to the person from whom a word is learned: 'plays a significant, in fact, crucial part in how alive the link between thing and word turns out to be' (Mitchell, 2000: 8-10). We learn to separate self from other as a way of dealing with the complexity of adult life, yet we still unconsciously retain a connection with something other (Ibid).

Much current investigation into the humanities follows a linguistic model. Objects, to give them value in this cognitively dominated world are increasingly ascribed a language to be deciphered by skilled translators. Nicole Boivin points out that through the dominance of language, relationships – or webs of meaning have become key: 'words and concepts are understood not relative to things in the

world, but rather through comparison to other words and concepts' (2008:13). Many artists have fallen prey to this value system but perhaps art does not always need a translation. The potter Bernard Leach wrote shortly after World War Two: 'More and more people want to make or enjoy things which are projections of themselves and of their culture - expressions of life - and not merely a means to an end' (Leach, in Farleigh, 1945:46). Artists express themselves through their work. It has a narrative when verbal language fails.

Though textual communication is a vital aspect of much contemporary art, it underplays the importance of celebrating the world of the senses through touch, and through contact; directly relishing joy in the tactile, sensuous qualities of material, texture, colour, form and play. Bodily awareness and constant interaction with physical phenomena has formed speech. While many objects can have metaphoric connotations ascribed to them, ceramic vessels, through their ancient roots have powerful symbolic resonance. In many societies women have been seen as creators, containers of life and therefore death – metaphors in 'womb and tomb' architecture (James, 1965). The handmade vessel, largely made by women throughout history is part of this container narrative and is viewed along with kiln construction as the first technology after making fire. Women wove the stories of their villages into the fabric of their society, and into the form and decoration of the objects and vessels they made, subtly leaving their individual mark, and telling their stories (Spooner, in Appadurai, 1986:206).

The clay pot is often seen as a symbolic representation of the woman's womb... Clay pots are also perceived and used as spiritual vessels. They may house the spirit of those whose body has died (Herle et al, 2009:22).

Jung makes reference to this symbolic power in *The Psychology of the Transference* (1983:42). These references indicate that there is sometimes a conscious awareness of metaphor but often a lack of consciousness too, especially when the instinctive concept comes to a child. Susan Ryland says that:

...the container metaphor is regarded as a primary metaphor, formed in early childhood and observed in the early stages of first language acquisition. It is manifested in phrases such as being in trouble, falling in or out of love. The container metaphor operates at a subconscious (pre-language) level and is universal, i.e. not culturally specific. Primary metaphors tend to be formed from basic human experiences such as warm/cold, up/down, inside/outside - so for example a baby learns that the warmth of their mother is good and lack of warmth is not good, and this becomes apparent in terms such as: a cold person, meaning someone who is unfriendly and remote.... Lakoff (1987:267), Joseph Grady (1997), Evans and Green, (2006: 230-235), and on page 47 Correa-Beningfield (2005: 344). Ryland (2011).

The cultural historian David Prown has explored how an object lives simultaneously through the past, present and future (1980:208). The ceramic vessel holds part of its significance through mundane and pervasive use, nurturing unconscious metaphoric relationships. In exploring how the ceramic vessel and metaphor are connected,

the investigation encompasses the experiential and the memory developed through that, touching on psychology, as well as the intellectual potential of learning through creating and through witnessing. Through memory and matter, there is a constant drawing back to the symbolic and metaphoric function of the vessel, its innate contradictions of simplicity and complexity through symbolic resonances.

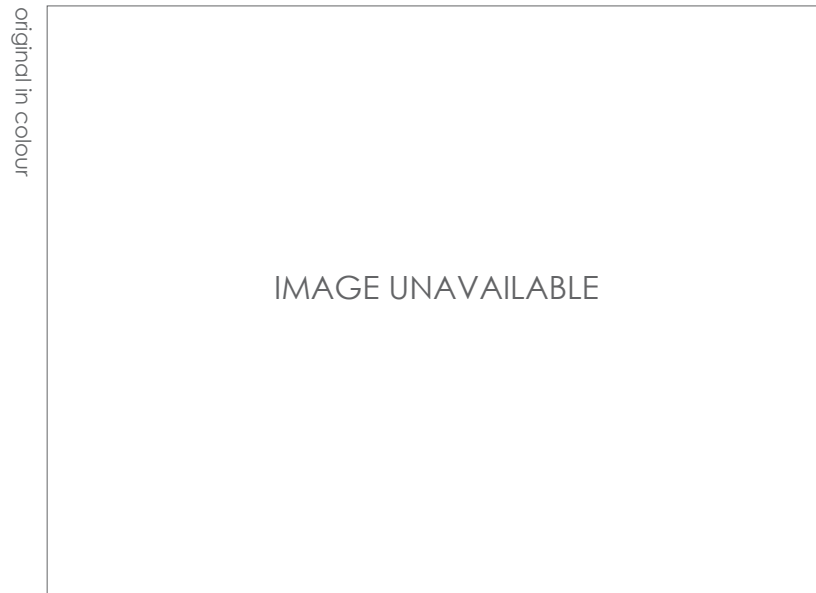


Fig 2.28 A 3-5th century teacup, Japanese earthenware, collection of Isamu Noguchi, inspiring him to design a set of cup and saucers.

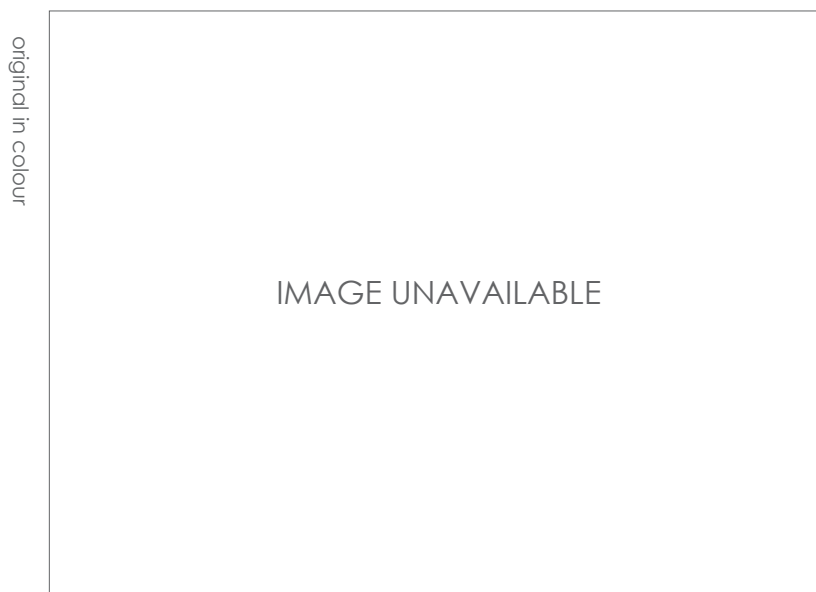


Fig 2.29 Porcelain cups and saucers designed by Isamu Noguchi

Contradictions have no place in Zen Buddhist philosophy which ceramicist Rupert Spira adheres to, that opposites do not exist, but are falsely created by human society and culture and lead to hurt, war and problematic relations of all

descriptions. Graves' linking of psychology to the Jug has already been described - her abrupt awareness that it had held strong emotions which were suddenly re-experienced as an adult via the jug she had retained (1999:361).

Jacques Derrida deconstructed abstractions of a number of concepts, considering that what was always left was 'the trace'. In his *Last Interview*, Derrida made it clear that it was a trace of his own life in the world that he wanted future evidence for (Derrida, in Birnbaum, 2004). Written on paper or digital trace, a changed biological relationship of many minds through his work? The absence of tangible matter in academic thought is pervasive. This bias implies a perverse rejection of the visceral world in which people live, of objects which can have a presence independent of human lifespans and European philosophy. The trace, reframed into touch, connects with the word contagion, which unites us again with the body:

An account of the origin of contagion is contained in the work of Johnson and Lakoff who write about the 'embodied' nature of cognition. Our bodies, they say, provide us with the preconceptual structures that shape our abstract thought. Body movements, and perceptual interactions with the world, which are fundamentally based on the experiences of having a human body, give rise to "image-schemata" that are "metaphorically projected" to structure our domains of thought. By this account, the contagion principle would arise from our phenomenological experience of our bodies as containers (having an inside, a boundary, and an outside), combined with other schemas such as trajectory, force, links and so on (Gilovich et al, 2002:210).

Artists and writers have long explored memory and expressed the visceral experiences evoked in their work through the metaphor – consciously and unconsciously as transitional objects (Winnicott, 2006:18-19), and concerned with our connections to each other through gifts and common experiences.

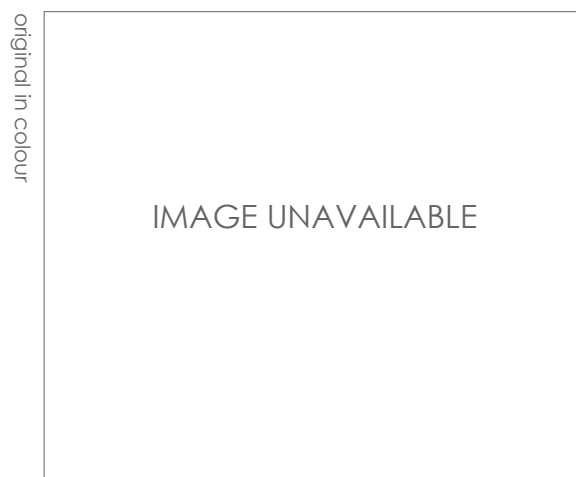


Fig 2.30 Buddhist reliquary - Often placed at the base and centre of a *stupa* sometimes as a *Ghost Reliquary* (the material remains are not present, but still represent the Buddha through memory).

Many cultures have symbolic forms which relate to sustenance, to water and food preparation - the chalice and the baptismal font, the water fountain or basin. The widespread use of ritual bowls passed around with food and drink are some of many examples where habit has led to metaphor and ritual:

In the circle of the unfathomable sphere
Drink heartily, because the cup is going the round:
When your turn is reached, do not complain -
All are made to taste when this cup comes round.

The Ruba'iyat of Omar Khayyam ([1120 ACE] 1981:78.125)

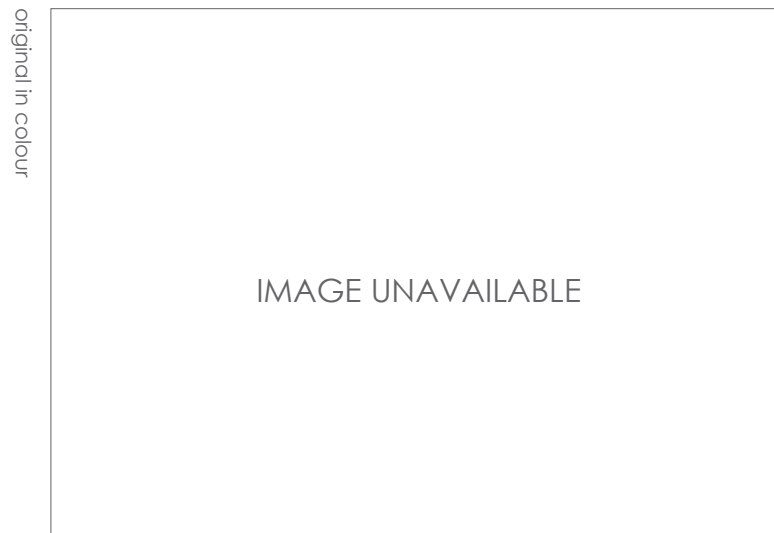


Fig 2.31 Chalice, Haifa

The ceramic vessel as a holder of memory is a relationship across cultures and time to the human. Boivin says that according to Anne Yentsch, pottery is a material and symbolic language used to structure society. It talks of our patterned understanding passed on through many generations throughout the world, creating an empathetic relationship to things and to each other (Boivin, 2008:36-37).

In the West, through the cheapness and proliferation of mass production, handmade vessels are now more of a luxury and through their uniqueness have a special place for many of us. They are often given as a gift, as a signifier and reminder of friendship and family rituals, of meeting over a meal or cup of tea or coffee, of sharing. The place of the vessel in the domestic sphere symbolically brings us in contact with another whether we are talking via a web cam or sharing physical space. These actions bring inevitable and concurrent creations in our personal *Memory Palaces* (Simonides, accessed 25.08.14) to aid remembrance of occasions and develop new formulations of thoughts and ideas. The specialness conferred for centuries on the cup, which also became elevated to a chalice through religious expression, is being used for promotional purposes, focussing presumably on recognition of the communal and ritual aspects of drinking.

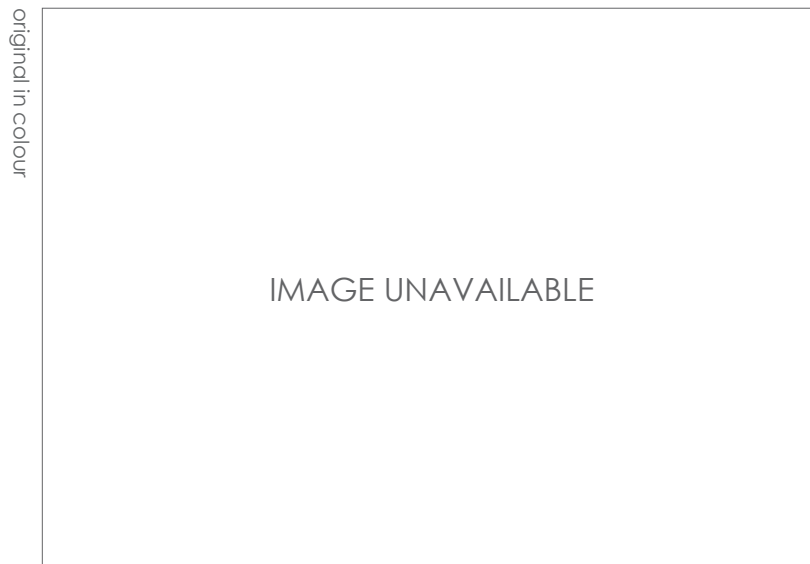


Fig 2.32 contemporary advertisement, 2012

The scientific exploration of the idea of the 'mirror neuron' refers to the fact that there is significant overlap between neural areas that underlie our observation of another person's action and areas that are stimulated when we execute the same action (seop.leeds.ac.uk), these indicate our profound social existences as relational beings who connect with each other on every level (Siegel, 11.07.12).

Research undertaken at University College London included brain-imaging modern craftsmen at work. The investigation brought the discovery that the same areas of the mind were stimulated concurrently in making and in verbal communication. This suggests that active participation through the senses provide an important aspect of communication (MacGregor, 2010:17). Jonah Lehrer quotes a fascinating experiment conducted by neuroscientist Antonio Damasio which adds to the volume of evidence that bodily senses react intelligently long before the mind responds. Using stacks of rigged cards and electrical monitors, Damasio discovered that it took the body on average ten tries for the hand to react to one pile of cards over another, fifty cards before they consciously started to make different choices, and around eighty cards before their mind could compute a reason (Lehrer, 2011:19-22).

Increasingly scientific evidence demonstrates that we cannot separate felt experience from the cognitive. This is noticeable daily as we gesture and speak at the same time, miming actions, yet speaking thoughts. It also explains how the transference of objects into ideas and words came about.

Metamorphosis by Franz Kafka literally brings the word in full circle by replacing the body of a man with an undefined primitive life form, though with the man's consciousness (Kafka, 2009).

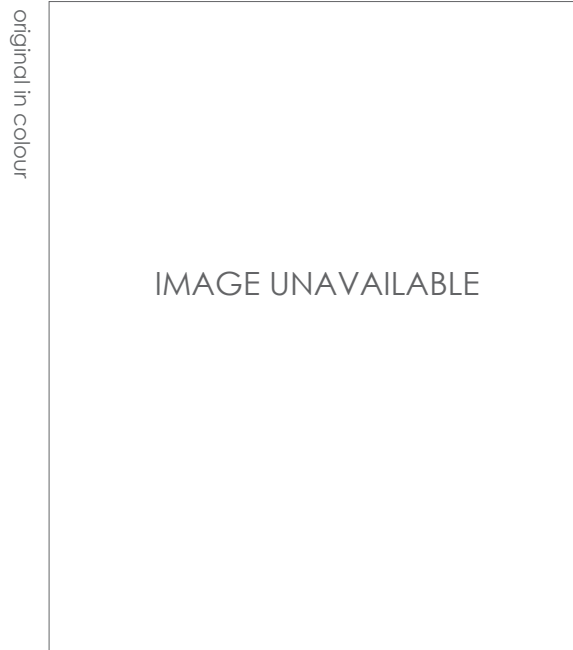


Fig 2.33 Metamorphosis: from nymph to dragonfly

The above statements suggest that objects and our memory of them have a strong interrelationship. We can invest some part of ourselves in the pieces, perhaps safeguarding a memory for the future, and at the same time attempt to divest ourselves of another part which has become difficult to hold within our being. The making process involves reflection, and through that potential resolution. The qualities inherent in the object are likely to have an impact on the memory.

Something which has been handmade with care and skill passes on some of the original meaning bestowed within the vessel during its creation by the maker, it becomes a desirable object perhaps through: 'a yearning for an authentic experience of a life of sensory encounters with real things, and a memory perhaps of our capacity to create through physical contact with elemental materials' (Spooner, in Appadurai, 1986:226). All this occurs despite the many layered incidences of cultural prejudice and fantasy in the West towards (physical) labour-intensive work.

Human development has been formed by hand-made articles. We owe our intelligence to the learning which has been conducted via hand and mouth, by making and speaking, by using body and mind. The palpable, tangible reality of material things and their place in our lives has been largely neglected as an important area of study and a body of literature in this area needs to be further developed. The evidence found is wide ranging, relating the ceramic vessel to a search for connectivity. This endeavour makes sense as the world of connection and communication is now global, and correspondingly diverse and singular. We need to find again how we relate to each other, find the common core, in the common bond through our bodies, feelings and landscape. The ceramic vessel is a medium through which this can happen on a global level,

with evidence of function, beauty and spiritual meaning from the past and the present, with potential to enable greater understanding for the future.

Chapter 3

Contemporary ceramic artists and their work

All these [the carpenter, smith and potter] trust to their hands, and everyone is wise in his work. Without these shall not a city be inhabited: And men shall not dwell, not go up and down: They shall not be sought for in public council, nor sit high in the congregation: they shall not sit in the judges' seat...but they will maintain the world.

Ecclesiastes (quoted by Bell, 1968:10)



Fig 3.1: (left to right) Gordon Baldwin, Elspeth Owen, Susan Disley and Julian Stair

In researching the work of contemporary ceramic practitioners, I am asserting the value of the contemporary handmade vessel, redressing its apparent lack of 'presence', its 'invisibility' despite the enduring role it continues to play in forming our society through function, language and metaphorical expression. Debate enables new evaluation, new interrogation of worth and significance. In essence what is argued for here, through focussing on these ceramicists, is the value and agency of artwork that seeks to celebrate and explore the place of matter in the condition of our lives, investigating and articulating knowledge and sharing this with others.

An ethnographic investigation of contemporary ceramics touches on the implicit social contexts in which people live and practice. While I position myself as an insider-ethnographer - already referred to in Chapter 1, I am seeking sufficient distance to interpret certain aspects with greater dispassion than someone totally immersed in ceramic work. 'Mis-reading' is a way to describe this position: aware that whatever interpretations are voiced, they will always be mistaken in some instances though accurate in others. Literary critic Harold Bloom posits that comparisons *between* things are more fruitful than an analysis of 'texts' [or objects] in isolation (Bloom, 2003:3). This hypothesis is potentially more radical and thoughtful than more traditional analytic research methods. The comparison leads to a better understanding of the relevance of the contemporary handmade. In our commercially driven society functional ceramic items can be purchased cheaply but do not have an intimate relationship to the maker. Comparative analysis calls for deeper exploration of cultural definitions of value.

John Cage, a musician and artist much admired by artist Gordon Baldwin, states that there is: 'no such thing as an empty space or an empty time. There is always something to see, something to hear, try as we may to make silence, we cannot' (Cage, 1973:8). In *The Gift*, writer and poet Lewis Hyde discusses the arts, silence and mystery, telling us that the Greek verb *muein* means to close the mouth, that silence retains mystery perhaps because: '[a] mystery cannot be talked about, it can be shown, it can be witnessed or revealed, it cannot be explained' (Hyde, 2011:283). However, in 2000, writer and potter Edmund De Waal suggested that ceramicists are choosing silence, declining to describe in words their inspirations, their creative roots and the meanings in their work, thus hindering an understanding of the wealth of thought as well as knowledge that goes into the making of the object:

Makers mistake their reverential silence when confronted by the essence of their own objects, the involuntary lapsing into wonder about their own ceramics for the authentic ineffability of 'The pot speaks for itself'. Except that it does not, and others do. There is, after all, such a thing as a platitudinous silence. And it means that conversations about interpretation, curation and display go on elsewhere (De Waal, 2000).

It seems a little hard to criticise those who make rather than speak, implying that a deliberate choice has always been made, suggesting too a 'knowingness' and opportunity for confident articulation that many lack away from their material language. However, Susan Sontag also describes the danger of interpretations by someone other than the creator:

In a culture whose already classical dilemma is the hypertrophy of the intellect at the expense of energy and sensual capability, interpretation is the revenge of the intellect upon art. Even more, it is the revenge of the intellect upon the world. To interpret is to impoverish, to deplete the world - in order to set up a shadow world of "meanings." It is to turn the world into this world ("This world"! as if there were any other). (Sontag, [1964] 2009:07)

Communication through words comes easily for some - without fear or strain. For others, material creativity is the essential vehicle for expression, with a message sometimes too vital, too weighty for words at certain and perhaps all stages in their life. This does not diminish the work, indeed it is sometimes a more powerful and articulate medium than words. The lack of analysis can also suggest a lack of guile, a sort of 'innocence' within a traditional sphere of influence. Despite the double edged value of this, I concur that we disempower ourselves if we do not also communicate through the richness and variety of words. As De Waal makes clear, we allow lacunae for projections onto the artist and onto the work. This muteness limits communication and access to the sensual and tactile.

The prejudices still surrounding ceramics need debunking and words are the tool for this. There is no denial that textual language is an essential expressive tool and yet too little criticality has evolved since Garth Clark commented bitinglly in 1978:

The decision of the magazines that serve ceramics - to adopt a supportive, paternalistic role - has dulled the teeth of criticism. Furthermore, these magazines also adopt the policy of having ceramicists write about ceramicists, and in most cases selecting those who are close friends. Comment, evaluation, and criticism therefore seldom rise above the level of a backslapping, self-congratulatory exercise (1978: xxv).

Knowledge accessed through studying a community from the 'inside' is invaluable. Not only to look critically at the systems of value adhered to in the creative arts and with particular reference to ceramics, but also to renounce inauthentic and unjustifiable statements of value or lack of by 'outsiders' sitting in judgement on what is an important part of our past and therefore of our future as social beings (O'Leary, 2004; Denscombe, 2010). Education systems are mainly formulated by those with academic rather than practical experience of making (Robinson, 2014). Until recently it has been difficult to combine the two and few higher level courses have been available to those who primarily create through matter. Assumptions have been made by traditional academics concerning the need or ability of others to speak authoritatively on educational matters and they have been largely denied a place at the 'high table' of academic and political decision making:

For complex educational, social and economic reasons - including a strong element of snobbery in the mix, not all of it one way - the crafts are still restricted to their own galleries, magazines, critical vocabulary, social networks and criteria of quality (Frayling, 2011,b:122).

There is consequently a lack of awareness of the feed-in value of practical skills to develop a love and understanding of more abstract disciplines including mathematics and language in an enjoyable and engaged manner - though some have attempted to share awareness of this holistic coordination (Dewey, 1931; Kolb, 1984; Robertson, 1982). Neuroscientists are now providing evidence for this linkage (Stout and Chaminade, 2011; Anathaswamy, 2013), and makers are decoding their language for others through such innovations as practice based doctorates. Here the cognitive and the haptic, seemingly disparate languages are explored concurrently and fundamental common ground is rediscovered.

If we are to understand these objects and their relationship to the maker and to the world (our world), we need a structure that supports this. Jules David Prown's methodology helps define and articulate comprehension of these material objects (Prown, 1980:208). E. O. Young, (2001) explores how status is achieved, and a variety of ethnographic research strategies and methods are explored in this context by Boivin, 2010; Empson, 2007; Garfinkel 2009; Henare; 2007; Herbert, 1993; Hoskins, 1998 and Tilley, 1999.

Prown believes that material objects are vital witnesses to past, present and future. To help overcome our: 'pervasive illiteracy in the language of objects'(2002:78), he has formulated a protocol of three definitive stages of attention to learn from the object; firstly in 'Description' the piece must be looked at 'objectively': felt, held, and

measured, all clear evidence of substance, content and form. Secondly (the order is important), 'Deduction' is built from the first group of evidence. This is subdivided into analysis of: 'sensory engagement, intellectual engagement and emotional response'. Finally the observer 'Speculates' on all the evidence and formulates a hypothesis and theory which is followed by scholarly investigation and validation (Prown, 2002:78-84).

The eye has a part to play in experiencing the object. However, the encounter of many more senses are involved in lifting and holding and, if appropriate, using the object. Mark Paterson quotes Martin Jay who describes a Western cultural and historical bias of "ocularcentrism". The primacy of the visual image and: "the privileging of ocular observation as a path to certainty and knowledge whereby touch is routinely debased and ignored" (Paterson, 2007:6).

Everyday objects like ceramic vessels used to be made within communities. We have lost that quotidian contact with making, object and person though we continue to desire connectivity, attachment to the memories and stories that the vessels hold. As Walter Benjamin says in *Illuminations*:

The storytelling that thrives for a long time in the milieu of work—the rural, the maritime, and the urban — is itself an artisan form of communication, as it were. It does not aim to convey the pure essence of the thing, like information or a report. It sinks the thing into the life of the storyteller in order to bring it out of him again. Thus traces of the storyteller cling to the story the way the handprints of the potter cling to the clay vessel (Benjamin, 1973:91-92).

The ceramic vessel maker is a maker of containers and as such is intrinsically an enabler of stories. Potters have been collaborators in the creation of tradition, holding communities which flux and change. These communities are rooted in environment, in things owned and used, passed on and shared as inherited objects, as gifts which provide physical and emotional sustenance as well as income for the maker. Life stories merge in these vessels and in their innate connection to other people, especially within their own cultural background, enabling dialogue, future editions and elaborations of these stories revised by new authors. Witnesses can attempt to read the original manuscript (the etymology comes from hand and scratch), either material or textual but we will always misread, and misinterpret meanings. Scratching marks into the surface of clay, bone or stone would likely have been a forerunner of writing. Ceramicist Elspeth Owen enjoys an ironic example of this, titling one of her works *Primitive Markings*.



Fig 3.2 Primitive Markings, detail, Elspeth Owen, 1984

The artists selected are internationally known. They are different as people are different, though they are all British - my own ethnographic culture in most ways. This selectivity enables deeper analysis, and the maintenance of a relatively common ground in the 'one-off' hand built vessel. However, connections and divergences are sought. Clay functions in three-dimensional space, connecting the maker and witness closely and tangibly with the material, to the ceramic vessel which is also an articulate presence (Appadurai, 1986; Prown, 2002; Empson, in Herle, 2009). Working with clay provides unique qualities of expression for these artists, and their work is investigated using components from a hybrid mix of methodologies. These include ethnography, phenomenology, grounded theory and situated learning (referred to in chapter 1:38-39), as well as Prown's (1980) material culture analysis.

My own practice is analysed later in a similar manner, but with a deeper exploration and explication of motivations, techniques and inspirations. I make connections with these four as well as other ceramicists and explore how contextual relationships are formed. Anthropology and neuroscience have accelerated understanding of somatic and cognitive relationality, providing strong evidence for the importance of the dexterous body and its creations. (Henare, 2007; Hoskins, 1998; Tilley, 1999; Anathaswamy, 2013).

Case studies broach these complex conversations and through comparison discover converging and diverging involvements and themes. Inevitably patterns have emerged and enabled investigation of some of the underlying structures of our contemporary lives - what connects and what separates us from each other in multifarious ways. Instances of common ground are discovered by investigation of the contemporary maker and their makings.

Clay is an often unacknowledged ancestral grounding-force for all, and landscape directly inspires most if not all the work. The concepts involving inside and outside, order and disorder are common components in geology, biology and the vessel. These relationships hold a fascination, though more abstract affiliations are formed through music and painting, and from past cultures, from archaeology and architecture.

In investigating their work, discovery is made through their own words, their vessels, conversations with curators, other witnesses, written documentation and additional archival knowledge. This 'triangulated' knowledge helps discern the purpose behind their inspiration and the value it holds for society in building knowledge, richness and community. My personal perspective, both as an artist and researcher come into play through these discussions. Handing the work too enables experiential and cognitive deductions and speculation, though only Elspeth Owen expressly requests that the work is touched. The agency of environment on self and on matter is complicit in making us who we are.

Despite the formative impact of ceramics on civilisation through its versatility, ubiquity and function, in the West hand-building in clay has been demarcated in the past by many art historians as something less refined - not a 'fine art' like sculpting in marble. Glenn Adamson, writing in *Thinking Through Craft* is one of the new voices writing about the cultural distinctions and assumptions made and the post war experiments conducted in an attempt to break down barriers (Adamson, 2007). Jeffrey Jones updates William Morris' description of crafts as 'the lesser arts'. Noting common inspirational and creative processes, Jones makes the point that: '[through] the work of Katharine Pleydell-Bouverie, Norah Braden and Henry Moore...the distinctions between the lesser and greater arts can be put aside' (Jones, 2007:181). De Waal in *The Pot Book* (2011), comments forcefully on the apartheid existing at that time between artists working with hard 'resistant' materials rather than soft malleable ones. Despite Isamu Noguchi's work being widely admired by Japanese potters:

When Noguchi's ceramic works were exhibited in New York in 1954, they were roundly dismissed by the critic Hilton Kramer. Noguchi thereafter stuck to sculpture made using properly approved materials such as granite, marble and bronze that established discourse and critics could cope with (De Waal, 2011:203).

Nor is ceramic technological development acknowledged with an iconic archaeological tag such as 'Bronze Age' or 'Iron Age', despite the skill required to transform clay into ceramic through firing technologies. A 'Ceramic Age' has no official nomenclature and merely straddles human pre-history and the advent of civilization in the Stone Age (ancient.eu, 2014). In evidencing connections and relationships to the past through contemporary ceramicists who continue to hand-build their work, we can better understand the meaning it has for both them and for witnesses to their work. My hypothesis is that ceramic vessels, which are skilfully and thoughtfully built for the joy and inspiration of their makers and owners, as well as for utilitarian purposes, are a continuation of the ritual significances through their holding function which has developed over centuries. The evidence for this is explored and enables further understanding of meaning in these contexts.

Material, memory and metaphor are integral to us and our lives and are tightly amalgamated in the creation of these miniature ceramic worlds of land and human form.



Fig 3.3 *Dark Water and Boulders Shouting*, Gordon Baldwin, 2011, Photo P Sayer

These themes are exemplified by talking with artists working with clay. Gordon Baldwin returns to his adolescent pondering ground of water, mud and stone in *Dark Waters and Boulders Shouting* (2011), while Elspeth Owen's bonded association of her baby's soft scalp with clay, connects her through time to the ancient tradition of earthenware. Susan Disley's work involves archaeology, hidden depths and secret interiors in an echo of Gordon Baldwin's later *Inscape* works. Her pieces too undergo multiple firings.



Fig 3.4 Stoneware jug, Susan Disley, 2012. Architecture is cited as a fundamental inspiration for her work.

Their creations likewise serendipitously link to both Julian Stair's work and my own. The human condition is central to this understanding: taking the journey from birth as described in Elspeth Owen's pieces to physical exploration of the frailty of the body in Gordon Baldwin's current work, and honouring death in Julian Stair's cinerary urns.



Fig 3.5 Cinerary Jars, Julian Stair

My own exploration of memory, the reliquary and the ceramic vessel holds aspects of them all. All of us work primarily with slips and oxides rather than glazes, preferring the soft, matt texture of the fired clay without a hard, shiny carapace of glass.

Social desires and needs are discussed in relation to hand crafted items. The ceramicists are concurrently researching themselves and their cultural market. Making items for one's own needs taps into desires that will concurrently be met when the maker and the buyer are sufficiently in alignment. Integrity and personal involvement seem essential. Somehow the maker is accessing significant yearnings in another - sharing stories through vessels - connecting to deeper cycles of life and meanings within these lives. Ethnographic research into cultures as diverse as those found in Mongolia, Africa, Melanesia and New Zealand (Empson 2007; Gengenbach, 2001; Henare, 2007; Herbert, 1993; Hoskins, 1998) have all documented the manner in which we extend ourselves outwards to others through things and the importance and power attributed to these actions of making, giving and holding these objects within a community.

In discovering the stories around these makers, it is fascinating to discover factors connecting us all. In Gordon Baldwin's work, there is a common ground of interest in landscape and seascape, in stones and water formations, in his fascination with many ideas, many art forms. His occasional lack of concern for structural integrity when he dismisses a large crack as irrelevant is disconcerting however. Susan Disley, in contrast looks for perfection and like all those here, works with a matt pallet of slips, oxides and muted colours, drawing us to the sensuousness of the subtly textured surface, the pared down quality of line, elegance and simplicity. Julian Stair's interest in sarcophagi and cinerary urns

complements my interest in the reliquary, in holding memory in an agentic external body and distancing oneself from loss.

Elspeth Owen's work is gentle, quirky, clever and accessible. While she is known for her naturally inspired organic colours and forms, her political and social questionings are profound and subtle.

My exploration is concerned with the manner in which the vessel holds memory for people and if the work of an artist is to be analysed, discovery needs to be made by investigating the work, talking to the artist, exploring the environment in which they work and through the external resources of people and archive. While aware that the words of dealers can be constrained as they need to sell work, many, like Paul Rice clearly care deeply about ceramics, selecting pieces through appreciation of their qualities (personal conversation, 21.01.14). Few people anywhere want a record of anything biting or challenging about someone well known: it breaks the club code. In probing more into their work, I discover a myriad of connections, common groundings and the questioning that goes into their continual development.

3.a Gordon Baldwin (b. 1932) Artist Working in Clay:

This work is a continuation of my journey, new pieces developing from old memories. I am surprised and pleased with the way this new work has turned out, the water vessels probed deeply into my past (Baldwin, 2011),



original in colour

Fig 3.6 *Dark Water and Boulders Shouting*, work in progress, Gordon Baldwin, 2011

Gordon Baldwin started artistic exploration through painting and drawing which have consistently stimulated his creative process. Though his interest was in fine art rather than industrial design, he strategically chose a design based London course rather than a provincial placement at a time when funding for the arts and crafts was just becoming established in the educational curriculum. Baldwin nevertheless discovered a radical environment in the industrial ceramics department at Central St Martins. He could experiment and explore form as well as technique and colour through clay (Hughes, 2013). His first known works in ceramics had few unique qualities but became increasingly adventurous. More experimental works in clay would have come to his attention at this time. The work of Lucio Fontana is an example (Figs 3.14 and 3.15).

Baldwin was soon given opportunities to exhibit and also to demonstrate pot throwing in early television interludes. He managed to turn National Service into an asset: based in Wales, he was concurrently able to teach at a local school and discover landscape as an abiding passion for expression, especially in 'the place of stones', a seaside cove in Wales (Whiting, 2011:10). Like many examples in Japanese art, he creates vessels as a metaphor for the land, working to capture an essence of it in ceramic form – later creating what he described to me as 'portable inscapes' (appendix 3). His creative life was supported by a continuous contract

to teach at Eton College (for forty years) with studio attached and home included; an opportunity to work with security and opportunity, he was liked and valued as a teacher and his work continued to develop, finding its own grounding and clarity.

Baldwin's work and the equally considered title: 'speaks for itself through the form', a concise linking of text and image. He is an internationally successful artist and has become so without the felt need for a public exposure of the personal motivations that initiated this journey. He remarks however that: 'the structural necessities of clay provide suitable scaffolding for my ideas and so I make forms called vessels' (personal conversation with Gordon Baldwin, 29.12.12).



Fig 3.7 *Dark Water and Boulders Shouting*, (detail) Gordon Baldwin, 2011
Photo Philip Sayer



IMAGE UNAVAILABLE

Fig 3.8 *Lalibela Rock Church of St George, Ethiopia*

Jules David Prown's ideas on material cultural have been utilised to describe, deduce and speculate on Baldwin's work and intentions - helping to decode the work so that others can find a different window into his world. This method of object analysis is a valuable methodology for interpreting the unspoken. Gordon Baldwin talks little about his impetus to be an artist and Prown's methodology comes to the rescue (Prown, 2002).

Baldwin's work is well worth the attempt to dig deeper - enabling an appreciation of the qualities inherent in the pieces, the constant revisions, rubbed out and painted over lines, starting again with an almost blank surface. The subversive titles of his work, the often repeated '*Painting in the Form of a Bowl*', ridicules the apparent supremacy of abstract painting on the surface of canvas rather than clay and invokes a demand for integrity in judging artwork without attention to the hierarchies of value imposed by elite cultural forces (Myers, in Miller, 2005:88-117). His enormous and varied output deserves attention and investigation though the focus is on the more obvious vessel shapes and on his later works.



Fig 3.9 *Painting in the Form of a Bowl*, Gordon Baldwin, 1985. Photo Philip Sayer

Painting in the Form of a Bowl (Fig 3.9) is fresh and light. His more recent pieces are more weighty, less finished, less obviously illustrative, but may be describing his physical human self more deeply in its less taut form and his inward focus.



Fig 3.10 *Blue Vessel*, Gordon Baldwin, 2000. Photo Philip Sayer

Memory in Baldwin's later years is a more conscious presence. He remembers the seaside cove that he no longer visits - and such is the case with most of his works - a gradual move from present to past, to layering of memory in the vessel, more consciously embodying feeling in the vessels form. His latest works seem less mannered and more directly encountered, gentle folds, less defined, blurring at the edges.

In a leaflet for Baldwin's exhibition *Sensual Pleasures*, 2011, ceramicist, writer and critic Emmanuel Cooper quoted an artist admired by Baldwin - Jean Arp, who sought to convey a suggestion only of an "organic form", described his work as: 'the edge of the square confronting the silhouette of the amoeba' (Cooper, 2001). Arp is quoted by Baldwin as an influence. He was also a source of inspiration for Susan Disley.

In my note-sketches below of Baldwin's work at the Marsden Woo Gallery in London, this sense of sharp angle and amorphous flow come together. In seeking to understand something, drawing could be added to the structure defined by Prown. While looking and holding were essential to my understanding - these pieces are all quite heavy, the intimacy of drawing brought me more deeply into the object. Faint details are observed, subtle colours detected, slight bumps and scratches seen, felt and known; all enticing closer study. None of these embodied awarenesses are

possible if viewed in digital or printed form alone. Without tactile relatedness, the work is not truly engaged with, and part of its value is concealed. For those who do not touch, only remembered ideas and guesses are possible of what the surface, texture and heft could be. In drawing I was physically echoing his work. Elspeth Owen comments:

I like Gordon Baldwin's work very much, very beautiful, very powerful in an un-dogmatic way, it's very integrated. Ewen Henderson, Gillian Lowndes - they're all about touch – all about texture and touch (Owen, personal conversation, November, 2011).

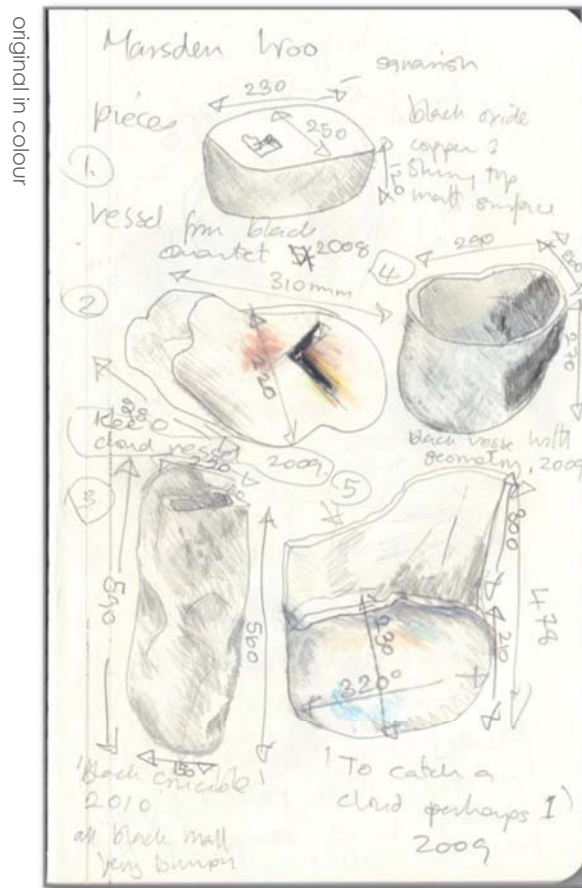


Fig 3.11 Sketch notes on Gordon Baldwin's work, June Raby, 2012

While places and things evoke memories, we are closest to our own bodies. According to Daniel Miller, we cannot comprehend anything, including ourselves except as: 'a form, a body, a category, even a dream' (Miller, 2005:8). In an exhibition at the Barrett Marsden Gallery (later Marsden Woo) in 1999, several pieces are thin, fragile fragments pinned together. Made around the time of Baldwin's hip replacement operation, my understanding is that in making he was 'listening' to his body and its increased fragility was working its way into each piece. These shapes do not seem to have been repeated, rather the older theme of paintings in the form of bowls have returned in recent work. The painterly qualities are more subtle, less obvious; an integral part of the body of the work, more closed in. He recently described an affinity with this beauty in darkness. It is tempting to deduce

that Gordon Baldwin is describing an experience, reaching in for it in his own body through the work.

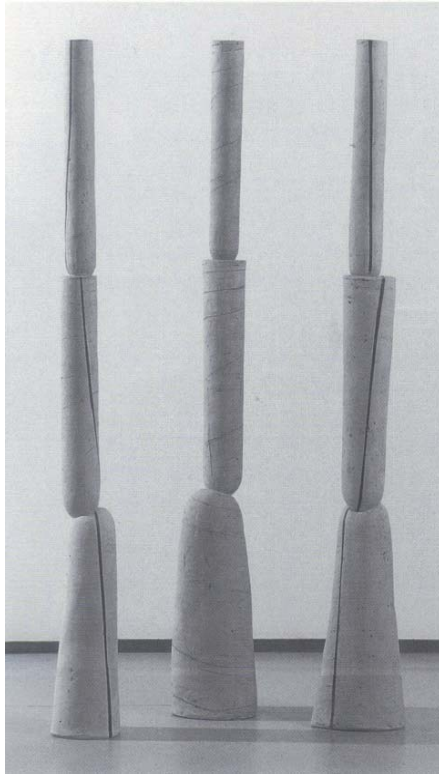


Fig 3.12 *Stack*, Gordon Baldwin, 1998

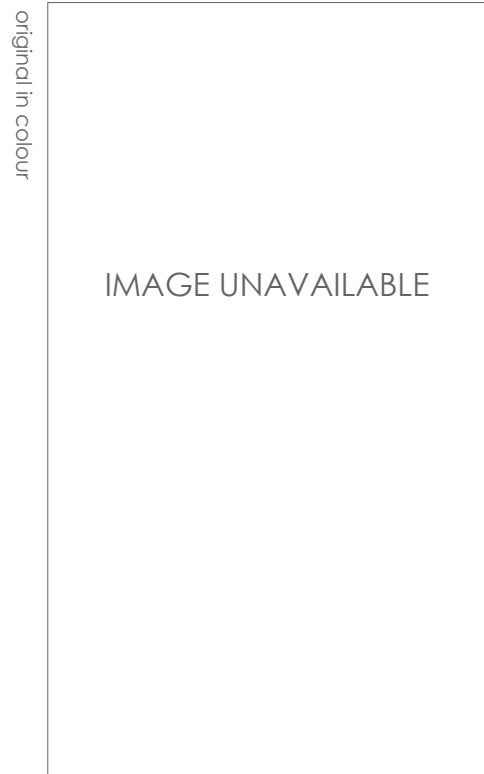


Fig 3.13 *Leg with Orange Flame*, Stephen De Staebler

The pieces remind me strongly of artist Stephan De Staebler's ceramic work and his likening of clay to body: 'Clay is flesh. And when it gets stiff, it becomes like bones. And when it gets dry, it becomes brittle like old bones' (De Staebler, 2011:25). It echoes too the comments by ceramicist Elspeth Owen on how *her* body is embodied in the clay as she works.

The expressions found in the hand built vessel describe in physical terms how what we feel physically or emotionally often merges into the work, and cannot if we are listening carefully and paying attention do anything other. Baldwin feels that: 'too much attention is given to what is said rather than what is done' (personal conversation, 29.12.12). His generation was not encouraged to talk about feelings and he is uncomfortable with the current trend in 'breaking the silence' about such contemplative work, believing that the current desire for analysis is unnecessary and presumes dismissively: 'that it is for promotional purposes' (ibid). Baldwin's fewer words are less open to scrutiny. He lets slip the odd detail, but largely remains silent, believing that the pieces and their titles are enough. Working always from a starting point of felt experience, Baldwin finds the subject through the material. While this perspective has worked for him, nonetheless anthropologist Daniel Miller, in *Materiality* points to art historian Ernst Gombrich talking about the invisibility of

the frame in well-framed art, stating that 'framing' also means space and setting and that in this framing, objects could manage to obscure their role and appear inconsequential (Miller, 2005:5-6). This functional excellence creates invisibility and also impacts on the maker - if what they make is unnoticed then so too are the makers – both perhaps need foregrounding in recognition of their value.

Merleau-Ponty describes the existentialist searching that we all do on some level:

We have the experience of a world, not understood as a system of relations which totally determine each event, but as an open totality the synthesis of which is inexhaustible. We have the experience of an *I*, not in the sense of an absolute subjectivity, but indivisibly demolished and remade by the course of time. The unity of either subject or object is not a real unity, but a presumptive unity on the horizon of experience (2002:253).

In recent work by Baldwin we are barely able to glimpse inside the pieces through their small apertures which are often black to absorb or reflect back this darkness. Baldwin revealed that there is a darkness at the heart of his own work, and recognises that it has an attraction, a seductive quality. This dialogue with darkness is apt, perhaps more strongly felt as he told me that he has had a confirmed diagnosis of macular degeneration, severely limiting his vision and forcing him to search for ways to adapt to this new situation. As he always starts by doing, I wondered if he felt that his body had in any way led him to form and ideas. He described the impetus for his recent exhibition:

Dark Water and Boulders Shouting was something that came back to me from my, you know, teenage, angst-ridden adolescence. I would go to a wooded area close to home, and sit looking at the pools of water, damp undergrowth. Of course boulders don't shout, but I was searching for direction and finding my voice through looking and feeling (personal conversation with Baldwin, 29.12.13).

By setting out to consider differing responses to the concept of the vessel as holder of memory, personal ideas come up against or merge with others. This diversity is investigated through talking to Gordon Baldwin and with curators and collectors, handling different pieces, viewing his major retrospective exhibition, *Objects for a Landscape*, and examining archival material. All have brought a broader understanding of his work and the context in which it has been made over many decades.

Gordon Baldwin's merging of abstract painting on the *canvas* of the vessel, scarring it, 'dimensioning' it into the round does not now seem unique. He would have seen the work of Peter Voukos and Paul Soldner from the 1960's. Nevertheless, he tells me: 'I had to plough my own furrow – no-one else was involved in quite the same issues'. Baldwin's work has depth and interest. It is unique in the personal subtlety of the markings and colours used - derived in part from broad brush strokes, lines and indentations in and on the fired and re-fired vessel. He has worked intensively for many years taking inspiration from landscape, music, poetry and dance.

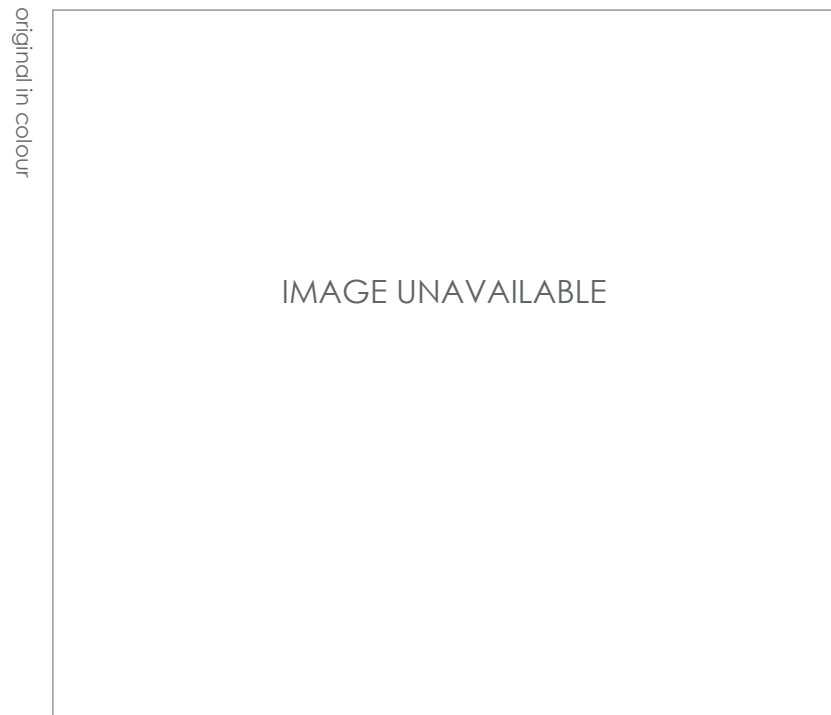


Fig 3.14 *Concetto Spaziale* (one of series), Lucio Fontana, 1964 (compare to Fig 3.10)

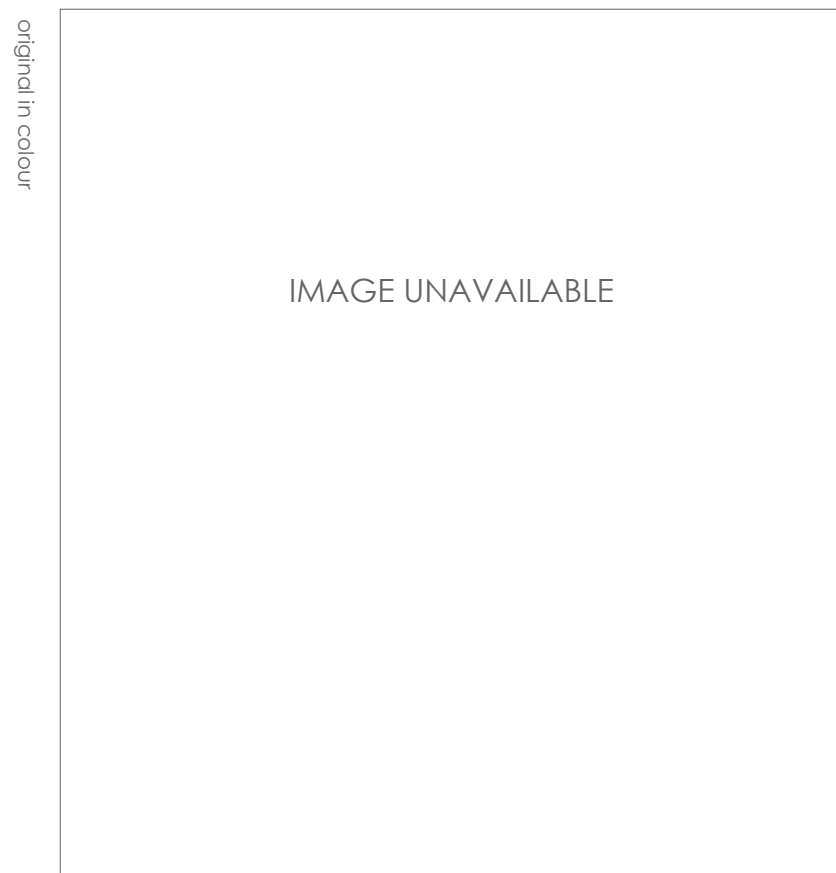


Fig 3.15 *Concetto Spaziale* (one of series), Lucio Fontana, c1957

original in colour

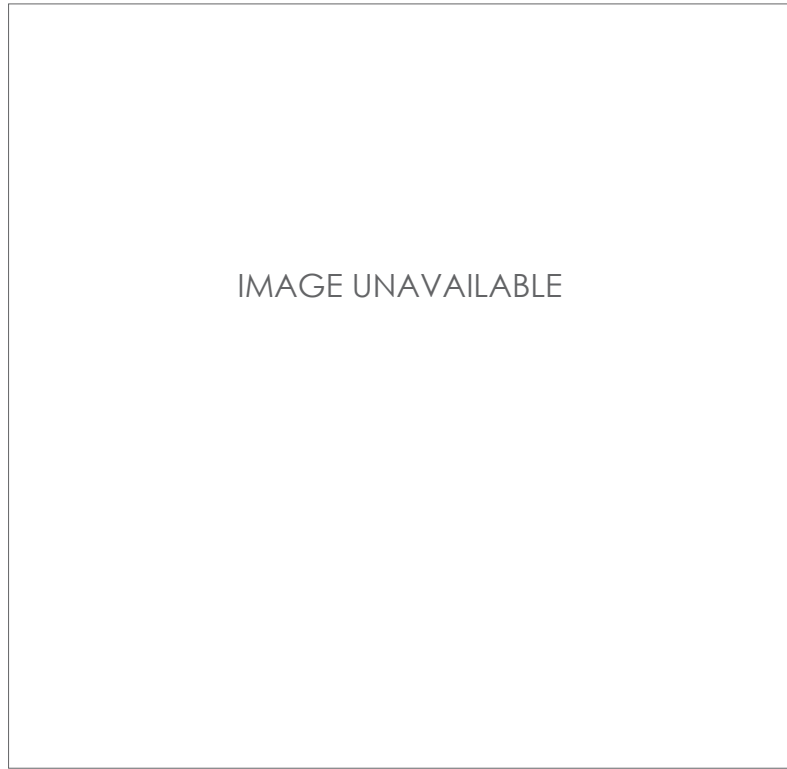


Fig 3.16 *Plate*, Peter Voukos, c1980

original in colour

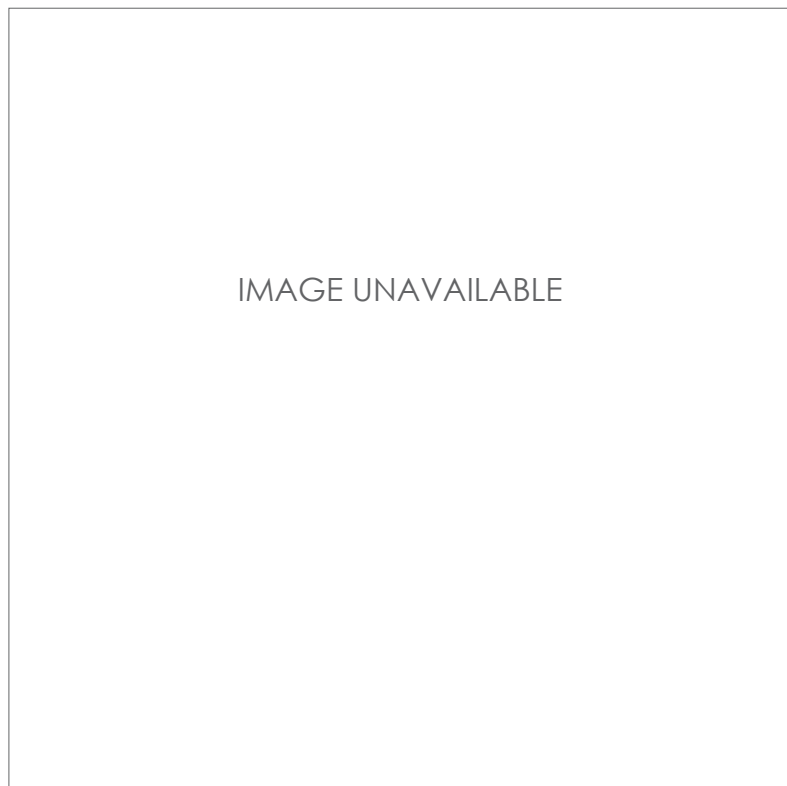


Fig 3.17 *Little Big Horn*, Paul Soldner, 1959

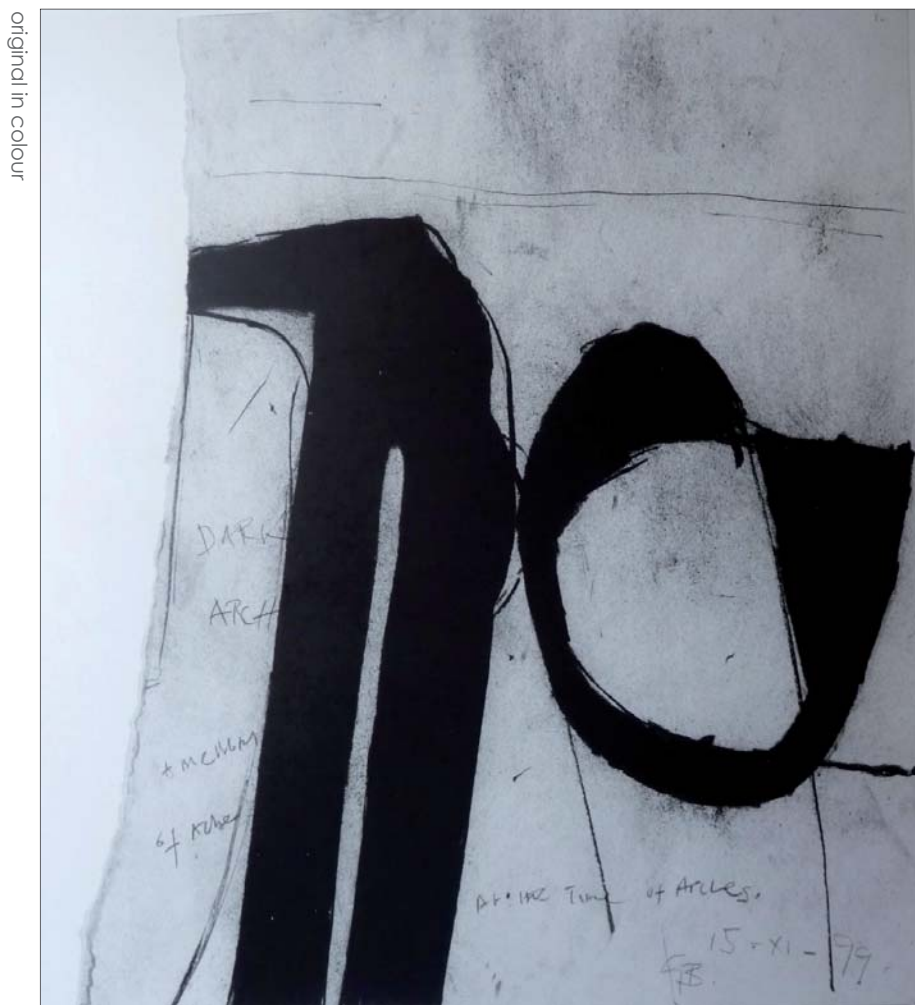
Baldwin described how he works, how the pieces come into being: 'I consider through making and let memory infiltrate my work through that process'. His influences are broad and questioning, some more obviously personal, others mediated through landscape, music and sculpture. Baldwin acknowledges his luck in having a steady occupation at Eton, a supportive wife and family, but also mentions the years of trudging along before being able to reach another higher ground artistically - safety, security and connections, but with personal, social, and academic pressure to excel.



Fig 3.18 *Painting in the Form of a Bowl*, Gordon Baldwin, 1986. Photo Philip Sayer

Baldwin challenges the Western cultural denigration of the tactile object by re-locating painting surfaces in his 1980's series *Paintings in the Form of a Bowl*. An example is in the rich shape, line and colour of the piece above (Fig 3.18). In holding his work at the Marsden Woo Gallery in London, I was struck by the tactile relatedness of his work to the skulls and vessels at the Museum of London, both hold a soft, warm quality. In talking with his grandson, a chemist, I discover that Baldwin has an extensive knowledge of glaze chemistry and colour. The clay he normally uses is an earthenware buff, layered, marked and coated with oxides, copper carbonate and a variety of coloured slips and stains. Increasingly the work is roughly constructed, or rather not smoothed except with the fingers, the making process is visible, with the clay coil bands and marks still there and the layers of exploration apparent.

Baldwin's work has a gentle quality, partly because the low firing allows a porous, permeable surface letting new things in and out - treated, discarded, covered over again with white slip to create a new 'canvas' for new ideas, new marks and coloured areas. The contours however can also be 'edgy', broken off or with strange extensions added. While Baldwin is clearly technically competent, he appears to desire the technical aspects to be as trouble free as possible. A sparse quality comes to mind, connecting his themes to the work of musician John Cage and artist Paul Klee both named by him as influences. The form is the impetus for the visual details and vice versa; they are inextricably intertwined through Baldwin's powerful drawings.



original in colour

Fig 3.19 *At the Time of the Arches*, 1999, (charcoal on paper) Gordon Baldwin, Photo Philip Sayer

Form is of prime importance but it is rounded out too with colour and line, adding to its complexity. Like De Staebler, he is engaged with the visceral, the experiential sensorium of the body, not merely the visual.

Gordon Baldwin makes his works for a setting - the place of stones and importantly for the domestic and lived spaces of homes. The work deeply explores the self and his current work seems much concerned with very enclosed spaces. He refers to 'inscapes' and I am struck by a connection to the manner in which older people tend to 'go inwards'; to increasingly distance themselves from the world's concerns to focus on the 'what and why' of things.

3.b Elspeth Owen

Tender, direct, resilient, with a thin skin: that is how my work touches you. To sustain this means remaining open to the emotions and sensations of an ordinary life (Owen, 2012).

original in colour



Fig 3.20 Vessel, Elspeth Owen c.1987

Elspeth Owen's work with the vessel is very much concerned with the tactile qualities inherent in her forms while making. She is less interested in the finished pieces. The idea of putting them behind glass so that they can't be touched is an anathema to her. She wants people to handle them, though with care, and merely asks that they are held in both hands when picked up. They are clearly innately precious to her. Elspeth Owen's vessels are about being held, about texture, weight and balance. She strongly believes that: 'the fired clay speaks for itself in many ways, communicating beauty and memory *through* the vessel rather than having to resort to words' (personal conversation at Owen's studio, 20.12.2011, appendix 3).

Elspeth has however created an *Arte Povera* of found and made objects to comment on the equivocating phrase 'Quantitative Easing', used by the Governor of the Bank of England for printing extra paper representations of money: a comment on how illusory verbal language can be.



Fig 3.21 *Quantitative Easing*, Elspeth Owen, 2011

Elspeth Owen came to ceramics late, after taking a B.A. in Modern History at Cambridge and starting a family. She is the only one in the group not to have studied ceramics at BA level or equivalent. This apparent lack nevertheless enabled her to go her own way without group pressure to conform to current artistic expression. Elspeth told me that if she were to teach on a graduate course she: 'would only have one lesson - go away and experiment, find your own path'. However, it has also meant that she has not been able to sustain herself in the traditional manner of teaching in art colleges while she made. Her work, in the earlier stages especially, is more traditional, less radical and adventurous than Baldwin's. Elspeth appears to have ignored current trends - perhaps more focussed on selling her work and finding connections to intuitive and ancient ways of working. She missed the challenge and stimulation of an art college but also the dogma.

In her studio Elspeth Owen keeps a considerable body of work that is so autobiographical that she does not intend to sell it. These pieces share space with every kind of found object. Superficially the ambiance seems familiar enough. Pebbles, driftwood, shells, are part the early modernist aesthetic of these islands, dominant in the studios of Hepworth, Moore, and Nicholson...But in fact her sensibility is rather different – with a powerful sense of private rituals and with an intensity that is quite different (Harrod, 1985).

Elspeth's pieces come across as sensitively worked, subtly coloured and her integrity of thought and message is consistent: 'I had a very good pottery teacher, Zoe Ellison who also taught Magdalene Odundo, she paid attention without controlling and let me *not* use the wheel' (personal conversation, 20.12.2011).

original in colour



Fig 3.22 *Primitive Markings*, Elspeth Owen, c 1984
The vessel is off balance and created around the time of a slipped disc injury.

original in colour

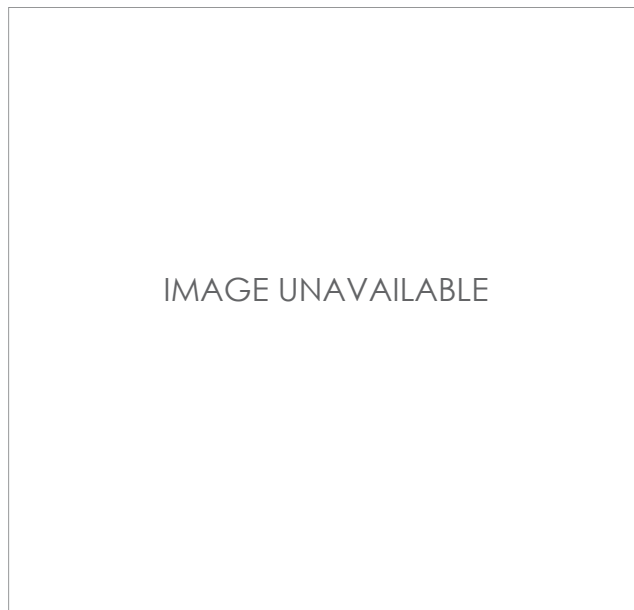


Fig 3.23 Korean Vessel, also off balance, 19th Century

In querying Elspeth about this relationship of body to vessel, she described the centrality of it to her work:

The pots are barely balanced; all my life searching for balance. Someone once said why don't I put a [potter's] mark on? I don't want that spot

interrupted, it is a key part of the pot and having a mark on it would be completely alien really. I think it would be absolutely bizarre to have a mark. It would stop the possibility of just "being found" then. The bottom of the pot has to be really clear - it's the point that is making contact with the ground. Going back to the balance thing, a vessel has to stand on its own.



Fig 3.24 *Pods*, Elspeth Owen, artist's studio, 2013

Elspeth's search for balance within herself, expressed somatically through the vessel is consistent. She is very clear that she puts herself into her work, stating that throughout her practice she has been aware of the personal experiences which were conveyed through her hands. Once she discovered that she was forming something that: 'felt the same as the delicacy and softness of my baby son's head' - another act of creation. This comment connects with my own experience of holding both the skull cup and a mediaeval skull at the Museum of London, providing another link to the widespread belief that our relationship to clay has close analogies to our sense of self through our bodies. Owen discovered too that she was pinching the clay with her left hand rather than right, despite being right handed: something she found extraordinary and somehow important. All her pieces are pinched in this manner and none are large. She tells me that she make each from a single ball of clay.

original in colour



Fig 3.25 *Coarse Dark Bowl*, Elspeth Owen, 2012

original in colour

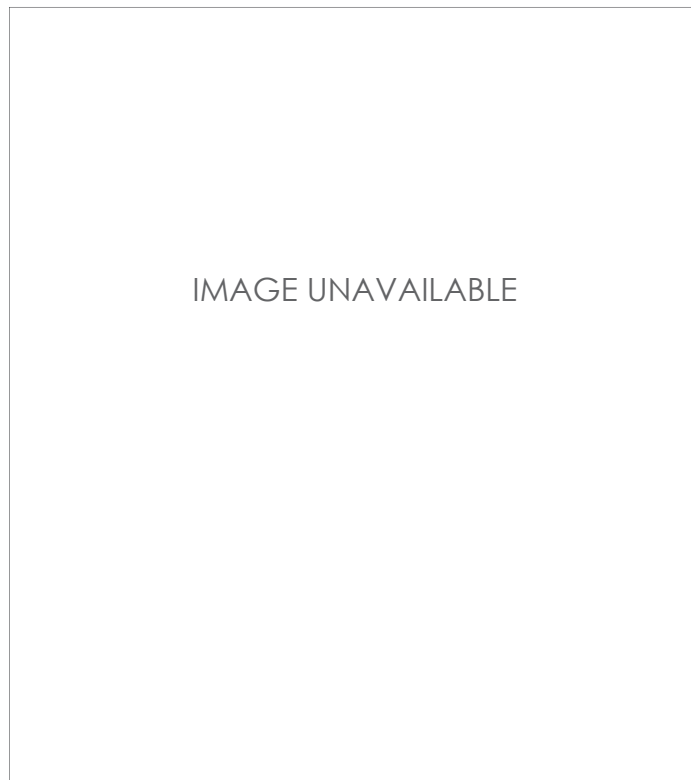


Fig 3.26 Ancient Egyptian vessel, Museum of Archaeology and Anthropology, Cambridge

original in colour



Fig 3.27 *Tankard*, Elspeth Owen, 1993, W.A. Ismay Collection YMT

Ceramicist Sebastian Blackie comments on her pinched pots:

It is perhaps one of the most intimate ways of making a pot, indeed with the direct connection between the clay and the body of the maker, it must be one of the most intensely tactile ways of making a pot (Blackie, 2012).

original in colour

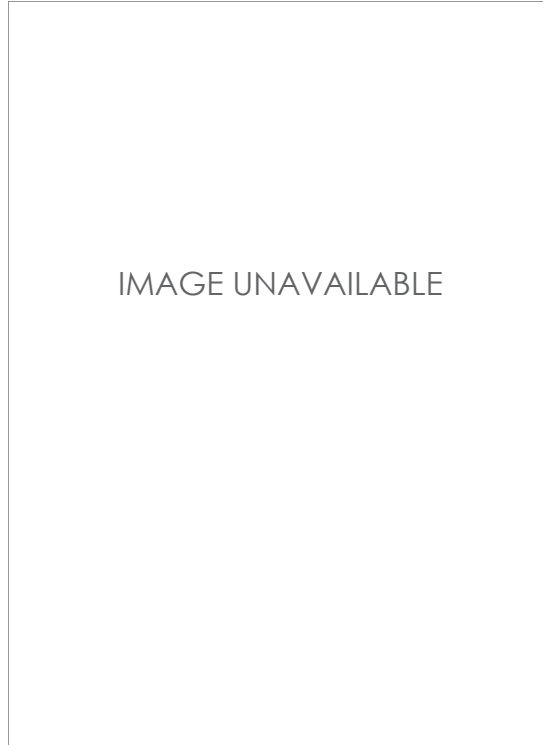


Fig 3.28 Copper Alloy Vessel, Nubia, 600 BCE, compare to Fig 3.20 for texture and surface markings.

original in colour



Fig 3.29 *Cradles*, Elspeth Owen, 2013

Jeffrey Jones, writing in 2007, states that her *Cradles* [of civilization] were first made around the start of the Iraq war (Jones, 2007:203). They perhaps relate to the vessel below in The Fitzwilliam Museum in Cambridge.

original in colour

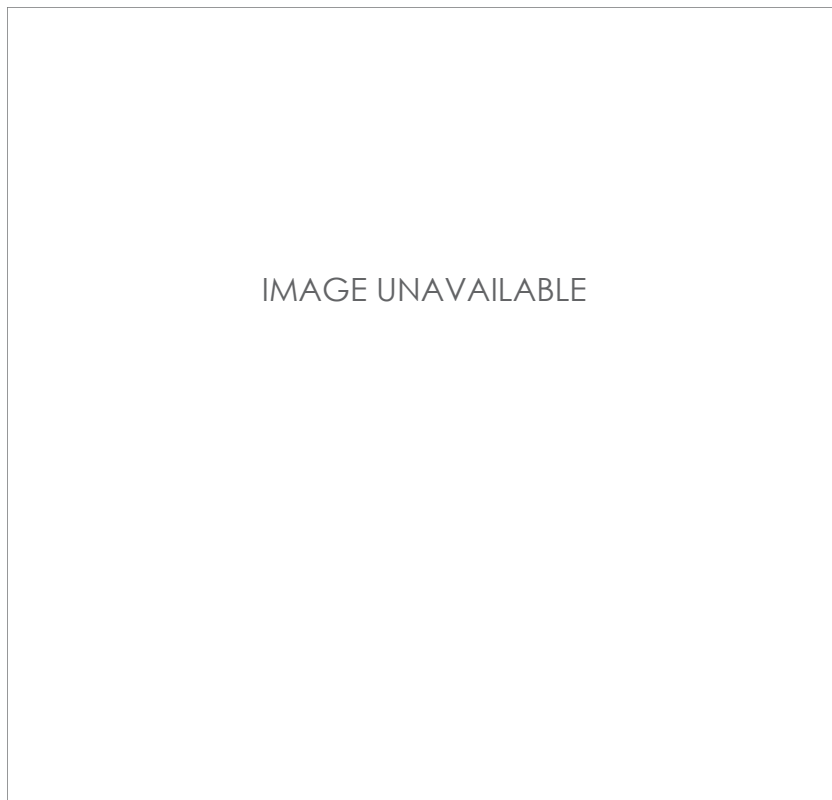


Fig 3.30 Long spouted bowl, Iran, 700-450 BC, The Fitzwilliam Museum, Cambridge

Clearly deep thought goes into every aspect of making. Every detail is considered and cared about:

One's whole self is expressed through the work – over such a long time. The process is so slow. The whole area of focus is so tiny with one person and the focus is so big...My interest is so much to do with the clay when it's soft that I'm preoccupied. It's something to do with the action and the process and the finished thing is not so important to me....they interest me very much these starting points (personal conversation with Elspeth Owen, 2011).

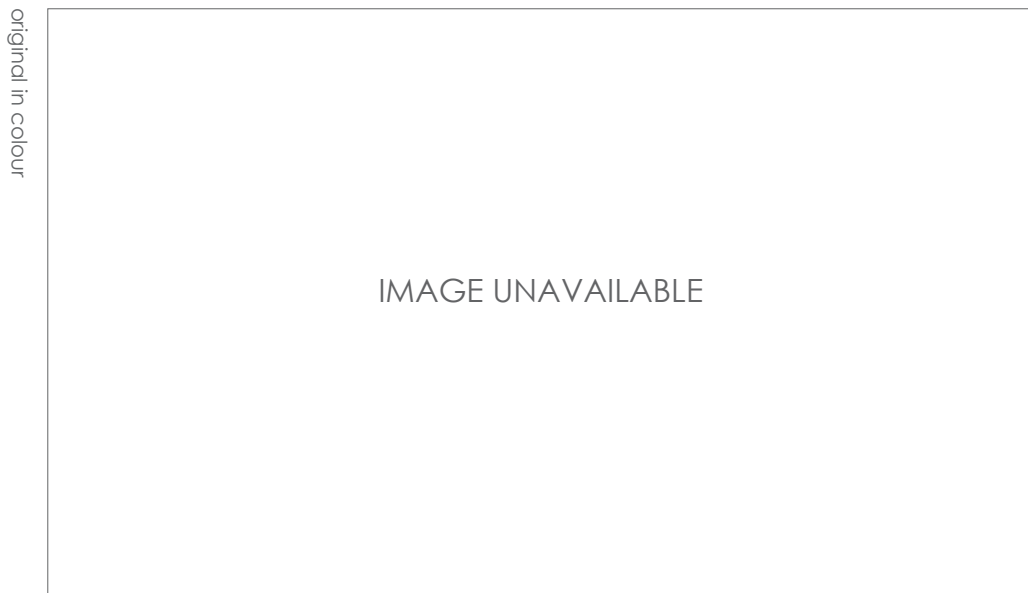


Fig 3.31 *dear child 1+11 (Message 1V, 2001)* Elspeth Owen

Elspeth Owen lives close to Cambridge and has easy access to both the Fitzwilliam Museum and the Museum of Archaeology and Anthropology (MAA). Though not mentioned, both places seem very influential in her work, which echoes the form and texture of several ancient vessels exhibited there. She cites two books as of primary importance to her practice: *Centering* by M.C Richards (1962) and *Finding One's Way with Clay* by Paulus Berensohn (1972).

The senses are ever important, touch and texture - lightness, subtle rather than bold, soft and rounded rather than angular. The pieces have an articulate yet quiet persistent voice and tactile qualities and form are fundamental aspects. Owen discussed the work of artists who seem to use clay merely as an illustrative surface saying:

I don't really like, well, Grayson Perry's work. I really love him as a personality. I love how he explodes all the bubbles. I don't really like the forms, something not to do with clay. As you say about the vessel as container of memory, his memory is all on the outside (personal conversation, 2011).

The reference to inside and outside is fundamental to Elspeth Owen's relationship with the vessel and with clay, a visceral, tactile engagement, with real physicality rather than abstract concepts. The work has warmth and all are physically open, unlike Gordon Baldwin's later 'Inscape' pieces. The work invites engagement, with holding. Touch is fundamental.

3.c Susan Disley

The work of the world is common as mud.
Botched, it smears the hands, crumbles to dust.
But the thing worth doing well done
has a shape that satisfies, clean and evident.

Marge Piercy (1988:106)

Susan Disley graduated with a B.A. First in Three Dimensional Design (3DD), Ceramics from the University of Wolverhampton in 1975. Always a maker, she concurrently taught in Nottingham and in Leicester, almost all in part time positions. It is since leaving teaching that her talents have been able to manifest themselves more clearly. By focusing on ceramic work as well as painting, she is becoming better known, exhibiting at a number of venues and prestigious ceramic fairs such as Contemporary Ceramics Centre, Collect, and Ceramic Art London.

original in colour



Fig 3.32 Hand-made jugs, Susan Disley, 2013

Connecting work by contemporary artists and makers are shown below.



Fig 3.33 Birch vessels, Kouta Fukunaga

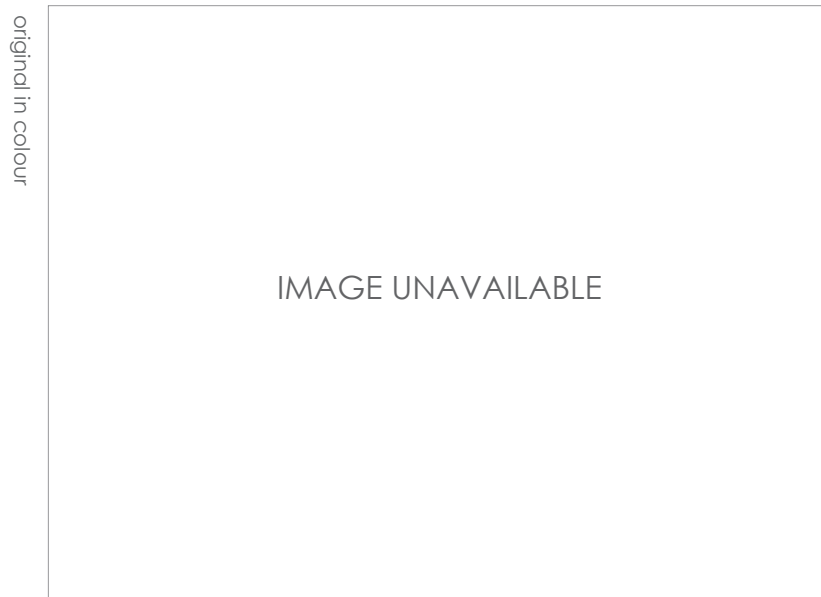


Fig 3.34 Ceramic vessels, Hyun-Yoo

Susan Disley's work is recorded in an edition of *Studio Pottery* (1996:10, no. 23) as Susan Mason Disley. Lionel Phillips comments that:

In an age of artistic gigantism, when Oldenburg dots the globe with huge imitations of banal objects, and whole houses are replicated inside out, it is a relief to come across an artist who can make her point within the space of a few inches (Phillips, 1996).

In common with Gordon Baldwin, Disley describes one of her influences as Jean Arp. This influence can readily be seen in her 2011 work (Fig 3.36) which bears a relationship to Arp's 1935 piece below (Fig 3.35), in its form and surface qualities.

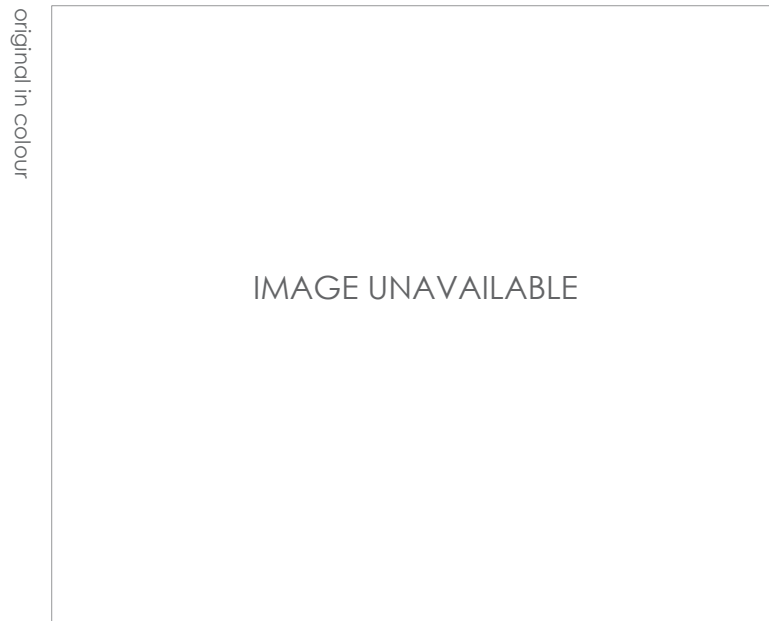


Fig 3.35 *Shell Formed by a Human Hand*, Jean Arp, 1935



Fig 3.36 *White Form*, Susan Disley, 2011

Form (Fig 3.37) seen below seems more unique, yet influences range from modern buildings to contemporary product design. The visceral qualities of clay are more apparent in the slab-coiled texture, which is consciously left, yet the shape itself has a less tactile quality - more angular, less welcoming, and somewhat distancing. There are so many potential influences - and it is mainly through teasing out qualities

of line, volume and texture that the potential lineage of this artist and her work becomes manifest.

Disley informed me that she takes some of her influences from architecture and archaeology, distilling an essence of the structures to a much smaller scale (personal conversation, 24.4.2013). This can be seen in the relationship of her work to the modernist structures of Le Corbusier, where the layering has a certain synchronicity (Figs 3.37 and 3.38), also to the etchings of Eduardo Chillida, both illustrated below.



Fig 3.37 *White Coiled Form*, Susan Disley, 2012

Susan Disley only now seems to be moving away from direct influences to find her own stronger identity. A larger body of work with a clear focus and uniqueness would be valuable for her career. Of the four whose work I discuss here, Susan Disley is the least known and concurrently the most reticent about both herself and her work, but like Baldwin, her work changes constantly and is experimental.

original in colour



Fig 3.38 Roof level of *Unité d'habitation*, Marseille, France, Corbusier, 1945-52

Curators find it valuable to label and create taxonomies of artists and their oeuvre and it is hard to find a consistent identity for her work. While change perhaps reflects personal growth and a search for challenge, in my experience curators and collectors often prefer similarity and consistency when putting artists and concepts together. For the artist too this is easier. The choice is described by Sōetsu Yanagi as the 'easy way' and the 'hard way':

The *Easy Way* (*igyō-dō*) where tradition and habit is followed, the *Hard Way* (*nangyō-dō*) where new individual ideas are tested (Yanagi, 1972:132-3).

Constant exploration of themes and ideas can be considered an indication of the determination to grow continually as a person and artist, addressing creative and emotional development which is charted through the dimensions of space and time. Baldwin and Disley explore both the limits of the material and themselves, inspired through personal experience, the work of other artists and the environment.

original in colour

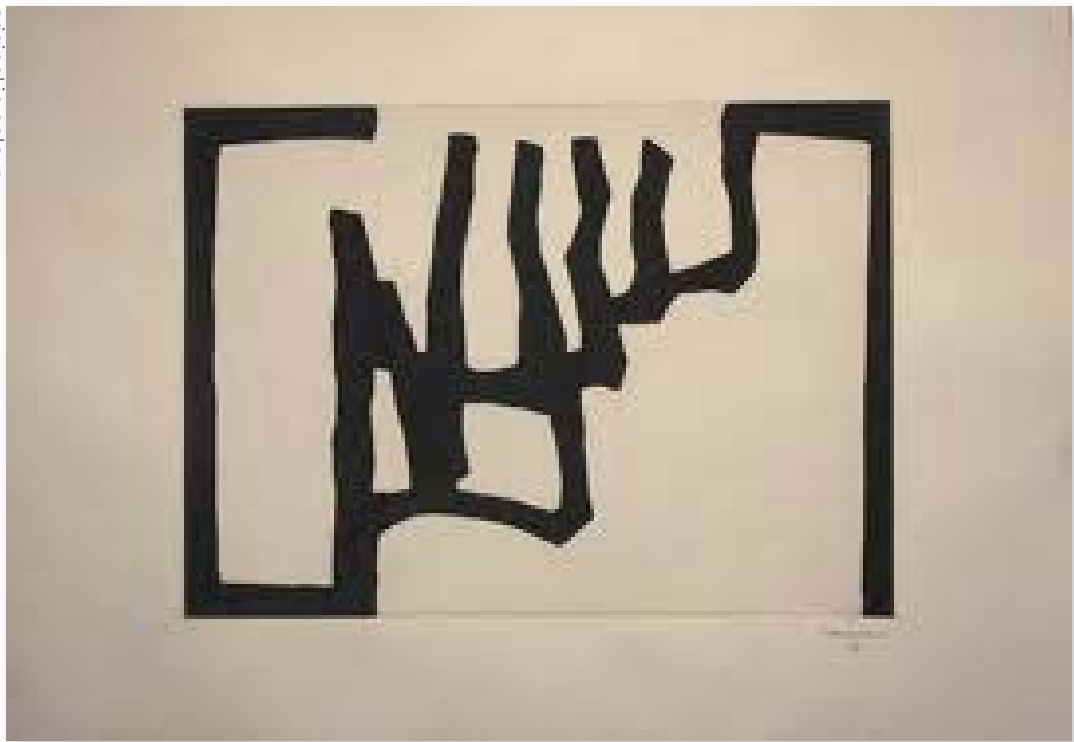


Fig 3.39 Etching, Eduardo Chillida, courtesy of Galeria Atelier

original in colour



Fig 3.40 Untitled wall piece, Susan Disley, 2012-2013

While this wall piece (Fig 3.40) is strongly reminiscent of Chillida (Fig 3.39), it also has a relationship to the work of Irish artist Isobel Egan (Fig 3.41) whose work is illustrated in David Whiting's book on *Modern British Potters and Their Studios* (2009:158).

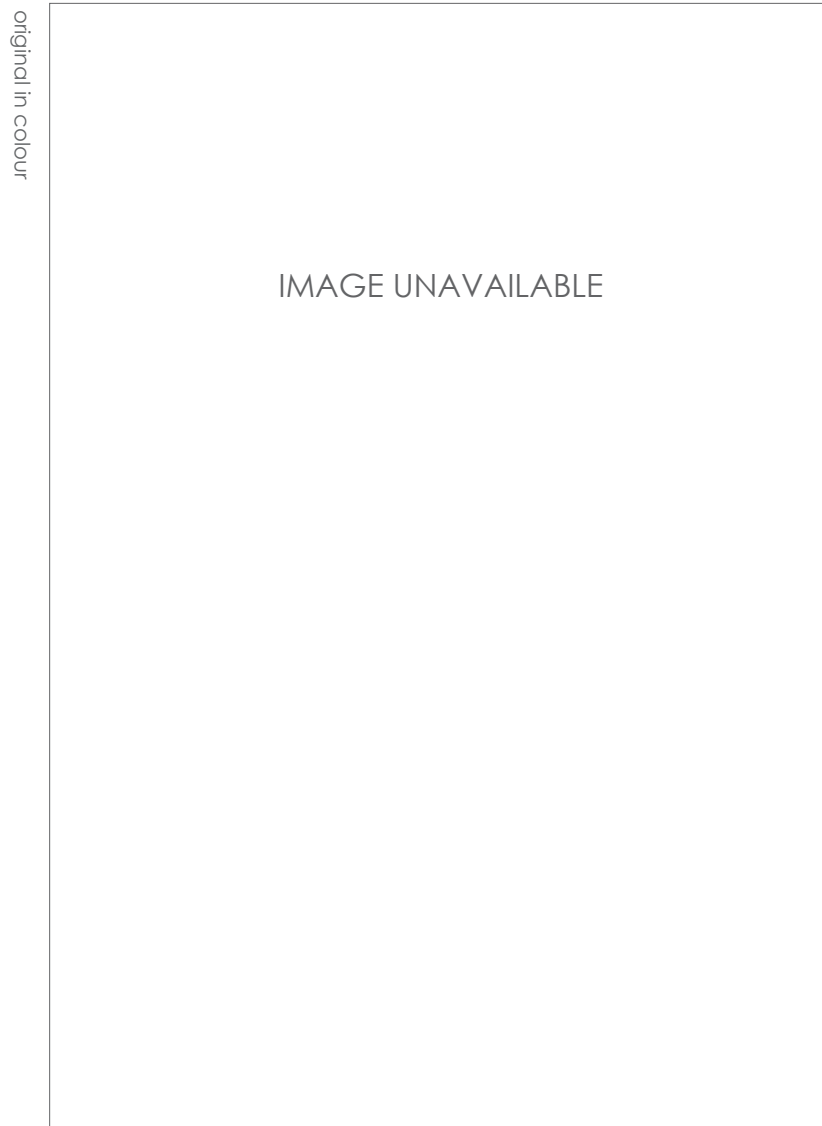


Fig 3.41 Untitled, wall piece, Isobel Egan (C 2006)

There is a sense of distance and separation in Disley's work - combined with an exploration of fine making which come across as spare, cool and detached. There appears to be tight control, a search for simplicity and perfection rather than emotional expression - though perhaps not to the same extent that is perceptible in some of Julian Stair's pieces. Both can be viewed as searching for perfection. Her work relates to, but is less viscerally engaged than Baldwin's.

Susan Disley's vessels have a sense of ambivalence between the detachment that Anthony Shaw finds in Edmund De Waal's work: 'something he doesn't like, doesn't want to be doing' (personal conversation with Anthony Shaw, 06.03.2013) and

Baldwin's interior whirlpools which throw line, colour and form out onto the surface from the machinations playing out inside.

Disley's work, like Stair's, seems secret, something too personal to open out and share. She appears concerned about how she presents herself in the artistic chain of command. Disley is less established than the others in this group. However, neither Owen (without formal qualifications in ceramics) nor Disley (with a First) have had the career advantages or many of the professional accolades given to Baldwin and Stair. It appears that both have worked as hard and with equal dedication and talent - though perhaps without the same level of personal support for single-minded focus. Elspeth Owen recently asked her audience at The Shipley Art Gallery if they knew that: 'men still earn on average 15% more than women for the same work?' (Owen, 21.11.13). Despite a majority of women studying ceramics, there is still a preponderance of men in all the higher echelons of academia, enabling them to flourish with greater authority and recognition for their work. The current figures for *all* levels of staff are around 34.6% (Times Higher Education, accessed, 03.09.14).

Susan Disley's pieces are often beautiful, still, calm and quiet: a meditation in looking. However it is difficult to tease out a personal perspective here. The work doesn't always seem relaxed, as if there is a conflict, almost trying too hard to be aesthetically pleasing, seeking perfection, eradicating the intimate, the sensuous and the passionate, yet holding a quiet, still space. When I asked David Whiting what he thought of her work, he suggested that it is still tentative, still looking for a distinctive voice (personal conversation with David Whiting, 23.06.13).

These enclosed pieces have a connection to Gordon Baldwin's and Disley tells me that she is an admirer of his work. Both paint and draw though Disley's work has a more controlled 'graphic' quality than Baldwin's. Staff at Contemporary Ceramics Centre (CCC) likewise saw a connection, and thought the pairing would make a good show. Susan Disley is not sufficiently widely known to have many commentators though the work is highly thought of by staff at the CCC. Though I have talked to this artist, she seems reluctant to enable a more in-depth discussion on her work and the manner in which personal expression is exhibited there (appendix 3).

original in colour



Fig 3.42 *Form*, Susan Disley

This oddly dark form by Susan Disley led me to look at stirrup jars from Peru. The example below is from The Metropolitan Museum of Art in New York. However Disley's piece lacks the bridge and is truncated, cut off. The more recent 'bobble footed' pieces (similar to Fig 3.36) have a satisfying quirkiness and humour to them - more welcoming, a greater sense of completeness than the work show in Fig 3.42.

original in colour

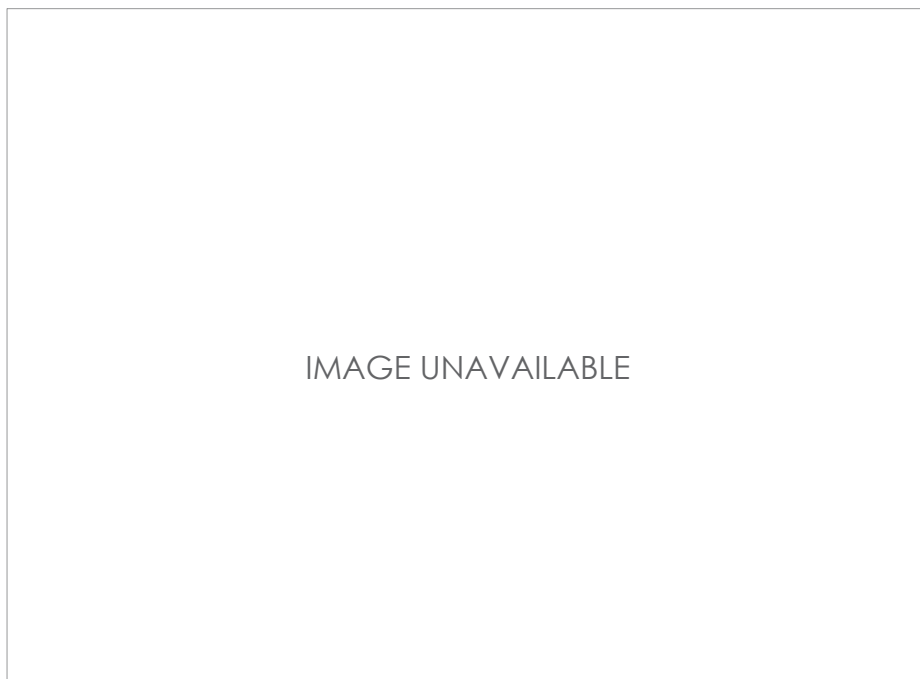


Fig 3.43 Bridge and Spout Bottle with Bird Head, Andes, South American

Work by Christopher Dresser (1834-1904) may also have been an inspiration. The piece designed by Dresser, below (Fig 3.44) is influenced by Andean stirrup vessels, though it has morphed from the high Andes to a sea urchin. Demonstrating too the manner in which - like the Noguchi cups (Figs. 2.28 + 2.29) - ideas and objects travel across continents and through time to engender new felt experiences of making congruent forms.

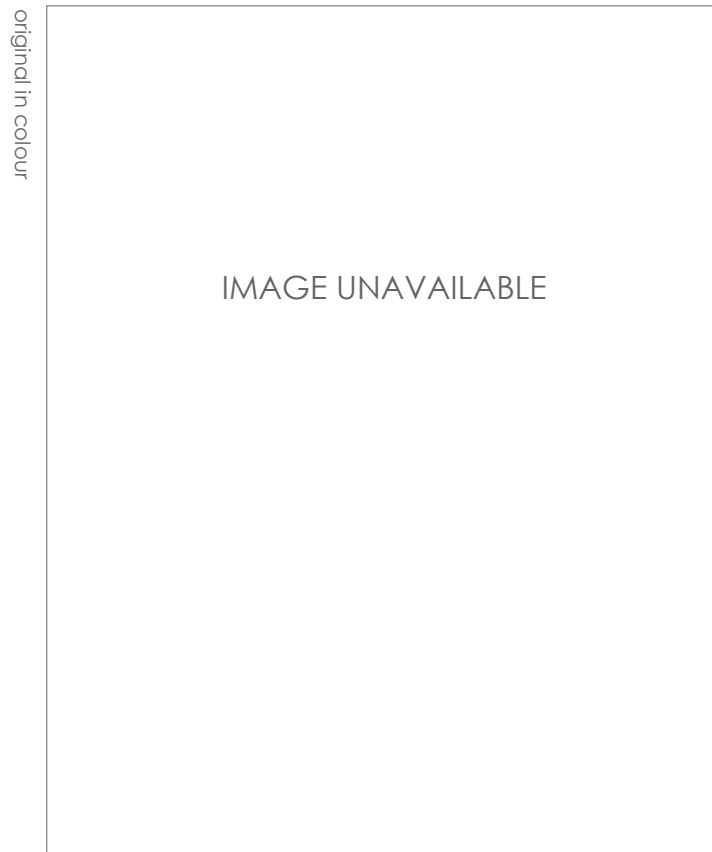


Fig 3.44 *Sea Urchin Form*, Christopher Dresser

The more open *Vessel with Pocket* (Fig 3.45) returns her work to gentleness and humour, to the more open quietude of most of her work. Despite a current pressure to express, to 'let go' or to find a 'technical wonder' within the world of ceramics, Susan Disley seems focussed on exploring a calm, detached and elegant expression of herself - negotiating through the clay to a source of tranquillity rather than storm. If this is the case perhaps her maturity is evident rather than desire for exhibition in the constantly changing ephemera of current trends.

The work done within ceramics now enables more choice than ever: decoration, function, sculpture, experiment. The key is the desire for self-expression through the material, balanced by the need for economic survival. Those with the opportunity to create art as part of their living, in whichever manner they choose are fortunate - these actions go some way towards fulfilling our inner, unexpressed desires - whatever they may be in a positive contribution to global society and culture.



Fig 3.45 *Vessel with Pocket*, Susan Disley

Like Susan Disley, Julian Stair is much concerned with perfection of form. Disley draws inspiration from European art and architecture. While Stair's work has an increasingly global reference, he is particularly drawn to the studio pottery tradition in England which incorporates Western and Eastern values - looking also towards Japanese culture which traditionally respects *and* nurtures ceramic skill, especially throwing. Disley and Stair exhibit a pared down elegance, and a Japanese aesthetic seems prevalent in both their styles of work.

3.d Julian Stair

The distinction between the three terms for containers to protect a mummified corpse is conventional. Coffins may be made of wood, metal, or pottery; sarcophagi are usually understood to be objects made of stone...The main coffin shapes used in Egypt are rectangular and anthropomorphic.... In the Old and Middle Kingdoms, the body is usually placed in a rectangular coffin; there are, however, attempts to wrap the body itself and to imitate its outline. This development leads to the anthropomorphic (or "anthropoid") coffin (Oxford reference, 2013).



Fig 3.46 Sarcophagus, Julian Stair, 2013, ceramic with lead cover, photo, June Raby

Julian Stair studied ceramics at Camberwell College of Art from 1974 to 1978, and then at the Royal College of Art (RCA), making traditional pottery forms such as teapots and cups with technical excellence. He returned to the RCA two decades later to research *English Studio Pottery: 1910-1940*. Stair makes it clear that while he has a great affinity for clay, academically nothing has been easy; he completed his doctorate despite what he felt was the hindrance of dyslexia in 2002 (personal conversation at his studio, 28.01.2013).

The piece above (Fig 3.46) has clearly been influenced by Ancient Egyptian cosmology. It or a similar work forms part of a group shown in *Quietus*, an Arts Council England funded touring exhibition of funerary vessels. Stair seems to have planned the work very precisely rather than coming to it in an intuitive manner. The

large ceramic pieces were constructed with assistants in a brick factory. They have sharp outlines and a smooth finish - an attempt at perfection seems very important to Stair. Softness, except in the raw clay, is not apparent. The large scale necessary for sarcophagi is physically very strenuous and required helpers. The immensity of the pieces suggest a gauntlet thrown down for recognition of the immense efforts he has clearly made in recent times. The work is evidence too of his mature status as a potter, producing pieces with meaning and of a monumental nature. Like Disley's work it comes across as held in with an impenetrable wall or shield. His current work deliberately taps into cultural histories for provenance and inspiration.

The analogy between the vessel as container, its ability to hold, and the body as a physical container of the human spirit further reinforces the somatic identity of the vessel. Ceramic forms remind us that we are physical creatures living in a material world (*Aesthetica*, accessed 19.08.12).

The smaller works have transformed almost seamlessly from one status of container to another - his smaller cinerary urns, many of which are rounded, are almost identical to the tea caddy shown in London in 1997 (Fig 3.47). He says that objects in the home would have been used for such purposes. Unless they had an important memory already attached, it seems more probable that Stair simply likes this shape and changed the narrative.

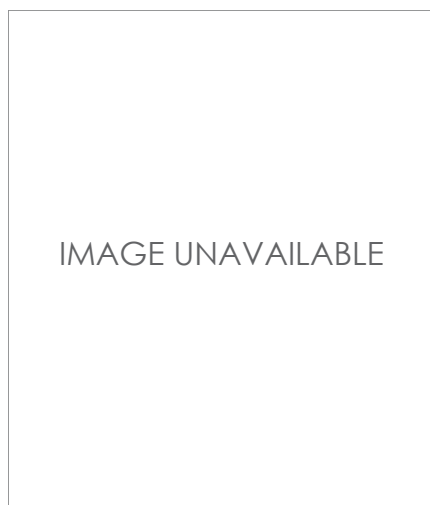


Fig 3.47 *Oval Tea Caddy*, Julian Stair, 1997 Fig 3.48 *Cinerary Urn*, Julian Stair, 2012

While Julian Stair and I discussed objects and memory (28.01.2013), he seemed uncomfortable with the subject, avoiding connections between construction of memorials and family bereavement. Stair acknowledged the huge therapeutic value of making these pieces, and referred to his late son as a symbolic 'everyman'. A more distant relative now holds this place in his work, relieving the emotional pressure but maintaining the dialogue. The following images connect Julian Stair's work through history to the contemporary art he would have been familiar with.

original in colour

IMAGE UNAVAILABLE

Fig. 3.49 Egyptian sarcophagi

Bed by Anthony Gormley (Fig 3.51) was on show at the Whitechapel gallery London in 1981. James Beighton, formerly Curator at the Museum of Modern Art (MIMA) in Middlesbrough, likewise noticed a connection in their mutual exploration of the human body and spirit, placing the two artists together in an exhibition of the MIMA Collection (*Beighton*, 03.12.13).

original in colour



Fig 3.50 Knights Templar, Temple church, late 12th Century, London

original in colour

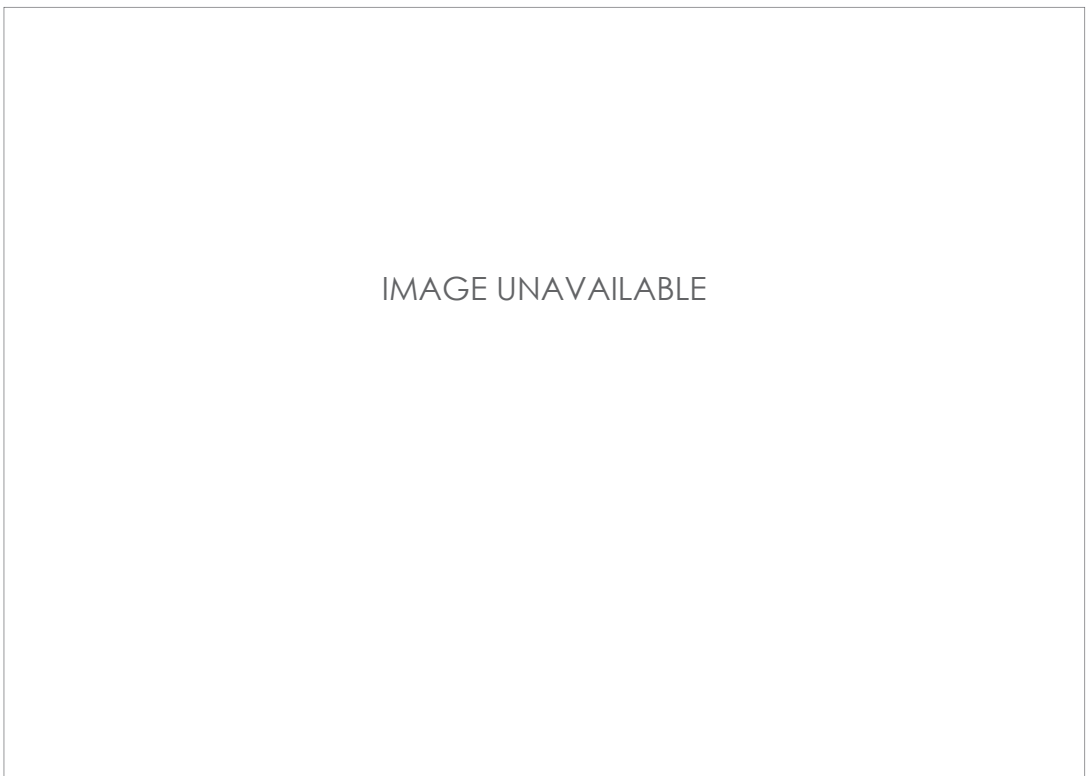


Fig 3.51 *Bed*, Anthony Gormley, 1981

Gormley, a contemporary of Stair's created emotionally engaged work in the 1980's

using his own body as metaphor, In *Bed* he uses organic matter and references his body together with Catholic ritual. The work is more open in expression than any example of Julian Stair's tighter, more controlled pieces, with their sense of self-containment, and reluctance to communicate on the personal.

This reticence also comes across in conversation where he is reluctant to engage with anything except the general, in sharp contrast to Elspeth Owen or even Gordon Baldwin. Lids closed in, hiding what is there. Lids create a desire, as in the Pandora's Box fable (a jar, not a box according to Hesiod), to open them up, to discover what is on the inside, what needs protecting from view. Lids are also a feature in some of my pieces, several of which require great care in opening.



Fig 3.52 Reliquary holder, June Raby, 2013

These thoughts on depth, on the inner and outer aspects of the pieces, recall Elspeth Owen's comment on Grayson Perry's work. She felt that his ceramic expression was only *surface* deep, not part of the form, the body of the vessel. According to Gormley, *Bed* is: 'a metaphor for the Catholic ritual of consuming the body and spirit of Christ, symbolised by bread, through taking of sacrament' (Gormley, 2013). This work connects with the deep symbolism of the body as receptacle to hold something. It appropriates women's biological function, transposing it into a symbolic yet male creator of life; body turned into bread (host), and blood into wine held in a chalice. Stair's starting point of death and his decision to honour that loss through funerary ware has become his creative identity. The less personal

involvement inevitable in making large work that is partly built by others denies the sensitivity and intimate quality that continues to exist in his smaller pieces. David Whiting suggested that the work seemed to come from a commercial as well as a personal foundation (personal conversation with Whiting, 23.06.13).

The creation of ceramic vessels to hold the remains of the dead has an ancient history, intimately connected to the concept of an afterlife - that the dead are also inside us in our ancestors - in our future too and must be respected and cared for. In *Iron, Gender and Power*, Eugene Herbert discusses the affinity of the ceramic vessel to the body, and especially the feminine body (Herbert, 1993:34). Indeed there is currently renewed interest in the Korean Moon Jar which seems to explicitly honour the feminine; the rotund form of the moon jar suggesting a pregnant belly holding a growing child; the start of life rather than the end - but both embodied.

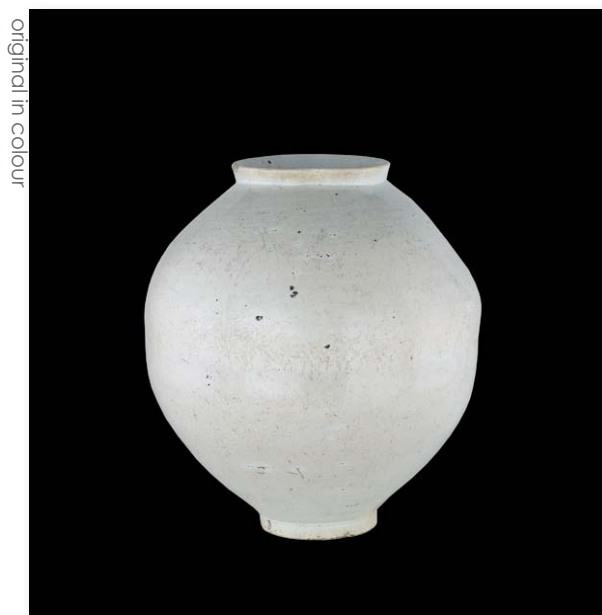


Fig 3.53 Korean Moon Jar

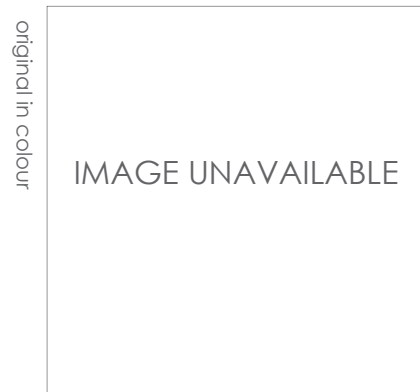


Fig 3.54 Pottery urn

Moon Jars (*dal hang-ari*) are a Korean form from the Choson dynasty (1392-1910) originally made from plain white porcelain... Because of their form they were also thought to represent the embracing, gentle qualities of woman and fertility (Buick, 2013).

Earlier chapters discuss the relationship of the ceramic vessel to birth and to death. Julian Stair also takes inspiration from the Americas where large urns were made specifically to hold the bodies of people who had died, containing them once more in a symbolic womb of the earth, returning them again as dust to dust. Remains of biological life turn to dust and eventually stone, reminding us that stone, sand and earth are continuously re-configured into substances from which food can be grown, vicariously generating vessels of human and ceramic form.

Julian Stair's collective work for *Quietus* has a powerful presence - especially visible in the Winchester Cathedral exhibition where materially it was very much at home, echoing the encaustic floor tiles. Several pieces have a rigid quality, the work does not elicit touch except through concept – it has quality and depth, but less tactility. Disley's work has a similar estranged sensibility, soliciting contemplation, but reluctant to have further active engagement. The ceramics collector Anthony Shaw talks in contrast of the work of Ewen Henderson and Gordon Baldwin:

...there's huge passion in Ewen's work, almost out of control. It's different in Gordon Baldwin, passion is there, but hidden under the surface; very English. The work is often cracked, almost everything repaired. (Shaw, 06.03.13).

original in colour

IMAGE UNAVAILABLE

Fig 3.55 Cinerary Urns, Julian Stair, 2012, photo, MIMA, Middlesbrough



Fig 3.56 Cinerary Urns, Winchester Cathedral, Julian Stair, 2013. Photo, June Raby.
The different qualities revealed in the changed exhibition spaces are demonstrated by the contrast between Figs 3.55, 3.56 and 3.57.

original in colour



Fig 3.57 Cinerary Urns, in the basement of Somerset House, London, Julian Stair, 2013, Photo, June Raby

The urns are made by coiling onto a wheel and then 'thrown' in sections to bring the sides up evenly.

original in colour

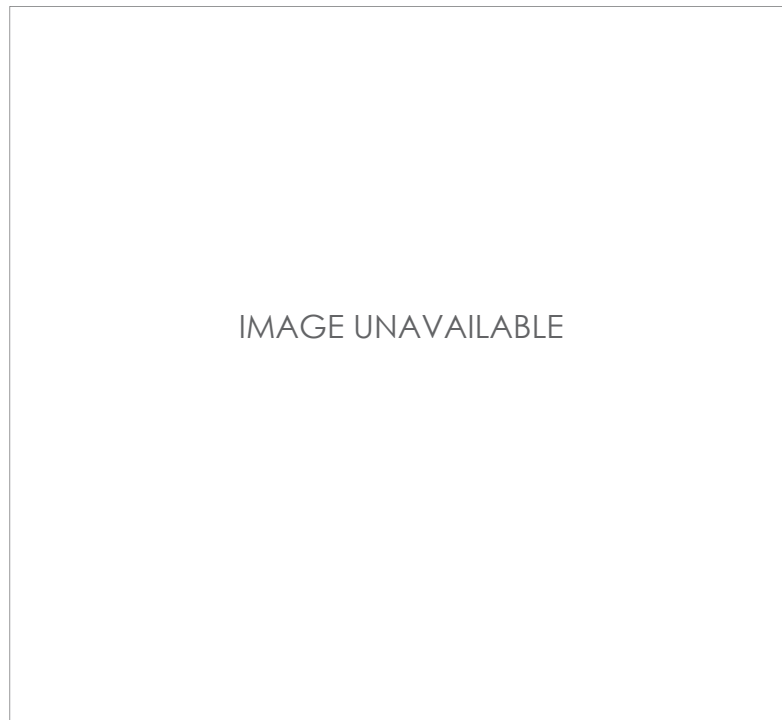


Fig 3.58 Three people working together to throw a similarly sized pot (base only) in Jingdezhen, China

The lack of technical perfection in much of Baldwin's work contrasts strikingly with that sought by Julian Stair. Any 'imperfections' are controlled - trimmings from turning the vessel are occasionally left (or added) to suggest an impromptu quality (Fig 3.59). Julian Stair describes himself as a potter and states that it best demonstrates what he does. The plainness, the general lack of artifice suits him and is expressed in the 'plain', rugged, yet austere elegance of his work. Like Elspeth Owen, the majority of Stair's work is created taking 'the easy way' through traditional practice (the tried and tested), rather than the more challenging experimental route of Baldwin or even Disley.

original in colour



Fig 3.59 Cinerary urn, detail, Julian Stair

The temporary installation of *Quietus* in Winchester Cathedral brought Anthony Gormley and Julian Stair together in the crypt, where Gormley installed a permanent piece, *Sound II*, in 1986. Stair placed two thrown pieces there for the duration of the exhibition. Like his coffin/sarcophagi, they appear machine finished as if designed and made using digital software. They are among his less successful works, lacking the monumental character of the other pieces. The work comes across as impersonal, ready for mass production or mass display for the next war memorial. They seem planned for practical function rather than individually considered - his initial motivation when coming to this theme. The larger urns seen in Winchester have a much more powerful personal and universal quality. Professor Jeffrey Jones of Cardiff College of Art and Design told me that at the opening of *Quietus* in Cardiff, many were moved by the work and Jones considered it very accomplished (Jones, personal conversation, 01.08.2013).

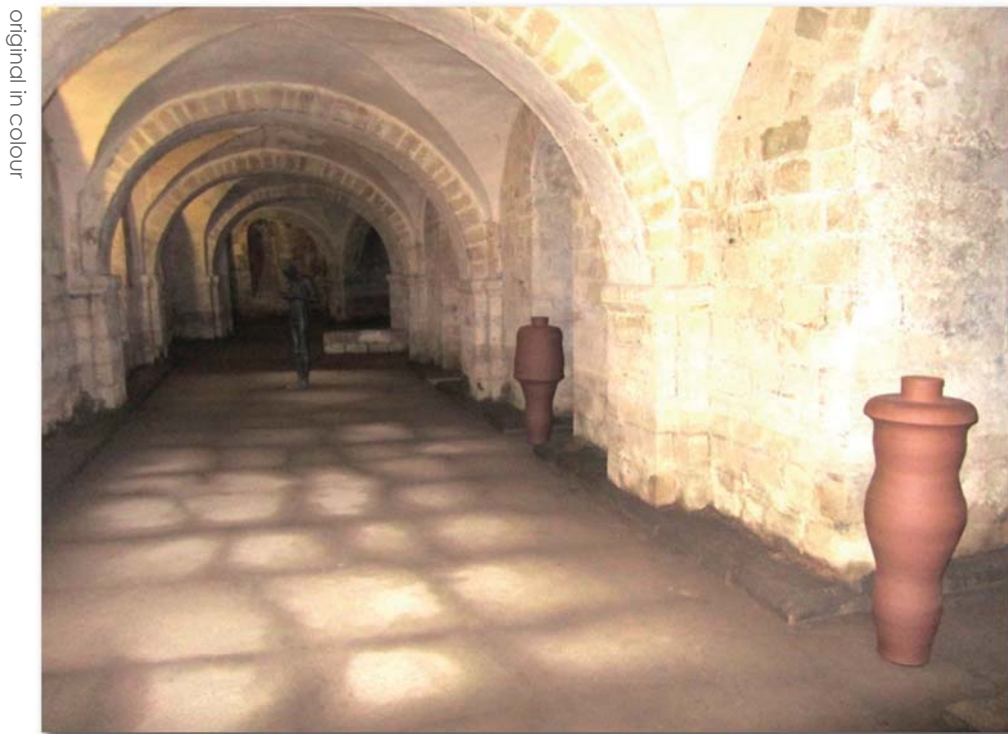


Fig 3.60 Urns in the crypt at Winchester Cathedral for *Quietus* by Julian Stair. Anthony Gormley's standing figure, *Sound II*, is hardly visible in the middle distance.

Below are examples of British stone tombs and sarcophagi which form part of our ancient cultural history and connect to our common experiences.

original in colour



Fig 3.61 All Saints churchyard, Bakewell, Derbyshire

original in colour



Fig 3.62 Heysham tombs, Lancashire, circa 750 AD

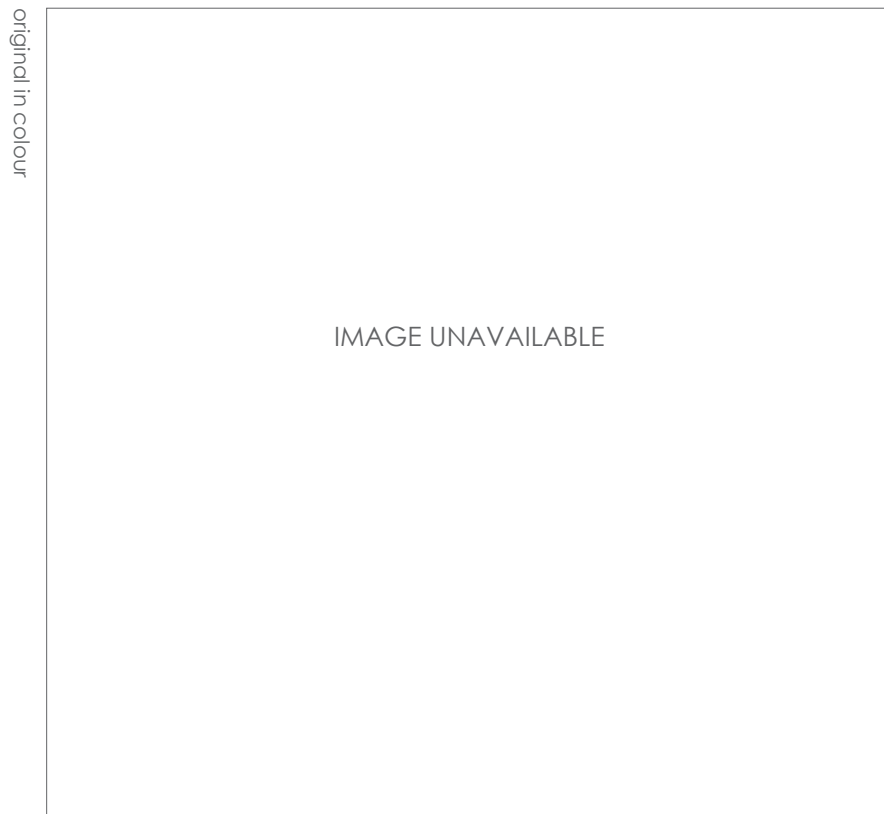


Fig 3.63 The tombs also feature on a *Black Sabbath* (rock band) album cover (2000)

Like the Heysham Tombs situated near the seashore in Lancashire, rock pools contain a myriad of life forms. The structure reminds me of many childhood visits to my local seaside, clambering around rocks, searching for special pebbles, crabs, anemones, and other life forms and detritus. All washed by the sea on its twice daily cycle of delivery and retrieval.

This, and the place of stones which inspired Gordon Baldwin, take me to my own evocation of place and time and are discussed in the following chapter. The methodology employed places my own understanding as central. Personal reflection as a conduit to others self-knowledge and belonging constitute its basis - with references to other makers and contemplation on material, memory and metaphor.

Anthropological practice is a corporeal process that involves the ethnographer engaging not only with the ideas of others, but in learning about their understandings through her or his own physical and sensorial experiences...(Pink, 2009:14)

The surfacing of memory in the act of making is the foundation for my exploration of the manner in which these themes are integrated. Felt experience, hand and mind are indissolubly mixed in thought and expression, bringing forth new understanding, new ideas and evolving fresh metaphor through working sensuously and directly with matter.

As stated in Chapter 1:20 and 47, auto-ethnography is an insider view which is verified by references to others within the specified field and by external sources with expertise in the relevant discipline. Archival and contemporary accounts back up this authority with the strength of knowledge born by the lived experience of the author.

Conclusion to Case Studies

The evidence of these ceramicists indicates the influence that things, which are created through our senses and our environment, bring to bear on society. This influence continues as we make, invent and develop, building on this experiential and kinaesthetic understanding. The language of making provided the starting point for the language of science through situated learning (an example is steam power), demonstrating how we are influenced by others knowledge and creativity. Connection with these artists' draws in personal engagement and leads to thought processes which in turn transform my own work, inviting me to think about techniques which might be helpful, and to find aspects of myself in all of them.

Thinking deeply about their work impacts on personal ideas and engenders thought on material, technique and memory. My metaphorical journey back to my own seashore, my place of stones, creates the potential for learning new concepts from my childhood, an example of memory and connectedness put to future use.

Creative and skilful makers are vital agents in the effective function and fulfilment of society, for new thinking and for our cultural existence. This is in part formed and achieved through and around artists who work, unconsciously, or not, to hold core human needs for sensorial and emotional connectivity and the transcendent and spiritual yearnings within it.

The individuals selected have worked intensively and consistently with clay, are highly skilled, articulate and have national and international recognition for the integrity and quality of their work. While all are resident in the United Kingdom, there is no finite common ground as each works individually - though they also tap into deeper universal forms and traditions. Stair supports his practice with an apprenticeship system - providing personal time to focus on making and planning while others learn by finishing off pieces and undertaking administrative work on his behalf.

Success has come markedly from the work of these artists being seen by influential people, and by residence in the affluent south of England. Baldwin clearly made useful contacts at Central St Martins, Owen and Baldwin with Henry Rothschild, Stair at the Royal College of Art, an early show curated by Paul Rice, and through further opportunities for contacts through sharing a studio with Edmund De Waal. Disley's Midland residence seems to be a major distinguishing feature. She did not go on to take an MA like Stair, or study at the dominant London schools. Disley worked without the same exposure to influential curators

and buyers. She only obtained part time teaching in art colleges and seems to have relatively little connection with the London art market.

Proliferation of works seem important – getting maximum exposure through making, promoting and selling work that is relatively easy to produce in one style and in larger numbers. It is much more difficult to be commercially viable with highly individual pieces which are both more risky to make and to sell. Owen's pinched pots and Stair's thrown work, are examples of the easier way, though both currently appear to be extending their reach.

Exposure through exhibitions and publicity enables many to see or own and treasure something of their work. The object can then encompass many unique memories and if the piece is distinctive or is deemed of cultural value, it can, in time have historic and financial worth - especially if and when that the maker becomes famous. An owner of this work can then in turn participate in a different creative arena – of defining taste, financial value and therefore greater artistic status. The personal niche, which Stair and Owen, and Baldwin to a lesser extent, claim through the relative sameness and constancy of their work and their solid identity within it, has had a recognisable impact on their image and visibility.



Fig 4.1: Suspended Memory Vessels, detail, June Raby, 2012

The surfacing of memory in the act of making will form the basis for exploration - uncovering the manner in which art is able to coalesce felt experience in material form. Body, hand and mind are indissolubly enmeshed in articulation, bringing forth new understanding, new ideas and evolving fresh metaphor through working sensuously and directly with matter and memory. Reliquaries are a particular form of memory storage though many things hold memory for us. However, through numerous historical and cultural references, the ceramic vessel offers potent space to hold and through that to access new experiences. By situating ceramic vessels in a symbolic location they create a liminal space for me and for others to enter.

My vessels are contemporary but they have a long bloodline. Our bodies are intimately implicated in the making process. Tiny threads of fibre and dust are blown into porcelain as the vessel is made, oil from my skin is buried inside the cellular construction - minute fragments of skin are separated from my body and merged with the ceramic body. In an age of mechanical body parts where do I merge, where am I separate? My mind too goes into the making, my memory and thoughts also are carried through my fingers into the form of the clay. The clay too, by its nature is implicitly involved. I work in partnership with it. It cannot do certain things, but it can do others and the more we work together, the more understanding develops between us. It rubs away my soft skin and turns it dry and scratchy. I want to make a certain shape and at first there can be resistance, sometimes even chaos, but slowly it learns, and I learn how the volume can be formed in a manner that holds and creates integrity on both our parts.

Personal reflection will form the basis of the following chapter with references to other makers and contemplation on material, memory and metaphor. As stated in Chapter One, auto-ethnography demonstrates the expertise of the experiential and knowledgeable 'insider', verified by references to others within the specified field and by relevant external sources. Archival and contemporary accounts back up this authority with the depth of knowledge born by the lived experience of the author.

Chapter 4

Holders of Memory – Personal Research:

Holding the past, living in the present, gifting the future.

We walk over the remains of the past all the time: what's left of our ancestors, their buildings and artefacts, traces of their food and clothing, tools and toys – the 'physical culture' as archaeologists call it. But mostly we're so preoccupied with the here and now that we don't think about what lies beneath the surface we're standing on...we spend our lives moving precariously on the outer skin of the planet, and that skin contains all the stuff of history.

(Sprackland, 2013:6-7)

original in colour



Fig 4.2 Tynemouth, rock pools

One of my earliest memories is of a visit to the seaside and realising that I had been there before – almost not believing that this magical place was still here, not something gone for ever from my physical presence, but to be re-experienced with all the joy, wonder and sense of freedom that that evoked. Talking to Gordon Baldwin about his 'place of stones' helped recall the sensuous richness of my own childhood living close to the sea, to rocks and to an ancient priory and castle. My most recent work attempts an evocation of this.

Memory is core to all of us. Together with genetic inheritance it makes us what we have become through experiences. Exploring cliffs, rock pools and sand were formative experiences for me, exciting places of discovery. Almost all my happy memories of childhood are grounded there, part of the long coastline holding us to

our country. The seaside was a joyful liminal space for investigation and enrichment - between impossible watery distance and the blandness of home.

In taking an autoethnographic stance to this work, I am concurrently acknowledging that my personal experience is echoed and re-echoed in others' understanding of memory, of deficit and discovery. The things we make are evocations of subject, vehicles to make sense of things - to rediscover lost treasures, lost sensations and creating objects which will potentially live forward in time to elicit new narratives, stories and functions. Academic Nancy de Freitas comments that:

There is as yet no evidence that a designed artefact or artwork can be relied on to communicate the meaning of the existence and rationale for its significance. Nonetheless the information is critical to the development of research in the field and the most reliable source of information is the artist/designer...Analysis of the iterative processes many artists and designers see in the development of ideas can provide valuable information both for making decisions in the studio and for explanations and justification of their research (De Freitas, 2007:2).

Studio practice is a critical part of the research methodology used. Along with the influence of other practitioners and their work, social sciences, and archival material, making focusses on the object and on the meaning found in its creation - with references to iterations of the ceramic vessel through history. Concurrent thought and action are expounded in this experiential research which never remains static but continues to evolve in different directions.

The things I make are sometimes intuitively created, sometimes more formally structured. Decisions are often made in a flash as a thought or an image evokes an object or a story through my emotions and memory. It is a visceral sensation that desires release and often begins resolution in my spatial mind. At this stage the work involves thinking things through - spatially, materially and intellectually. Images are researched, other evidence and additional scripts are explored to extend the narrative and then pared down to those I deem essential. The work can be part of a theme, or a one-off sentence. A large touring exhibition of sculpture, with the magnitude of work involved seems to me almost on par with a thesis, with lengthy planning, research and making though with only personal intellectual and creative rigour to attend to.

I discovered the autobiographical nature of my pieces through putting images together for a talk on my work a few years after graduating. The shock of finding that I had nuanced the pieces with layers of dense narrative was enormous. It was a story that could not at the time be spoken. The impossibility of articulation, of finding appropriate words and, importantly an audience to attend seemed outside possibility, so my subconscious had got to work expressing deep feelings through creating abstracted and fractured industrial and rural landscapes in clay.

Ordinary memory is the memory connected to thoughts and words which can be communicated to others, whereas sense memory contains the physical imprint of the traumatic event.

(Charlotte Delbo, quoted by Degarrod, in Dudley, 2010:139).

Degarrod refers also to Deleuze who speaks of the "encountered sign" which is felt rather than cognitively perceived, in response to the felt experience others feel, with their own memories (Ibid).

Political, geographical and cultural engagement enforced consciousness on me at an early age. Through revolution, I was violently dispossessed of parenting, environment and security and those objects which help create ballast. I became displaced, dispossessed from a sense of safety and belonging, finding solace in drawing and creating as a personal means of expressing the inexpressible through creation (re-creation). Susan Sontag comments: 'This is what war does. And *that*, that is what war does too. War tears, rends. War rips open, eviscerates. War scorches, war dismembers. War *ruins*' (Sontag, 2003:7). Art - creation through memory and imagination however, works at remembering, recreating, and rebuilding what is lost.

My continued interest in the boat as a story-telling metaphor is discussed in a review of a large solo touring exhibition, *Coasting in 1990*:

Using boats as metaphors, June Raby explores the central points of peoples' lives, their '*Rites of Passage*', the times when decisions have to be made about who we are and where we are going. Some of them are womb-like and look to be capable of swift and sudden movement, whilst that in *Reconstruction* has been wrecked and washed over by the tide. (Warner, 1990:420-421)



Fig 4.3 *Rites of Passage*, June Raby, 1990



Fig 4.4 *Reconstruction*, June Raby, 1990

Since that time, and through the reflection afforded by seeing a large body of work in a gallery, listening to disparate views and reflecting on the purpose behind it all, I have become more aware of the simplicity and power of the vessel form and its symbolic function. Beauty and creative imagination expressed through making have purpose - not only as important adjuncts to the narrative concept, but intrinsically enriching, joyful and satisfying.

In exploring my recent practice, three projects (the last in two parts) are analysed and discussed by moving through the key and interrelated themes of material, memory and metaphor. All pieces describe different aspects of memory. The first piece suggests passive memory - symbolic forms are recorded in the piece *Holding Memory*. The next work is the more active *Votive*, where acknowledgement is made

of the impact of loss, supplications made and yearning recognised. Finally in *Fault Lines* and in *Suspended Landscape*, movement and integration occurs, enabling the celebration of all memories as part of the self.

These sequences conform to Arnold Van Gennep's *The Rites of Passage* where he states that there are three core aspects in ritual ceremonies which mark profound experiences in life: *Separation*, *Transition* (a liminal phase) and *Integration* (1960:10-11). All are clearly interrelated and sometimes occur concurrently.

It is important to record here that in creating my first major landscape piece I believed that I was expressing global environmental concerns. In reality however I was working through the impact of war and injustice and the felt hurt on myself. Rather than understanding and acknowledging their personal impact, I was attempting to abstract and distance those emotions onto the world.

My motivation for creating reliquaries and holders of memory was something I found later in the empathy developed by understanding another's loss. I had become aware of the consoling potential of objects through my own creative experience.

4. a *Memory Holders*

This work sought to 'hold' different powerful and personal memories symbolically - held in the image transferred onto each of the nine clay tablets - within which vessels are held, sunk into each surface (Fig 4.5b). The intention was to start at the beginning of my personal reflective story and incorporate personal references. In the end only a slight vestige of these images seemed relevant, the memories became more abstracted, leaving the piece more, not less accessible to others.



Fig 4.5a *Memory Holder in sand and the trace left*, June Raby, 2012



Fig 4.5b *Memory Holders*, June Raby, 2012

The concept of physically holding something seemed increasingly relevant and a meeting with Elspeth Owen late in 2011 brought a greater awareness of the hand held, hand built object. In a 2010 exhibition statement, Elspeth described herself as an old hand at making and living, both inextricably entwined. Her work is made by holding and pinching the clay, recognition that tactile engagement is an important sensory component in holding memory.

Memory Holders is mostly slab built, a relatively hands-off way of working. I was moving towards deeper engagement with touch, and balance though concurrently coiling, pinching and creating portable memory holders. These containers could be carried around with a fragment, a trace of memory held inside (Fig 4.6).

original in colour



Fig 4.6 *Portable Reliquary*, June Raby, 2012

4. b *Votive*

This engagement with physical holders of memory reminded me of votive candles from my Catholic childhood as well as an awareness of them in other spiritual traditions. I intended a piece which honoured memory and the place of the vessel in our lives, marking its universal connectivity to birth, life and death.



Fig 4.7 Votive Candles at 'Holy Joe's' (St Joseph's church), Highgate, London



Fig 4.8 Votive candles, *Hindu/ Diwali Festival of Lights*

A 2013 exhibition catalogue for *Votive* states that it was:

Inspired by the many candles lit daily throughout the world to evoke and commemorate people and experiences of the ephemeral and the constant. An expression of the manner in which the physically present object can evoke memory and the absent can be remembered in it - a place to concurrently grasp material and abstract concepts, holding both as necessary to human existence.

The vessel becomes an agent, an external hard drive of reference to connect us with what was, what is and what could be. Stillness, felt experience and connectivity - the pieces lit in light, a universal symbol for transcendence and the experiences of yearning, knowledge and understanding. Each vessel holds a memory which is concurrently personal and universal – leaving space for its witnesses to be co-creators in its evolution of meanings (Raby, 2013:26-27).



Fig 4.9 *Votive*, June Raby, 2013

Votive had been intended to be positioned next to a wall in three consecutive semi-circles with a projected image of their mirror opposites onto the wall behind - completing a circle of concrete and abstract concepts. The circle is a powerful symbol of unity and infinity and refers also to Jung's description of the circle as the 'perfect form' (Jung, 1983:42). The idea of projection became central - a play of words which originally came from the images. A back-projection screen enabled the concept to pass through the screen and be seen from a number of different perspectives. After researching alternatives, it seemed to me that it would be challenging but interesting and effective to make my own screen in porcelain. I had experience of making thin flat sheets but nevertheless major technical problems occurred in making by hand sixteen sections large enough and thin enough to allow light and imagery to penetrate. Touch and texture were important aspects and the following lines captured the quality for me.

You cannot help but learn more as you take the world into your hands. Take it up reverently, for it is an old piece of clay, with millions of thumbprints on it.

(accredited to John Updyke)



Fig 4.10 Fired porcelain finely pinched to test fingerprints and translucency, June Raby, 2012

After making the above test piece, I confirmed that an image projected onto the fired porcelain would pass through the clay if held up to a projected light source. A porcelain sheet (60cm x 50cm) was rolled out and marked with hand, finger and thumbprints. A plaster mould was then made to take the impression of the 'thumbprints' so that they could be transferred onto both sides of the sheets of porcelain. Each section was rolled out finely, pressed onto the plaster and thumb-printed again. The piece was carefully transferred to a kiln shelf, dried slowly and fired to a high temperature. The surface retained all the marks made prior to firing and created a soft textural quality. In addition there were many enjoyable ambiguities in the words: projection, holding, impression, perspective and reflection.

The diagrams of plan (Fig 4.11) and front elevation (Fig 4.13) illustrate the concept using architectural software.

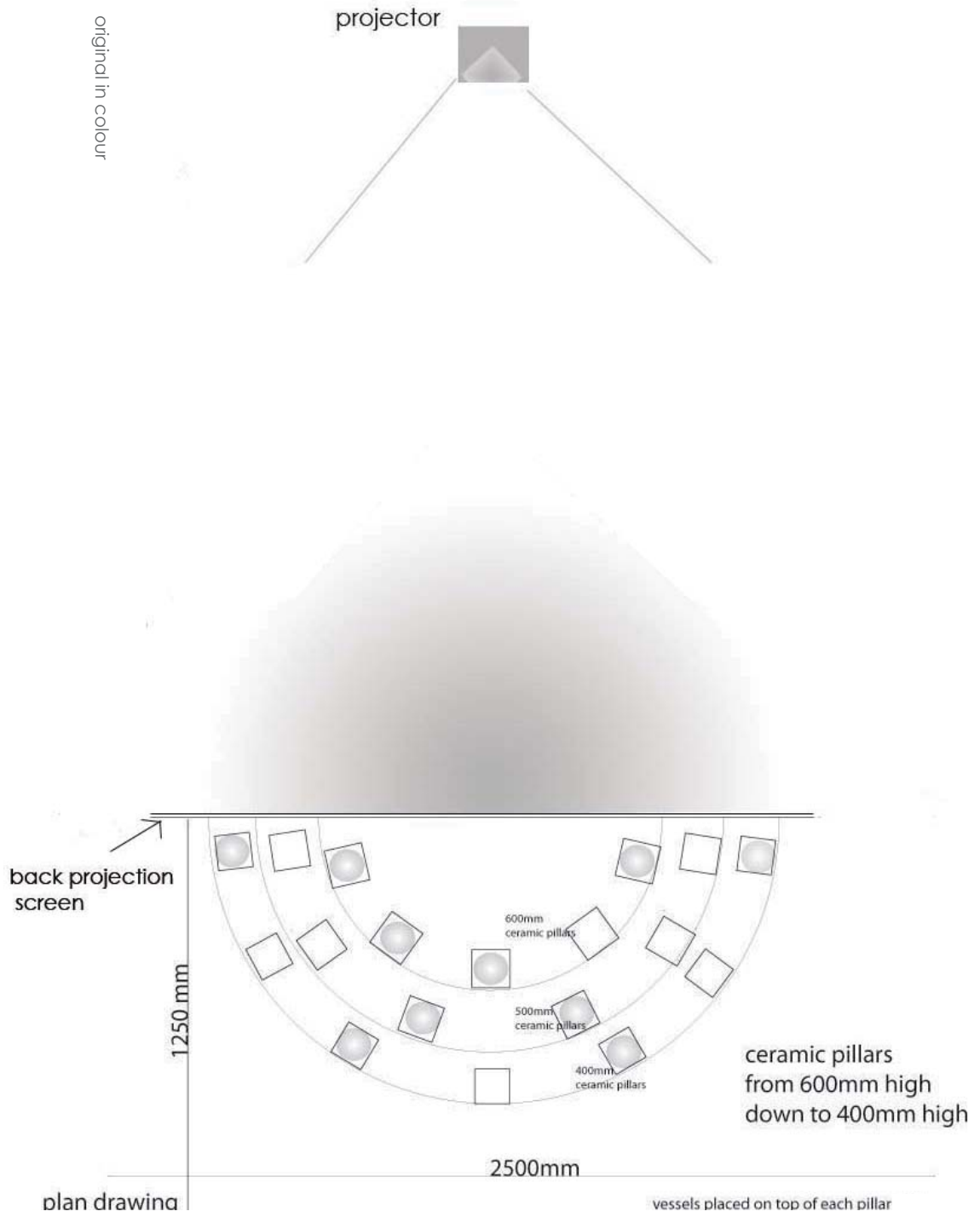


Fig 4.11

original in colour

Screen projected
image, completing
the circle



Fig 4.12 Photomontage of concept, June Raby, 2012

original in colour

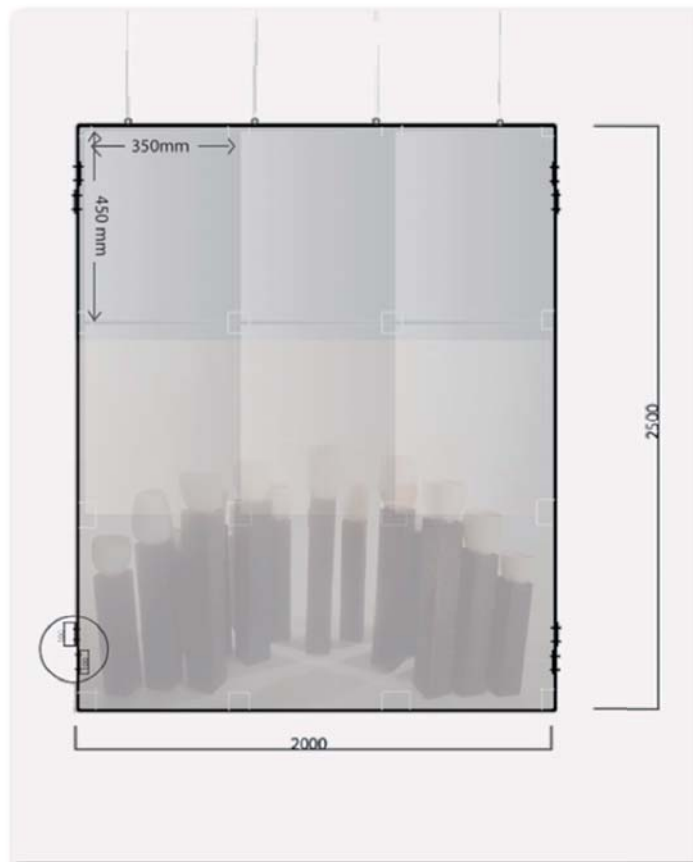


Fig 4.13 Front elevation. Diagram indicating screen and metal frame, in progress, dimensions changed later, June Raby, 2013

To express the idea, I photographed the *Votive* sections in a half circle and then reversed the pillars so that I could illustrate the pieces plus their 'reflection' or 'mirror'. Using digital imaging programmes, they were then turned into a photo diagram of the finished work which was still subject to change (Fig 4.12).

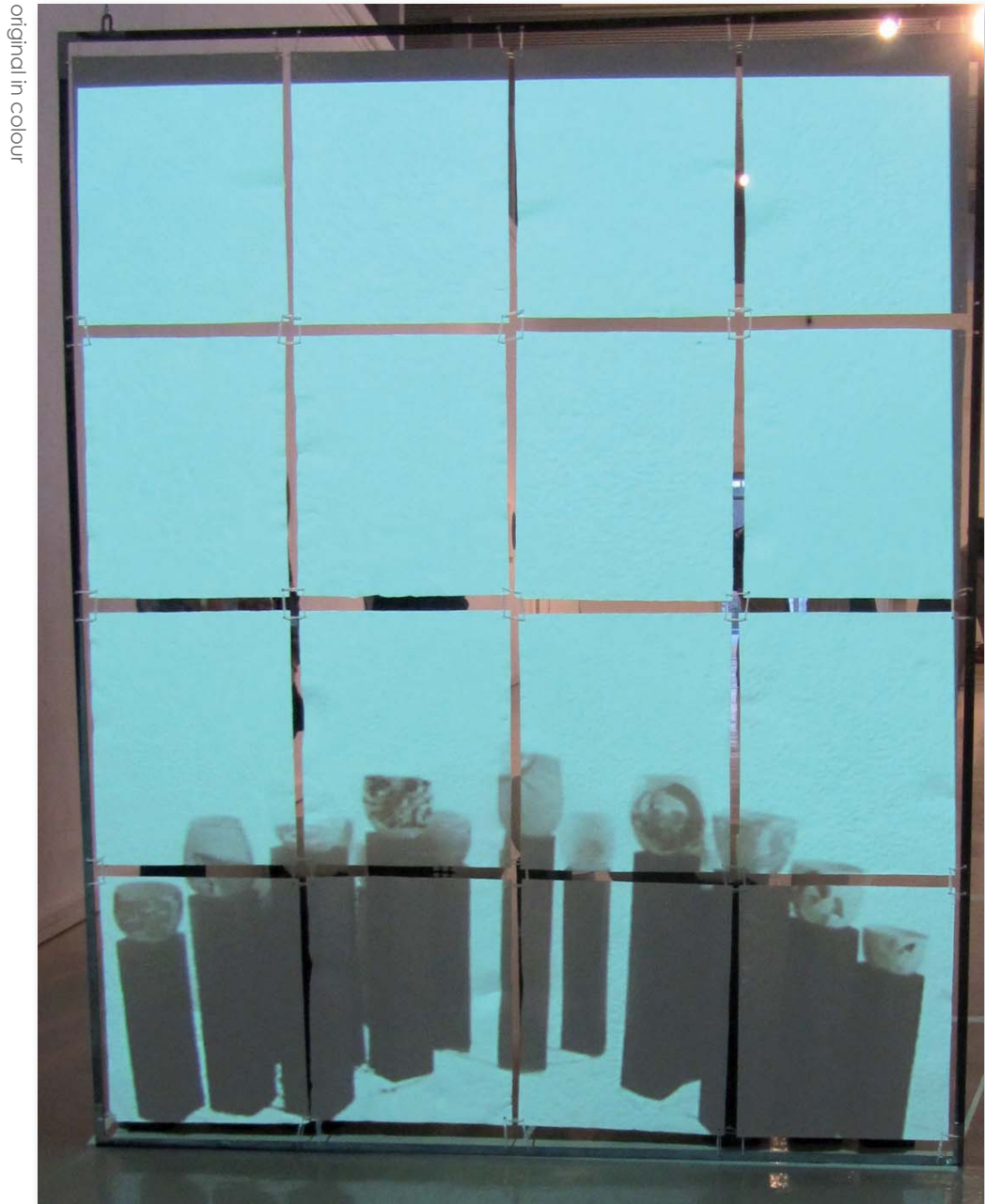


Fig 4.14 *Votive*, reverse view with projected image, June Raby, 2013

The light not only shone through the porcelain, but also more brightly through the gaps between each section, inadvertently creating a long 'flight-path' to the work and enabling a new concept to evolve through exhibiting the piece.



Fig 4.15 *Votive*, screen front, detail, 2013

4.c Fault Lines and Suspended Landscape

I first discovered the adverse effect of analysis when studying for a Masters in the History of Design. For a while I was left feeling I could have no opinion – only 'on one hand, and on the other hand...' it impacted negatively on my teaching and on my studio work, I distrusted my personal instinctual knowledge and logic. Rationality and alternative (others) thinking tended to obscure my own judgement. For a while I lost the sense of self in it all - the connection with my experiential knowledge and my ability to incorporate all that I had learnt. According to Lewis Hyde: 'Premature

evaluation cuts off the flow, the imagination does not barter its engendered images.' (2006:147). Elspeth Owen argues that we have a deep unconscious understanding of 'rightness' and know that rationality is sometimes 'wrong':

Unavoidable knowledge is the knowledge we share through our senses: we know how long to leave the kettle under the tap; we know not to go to war in Iraq; we know the temperature of our lover's hair; we know when the neighbour's child is neglected; we know no vase is worth 18 million dollars. We know these things in our hands and in our hearts (Owen, 2013).

Dawning awareness of something being out of place was now having an impact on the new coastline project I was involved with - a new body of work that I tentatively titled *Distorted Landscape*. Through focussing on analysis, I briefly forget that it is a 'gut' feeling that generates the intensity, the 'rightness' and therefore excitement in doing. This is described by Gordon Baldwin who says he feels it: 'in the pit of my stomach' (Baldwin, in Hughes, 2013). I feel it in my chest and throat - an expression of a felt need to communicate clearly and effectively.

The initial form of *Distorted Landscape* needed to be 'axed' - split in two or changed. The concept of place and memory in landscape remains the same yet it has evolved haptically and visually. It was a struggle to let go of so much work, but it felt necessary as other ideas had replaced and restructured it in heart and mind.

Like editing a chapter and finding it is essential to cut out a whole section, this sensibility exists for making. I felt from the start a need to rework this landscape (Fig 4.17) - there was not enough there about the vessels which were intended to sit on this land and sea, and play their part on the 'stage', as 'actors', part of the flotsam and jetsam of life. I felt passion for the concept, not for this piece. I'd felt pressure to do something and moved too quickly. Vessels are core to my research and needed to come to the fore. The features were insufficiently evocative of the expression I was attempting to share - it didn't have enough 'heart' or communicate my intentions effectively. A back drop of sedimented knowledge came to mind and I could 'see' and feel the textural, visceral possibilities spatially (Figs 4.20, 4.21). Initially this was to ameliorate the heaviness and rigidity in the shoreline elements made in haste, but soon became central in my mind as the qualities emerged more clearly.

My conversation about rocks, stones and the coast with Gordon Baldwin was pivotal to working with landscape. A recurring dream from childhood of the ground giving way under me reminded me of the Giant's Causeway (Fig 4.16) which despite its solidity evoked this sense of vulnerability. Both brought me back to the seashore as a powerful evocation of matter, memory and metaphor.

original in colour



Fig 4.16 Inspiration: Giant's Causeway, Antrim, Northern Ireland.

original in colour



Fig 4.17 *Distorted Landscape* – technical plan, (discarded) June Raby, 2013

The basalt rocks of the Causeway didn't feel like 'my' seaside - they were too ordered, too hard, too grey, too barren. I needed to develop an evocation of my land/seascape, my understanding of environment and reality - of space, volume and light, of texture, wonder and the sense of freedom evoked by sea, sand, cliff and rocks. *Distorted Landscape* had failed to capture this, it did not feel integrated.

In reconfiguring the work to focus on its secondary title *Fault Lines*, I connect with *Suspended Landscape* (initially a small exploratory piece which will be discussed later) which is also about traversing space and time - both focus on the sedimentation of knowledge and memory.

Fault Lines

By classifying features according to age, the landscape can be visualized in terms of layers of history, which are sometimes rather distinctly separated in area...but more often complexly interwoven. (Moskowitz, in Harvey, 2009:81).

Fault Lines holds and creates objects of memory and challenges further exploration. Vessels sit in this coastal space, representatives of things lost and found, of yearnings and satiations. They are also attempts at reconfiguring the qualities of this shoreline, of play and easy companionship.

original in colour



Fig 4.18 Fault Lines in rock strata, vertical, Tynemouth

Fault Lines, while a geological term, is about a sense of continuously being in the wrong as my mother attempted to fit into life in England - to find a place of belonging and acceptance in a community. It is about sedimented knowledge and experience layered within the strata of my being.

original in colour



Fig 4.19 Fault Lines in rock strata, horizontal, Tynemouth

The intention was to suggest the layering of excavated land with reliquary objects, with lost things, recognising environment as the primary foundation of memory. Vessels suggesting fragments of land sit on the shore and are evoked by this backdrop to knowledge - folded, buckled and stretched by experience. Figure 4.20 is a to-scale charcoal drawing with average statistics of a child's age and growth imposed, and below that a digitally altered sketch of the concept.

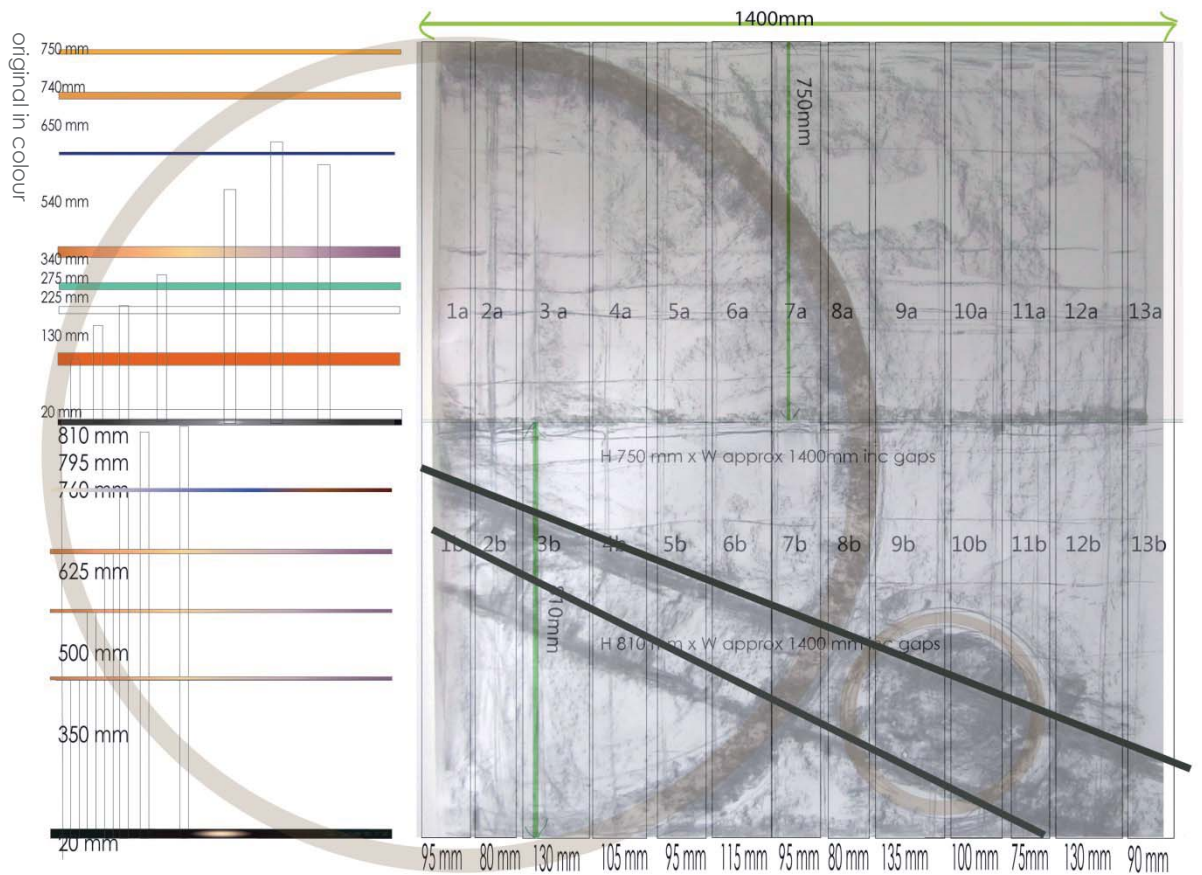


Fig 4.20 *Fault Lines*, large concept drawing, charcoal on paper, with additional digitally encoded information. June Raby, 2013.

Panels holding layers of sedimented memory and knowledge - height is marked according to physical age and defining incident.

original in colour



Fig 4.21 Sketch for *Fault Lines*, digitally altered, June Raby, 2013

As I worked, other memories emerged, locked and unlocked in the construct of the space as I explored and tested the ground. Embedded objects include pebble-like fragments. Pebbles are often redolent with subtle and fascinating markings and suggest permanence. Numerous people transport pebbles from one part of the globe to another, marking a memory of a seaside visit to take to their landside home. These objects have been transported by the force of waves and glaciers over vast distances. Rounded by the sea they also have a utilitarian and spiritual function - to burnish pots, to grind cereal and as votive offerings. In creating portable vessels and reliquaries that can comfortably be held in the palm of a hand, I am reaching back to my childhood discoveries of treasures from the sea. In concord with this, Walter Benjamin is paraphrased as saying:

The images of genuine recollection appear in fragments and remnants, and as fleeting flashes. As in a flash of lightning, Benjamin claims, they light up and disclose hidden and forgotten meaning, and then disappear again in the next second. The images of recollection are capable of wrenching us

out of habitual and familiar modes of being and into a foreign state that takes us back to something from the past. It occurs in a dual atmosphere of something foreign and simultaneously recognisable.

(Andersson, 2013)

The liminal space of the ever changing shoreline and rock face was liberating. It had become part of my identity and I miss its physical presence. Some subtlety had been eluding me in the previous work, the theme now felt right, and more an exploration of experience. Nevertheless working through the original piece (*Distorted Landscape*) enabled me to feel my way through the idea, to explore it haptically until I found a tighter fitting metaphor and means of expression.

This worked, though the rejection of something is also painful. In writing while doing there is potential conflict as well as continued evolution, occasionally working with my 'head' when I should be working with my 'gut' - though both are essentially one. The work is inevitably 'preliminary findings only'.



Fig 4.22 *Fault Lines and Crossroads*, June Raby, 2014

The addition to *Fault Lines* of shards of pottery collected on walks on Hampstead Heath and the Thames foreshore, on the beaches at Hastings and Tynemouth have added a new dimension to the work. The fragments provide provocative clues to stories that others might tell - having owned and used these remnants of plates, cups and jugs. Something about adding the potential of others' stories delights me. They evoke traces of belonging and of knowledge passed down through objects. *Fault Lines* had evolved into *Fault Lines with Crossroads* (Fig 4.22) and initiates further considerations of heritage, path and destination. Additional shoreline pieces - rock pools and caskets form part of this extended narrative.

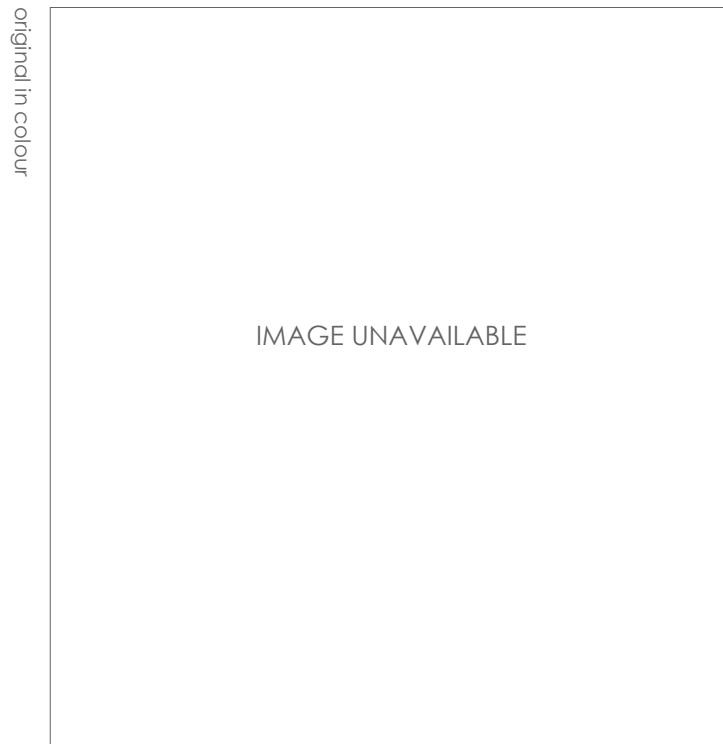


Fig 4.23 *Block-Band*, 2007-8, Neil Brownsword, Galerie Besson

Neil Brownsword's investigation of ceramic detritus is also referenced in my thinking - though his work is compiled rather than primarily created from the raw material. Brownsword's work utilizes industrial remains. Juxtaposing kiln furniture with wasters and broken things, he composes three-dimensional collages using *objets trouvés* from the wasteland of the ceramics factories around Stoke-on-Trent.

The vessels being made in relationship to the land are influenced by many cultural sources and include the work of Ewen Henderson and Rafael Pérez as well as the artists already discussed. The collector Anthony Shaw comments on the passion, rawness and vitality exhibited in Henderson's work (personal conversation with Shaw, 06.03.13). Pérez layers clay. Folding layer upon layer together, mixing porcelain with a 'highly fluxed black body' - with a very low firing temperature - until it literally bursts

at different points with the pressure of different forces pulling against each other.

These works are tactilely sensuous, inviting further exploration - material in the most real, physical way. These pieces too invoke delight, engaging sensual responses and enquiry rather than holding functional use. The objects are drawn from the tradition of ceramic manufacture, but are subverted and challenged in a variety of visceral ways – an exploration of earth and also industrial landscapes. Hands are stopped, fingers held or nudged around and over protuberances in sensory investigation.



Fig 4.24 Untitled, Ewen Henderson

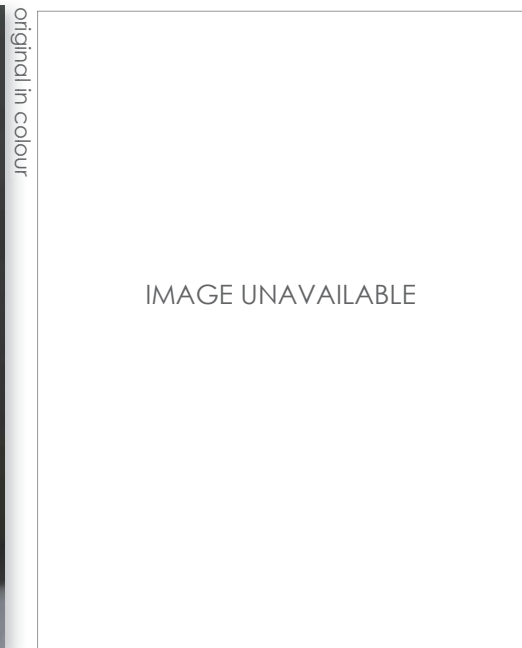


Fig 4.25, Untitled, Rafael Pérez

Of the ceramic artists discussed, Owen's work and some of Baldwin's come closest to these in spirit. The sheer tactile pleasure in engaging directly with matter, making in a primal and instinctive manner draws many of us to working with material. The combination of clays, of textures and surfaces integrate with the sedimentation of dark and light, strength and softness. Through sensation, their pieces and my own evoke memory. In working with the land I am providing context, forming a relationship with the vessels existing in space and within an environment. They are there to be engaged with visually and tactilely - seeing and feeling the connections with matter through direct human use and in environment.

The images below form part of my quest to evolve this piece. The first two formed inspirations for *Distorted Landscape*. My interest in texture and layering of rock strata forms a strong support to this work.

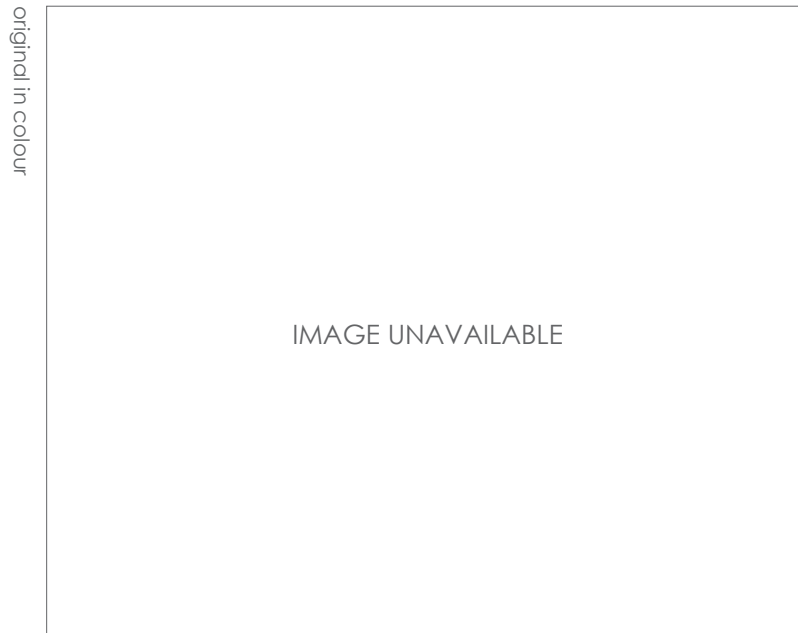


Fig 4.26 Muslim prayer tablets, origin unknown

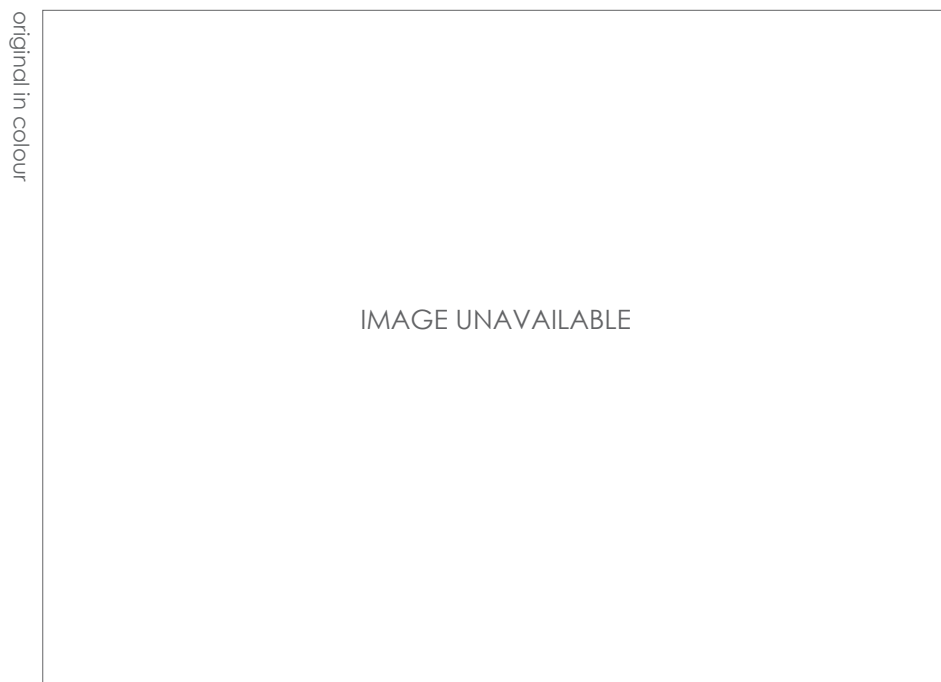


Fig 4.27 Grinding stones, Iran

Elements ground down, leaving traces, holding things, spaces on a hand-held scale

The held quality of the grinding stones fascinate me - redistributing substance from one sphere to another, breaking it down, integrating it with other matter and reforming it in new alignments. They connect also with *Memory Holders* (Fig 4.5)

original in colour



Fig 4.28 Textile, *Tiuanaco*, *Huari* culture, Bolivia (pre *Inca*), suggests steps, rock strata, above and below - a recurring theme in *Tiuanaco* culture.

original in colour



Fig 4.29 *Tiuanaco*, Bolivia. Photo, June Raby

original in colour

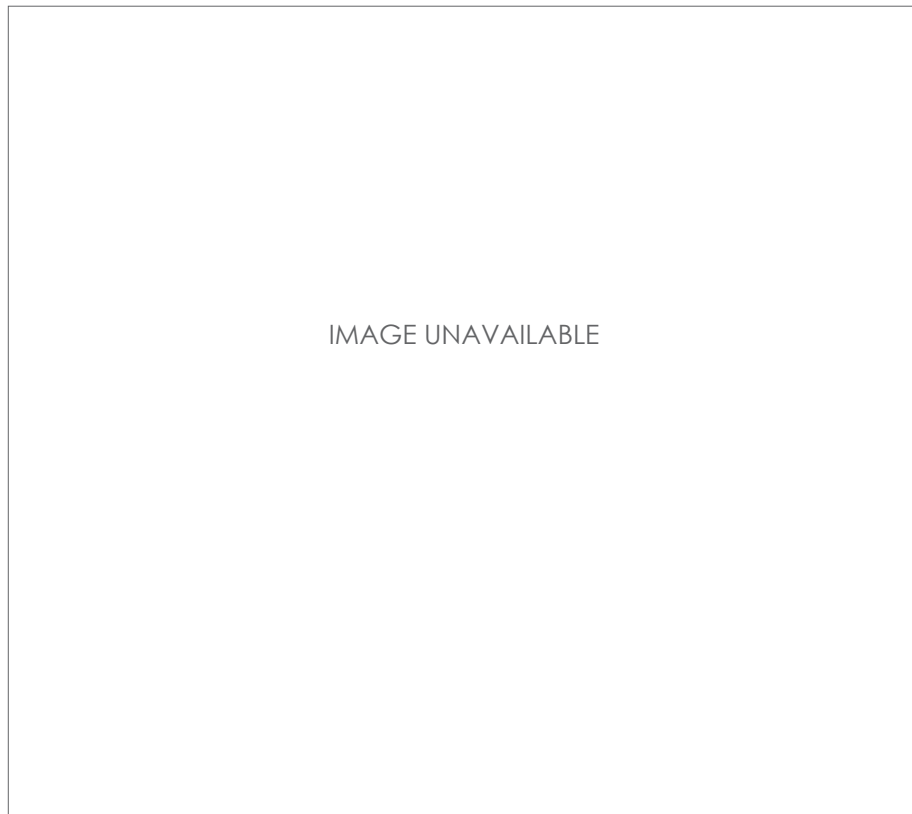


Fig 4.30 Archaeologists at *Vela Spila*, an island cave in Croatia, found dozens of ceramic shards that are 15,000 to 17,500 years old

Things are protected and can remain relatively unchanged if buried or left underground, unexcavated, unexplored - away from the air and the light of day where things and ideas can be altered, attacked or eroded by the elements. This challenging environment however creates the breathing space for inspiration, for new growth. The most fixed properties remain intact, but the softer ground can be displaced allowing something harder and more permanent to be made. All these physical realities have been used in metaphorical contexts - soft clay transformed into vessels above ground and restored to a stone-like hardness by heat. The differing qualities in the strata evoke the concept of layering knowledge - its sedimentation, building up slowly grain upon grain - layered with external influences, with experience. *Fault lines* allow this sedimentation to become exposed - slanted and oblique.

Though still working with the landscape and seascape, the evolution in my thinking through making the previous piece had somehow been an essential part of development. The making follows these inspirations, developing further through my sensual experience and its working through memory.

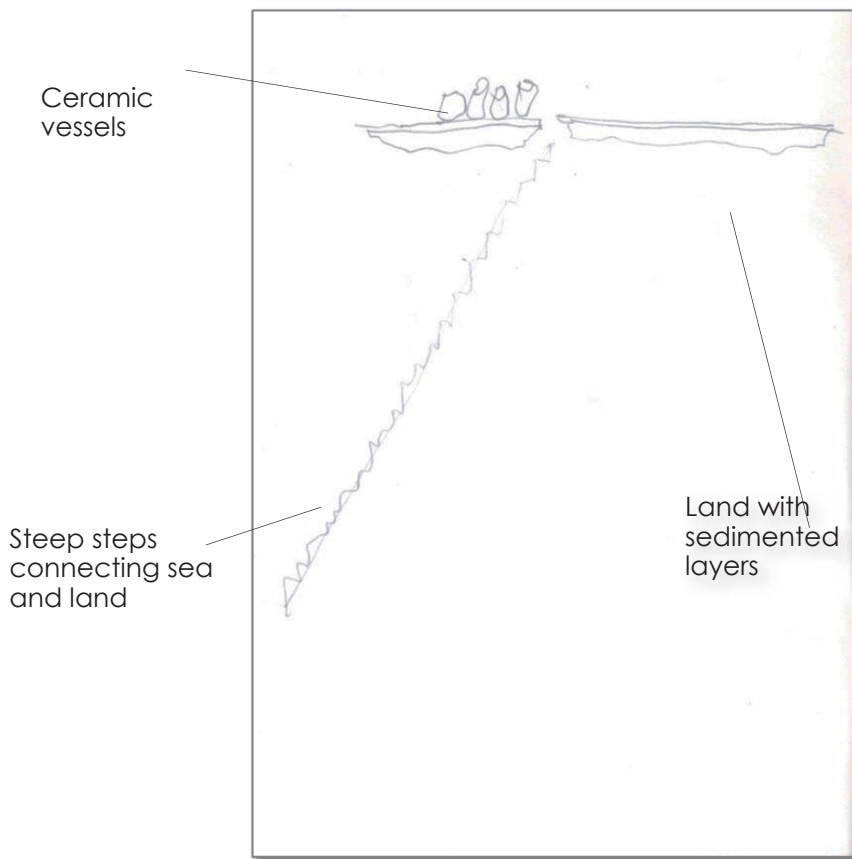


Fig 4.31 *Suspended Landscape / Sparse Climb*, initial sketch, June Raby, 2013
(see also Fig 5.3)

Suspended Landscape

Suspended Landscape (Fig 4.31), like *Fault Lines* explores the manner in which past knowledge is layered down, memories of the common and disparate themes in our histories. In focussing on creating only an essence of landscape, personal and combined memories are found especially in its crust, its edges and liminal spaces. My vessels are held within a context, they inhabit a connective space, and are tied to the immense wealth of ceramic finds in archaeology which expose traces of life - enabling us to explore in greater depth aspects of our cultural and social history - changing perspectives and understanding as our knowledge accumulates.



original in colour

Fig 4.32 *Surf Bubbles, Porcelain Vessels*, detail, Hastings, photo, June Raby, 2014

original in colour



Fig 4.33 *Suspended Landscape*, early test piece, June Raby, 2013: A sense of the fragility of life, the importance of grounding, of belonging.

These new pieces grew out of my preoccupation with the coastline and came after *Distorted Landscape* and before *Fault Lines* evolved. While visiting the seaside in Wales, I suddenly realised that I didn't need all these rocks. I needed only a 'Derridean' trace of my experience to prompt memory. I felt an intense desire to work on this piece, but concurrently felt that if I did not proceed further with *Distorted Landscape*, if I gave up on it entirely, I would lose potential for its evolution and possibly also for *Suspended Landscapes*. With the passion to work on this theme undiminished, I needed to feel my way through both concurrently, giving myself time to sense the physical work before firing, to disassemble it and reassemble it in different configurations in my mind. To be prepared to let go of the 'old'. This decision was problematic, I felt torn and disoriented – unless I could somehow reconcile and align the two.

It seems to me that the more *real* I am, the greater the honesty and integrity in my work, the more I am able to connect with others through art and life. For me effective self-expression comes though accessing an inner, deeper self, finding a sympathetic symbolic form and allying this with haptic skill honed through making; combining the awareness felt in body and mind into external form so that others find a conspiracy of understanding through it.

The '*Climb*' (my initial title for *Suspended Landscape*) is about the liminal quality of steps cut into the rock face traversing land-side and sea-side, constraint and freedom. It is also about self and other – the sea symbolically separating me from my

family in South America, from all that I had lost there, but also connected me to the precious fragments that I had somehow carried with me. The steps suggest a sense of the almost impossibly steep journey traversing from one space to the other and the challenge of integrating the two.

Fault lines was worked on concurrently, involving vessels and sedimented layering of knowledge - evolving and settling - building on previously structured foundations. It also relates to the coastline being continuously sculpted by natural forces.



Fig 4.34 *Suspended Landscape I*, detail, June Raby, 2014

Postscript

The thoughts and feelings I had about returning to the North East coastline after a long absence were mixed. I was seeing details I hadn't consciously perceived as a child in the sandstone formation, the perception of danger was still there in the dark red blobs of sea anemones at low tide, the fascination of investigating the minutiae of life in many disparate things - sanded glass, tiny shells, minute and beautiful pebbles. This, I realised, is where I first learnt to look.

The yearning that I associate with mountains, cliffs and hidden things - the visceral need to attempt expression through making things was recognised and

remembered in Nan Shepherd's *The Living Mountain* (Shepherd, 2011). Some of her connection with belonging in, and loving a landscape had bled into and connected with my experiences. That yearning is attended to in making art, and by being witness to evocative objects, making memory and aiding its holding. The etymologies of evolution, of sensuous making and of linguistics, all truly belong to and within each other: *etymon* "true sense" + *logia* "study of, a speaking of".



Fig 4.35 Vessels, at Hengistbury Head, Dorset, June Raby, 2014

Memories are nothing without the experiences of life to contextualise and contain them. These seaside visits created new ideas, new vehicles for self-expression. They were contained in the rock pools, in the rounded stones and in my continued search to understand, to know more about what made, and makes me who I am and what I can discover for the future to offer sustenance and joy.

The layering of knowledge utilises the metaphor of landscape, of rock strata and sedimented matter combined with the containing function of the ceramic vessel - the many layers of interrelated material, skill and knowledge embedded in the object. This embedded matter holds potential - interpretations of the geological and biological matter from which it is constructed, each layer reliant on the other. It also draws in aspects of the harshness of a land where seafaring and emigration - and thus displacement of memory - was a constant.

Conclusion

All societies have ... devised structures, objects and rituals to help remember those things that are needful if the community is to be strong – the individuals and the monuments that have shaped the past, the beliefs and the habits which should determine the future. These monuments and aide-memoires point not only to what we were, but to what we want to be.

(Mack, 2003:08)



Fig 5.1 *Suspended Memory*, detail, June Raby, 2012. Photo, Ilona Raby

By examining how memory is invested in the ceramic vessel through a variety of disciplines and by talking to contemporary vessel makers, this research has explored how the vessel holds memory through its material properties and habitual use. It attests to the fundamental place it has accrued in our lives through creative expression and traditional function. The substantial evidence compiled provides clues to the cohesive part that ceramic vessels continue to sustain in contemporary life despite their less pragmatic function. Through our social actions around the vessel - involving food, drink and the ritual symbolism now inherent in it, we embody cultural values and, at an intrinsic level through that, help maintain and enrich the structure of society and our place within it.

The things made in fired clay have played a fundamental role in our development as humans, creating utilitarian and spiritual representations which are the constituents of memory. Our identity is embodied in what we have experienced and inherited – from our environment and the objects fashioned from it. The symbolic timelessness of pottery vessels, concurrently pervasive and unnoticed continue to express our deepest needs and desires through their material nature and emblematic function.

In researching these concepts, I have drawn together evidence from a wide range of archival material, from clues drawn from their manifestation in matter, memory and metaphor as well as from discussions with practitioners of this ancient art. Through an investigation of my personal practice, I have sought to entice these evidential platelets together to focus awareness of the cohesive place that the ceramic vessel obtains in holding social memory and interaction, in building community and in knowledge generation. Memory is being recovered it seems. An example is of wealthy Chinese individuals buying back lost heritage at vast sums (Reuters, 2014), attesting to the symbolic value imbued within the object and the strong desire by some to re-member or create aspects of their ancestry and sense of place in the world (Chinese market, 2013).

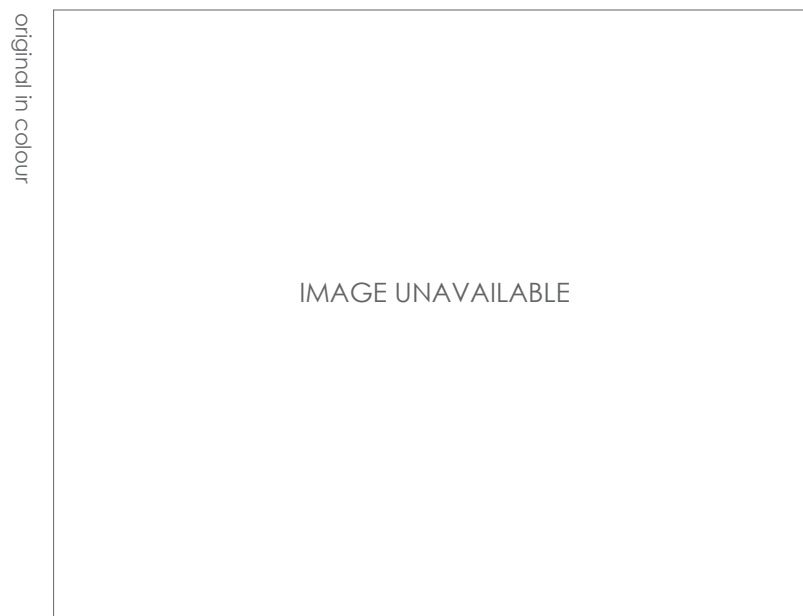


Fig 5.2: 1,000 year old *Ding* bowl, bought for £2.2 million at Sotheby's (Reuters, 2014)

Artists working in clay are potential creators of future ancestral treasures. Conversations with some have drawn out motivations for making their sometimes functional, sometimes more abstract work. All are building unique things in exploration of memory - externalising philosophical ideas and discovery of what can be learnt through direct interaction and negotiation with matter. A level of success, while economically important, does not seem to have been the primary motivation. In discussing my own practice, I make clear that the process is investigative, sensuous and emotionally intense. The creative expression through making ceramic vessels and situating them in a context are, for me, a yearning which is satiated for a time by exploring and creating. Perhaps what artists including myself are attempting

to do is re-place and re-create what has been lost to us on some level. In *A General Theory of Magic*, Marcel Mauss states that:

Rites are eminently effective; they are creative; they do things...human skill can also be creative and the actions of craftsmen [and women] are known to be effective. From this point of view the greater part of the human race has always had difficulty in distinguishing techniques from rites.

(Mauss, [1902] 2011: 23-24)

The efficacy of ceramics in helping us connect with ourselves through felt experience and expression is found in the making done by Owen, Baldwin, De Staebler, myself and countless others. The textual evidence gathered in each section for the value of experiential learning through doing - in concert with memory - is extensive. Not only do brain scans indicate that communication is through body as well as speech - as we frequently see in gesture, in attempts to communicate, but Bauback and Kolb, 2009; Biggs, 2003; Chatterjee, 2008; Csikszentmihalyi, 1996; Damasio, 1994; Dewey, 2005; Lakoff and Johnson, 1980; McGlone, 2008, and Ingold, 2013, provide useful research and evidence for this. They demonstrate that making is pivotal to human development, that touch and physical doing affect knowledge generation, retention and connectivity – remembrance of times, places, people and things. We constantly assert this understanding through the use of metaphor - etymologically embedded in words through environment. Matter matters.

The contemporary hand-built vessel has metamorphosed in many instances to the non-utilitarian, to direct sensory engagement - to the interplay between the human body and the environment. Utility exists in mass production while the hand-made ceramic vessel subconsciously links us more closely to each other and to the earth out of which it is made. The range of methodologies incorporated concerning making and memory validate the lived experience of people through addressing relevant aspects of ethnography and phenomenology and touching on grounded theory and situated learning (referred to in Chapter 1).

The relationship explored through the making of memory and knowledge is an understanding of felt experience. Memory re-connects us with ourselves, with personal discovery and understanding. The centrality of matter in existence is inevitable. It is always there, always informing our actions and our language despite the distancing and compartmentalising of information and knowledge function for rational convenience and emotional separation. This 'sectioning off' tends to disregard the complexity of life, the essential nature of all experience and diminishes the experiential complexity indicated. Ingold, echoing Freud (Bettelheim, 1982:38) says:

I believe that the real people who are doing anthropology these days are artists. Anthropologists have for the most part of them settled for something else. What they call ethnography (Ingold, 2013).

In comparing the experiences of four artists working in clay, there is evidence for the importance of felt experience through matter and memory - of its inevitability in

acknowledging and remembering lived experience as well as new learning.

Gordon Baldwin's inspirations from natural rock forms have been fundamental to his work. While in a stable and satisfying job, he was concurrently pressured to content himself with ceramics rather than his first love for painting. Over his long career, he married the two and found a certain peace and consolation for the darkness he found in life, alluded to but not fully comprehended (personal conversation, 29.12.12). Baldwin has found *art world* acknowledgement for his work in developing ideas through the sensuous and emotional qualities found in clay - allied to richly painted colours and lines which are congruent to the form.

Elsbeth Owen's ceramic work seems gentle and contemplative, however she revealed that she was searching for balance. Her more political activities looked for another balance - for fairness, equality and justice. These observations on civilization and conflict find oblique expression in her work. Titles such as *Cradle [of Civilization]*, on the Iraq war and *Quantitative Easing*, on banking moralities leave the viewer to ponder their own perspective, but they ask these searching questions politely.

Susan Disley has found a rich new seam of creative expression. This manifestation is original, quirky and skilled. It is tempting to consider her relative lack of success as partly a lack of promotion and image development - now, if not always, a particularly important component of high status in any field - as the intense marketing of Van Gogh's work after his death demonstrates (Raiders of the Lost Art, accessed 28.08.14). Her work exhibits a depth of thought and originality that previously seemed lacking, perhaps also found in the greater time she is now able to devote to ceramic work. Disley's objects are both abstract and functional while Stair's current pieces have an additional symbolic purpose.

Julian Stair discovered a natural affinity with clay at school. He did not discover depth of purpose or such a powerful medium for expression until his child died and he was inspired to create a more honourable final resting place than the many tawdry coffins on offer. This contemporary pertinence has been valued with a generous Arts Council grant for exhibiting *Quietus* on the theme of his, and by extension our, social response to death. Stair has tied research into historical examples of death ritual, in the cinerary urn and sarcophagi and explored contemporary attitudes to death and burial through ceramic jars and burial chambers.

Through referencing my own practice and research into the ceramic vessel and memory, I have been able to add a more personal representation than is easily possible in involving others. It felt an intrusion to ask more of those artists, but sharing personal motivations - the question of why I do what I do, also sheds light on why others are moved to express themselves through making the vessel form - how the making enables tacit and cognitive development and emotional integration. Manifestations of such fundamental substance are evidenced in the material world around us, expressed through matter, drawing on memory and creating metaphoric expression.



Fig 5.3 *Suspended Landscape with Ladder*, detail, June Raby, 2014

There has been much debate concerning art and its significance. The dominant Capitalist view places a higher value on monetary status and power than it does on beauty and less material meaning, though it implicitly asserts the importance of possessions. However, much is subjective - the provenance of objects, the manner in which we imbue them with cultural, social and personal significance - through the values, memories and ideas we attach to them, consciously and unconsciously, provide us with a sense of belonging within a matrix of things and important in itself. (Miller, 2008; Weiner, 1992).

This is the model of social fields where values, strategies and resources are all up for grabs, where boundaries are made in the process of adjudication rather than assumed (Myers, in Miller, 2005:106).

Beautiful objects created for joy, consolation or necessity are a testament to civilization – mud, body and mind based evidence of our inhabited selves. Throughout the world, women have traditionally been more 'rooted' and often confined in place, yet the riches that devolve through this more fixed position are far less acknowledged and celebrated than the adventures, discoveries and wars of men. Women in much of the world have been, and still are, the primary makers of the handmade ceramic vessel.

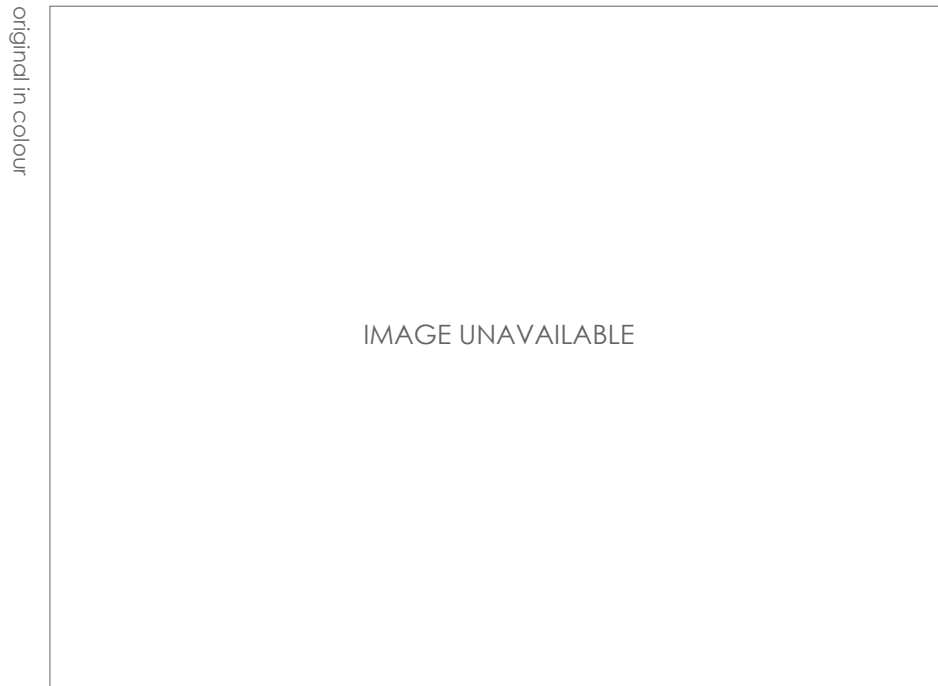


Fig 5.4 Kalabougou potters

A.C. Grayling states that because: 'cultural meaning is determined by a given society's political, educational and economic elites, it is unavoidable that cultural matters should also be political ones' (Grayling, 2004:78). Cultural meaning is not *always* determined by those in power, especially as even a fundamental presence and manifestation can be unrecognised and hidden. Expression through embodiment in matter is a central mode of human expression at all levels of society though obscured and often outside the political economy.

There are considerable differences in women's and men's access to and opportunities to exert power over economic structures in their societies. In most parts of the world, women are virtually absent from or are poorly represented in economic decision-making, including the formulation of financial, monetary, commercial and other economic policies, as well as tax systems and rules governing pay (Women and the Economy, UN.org, accessed 26.10.13).

Nevertheless, by their constancy to place, women have held communities together in subtle ways, stabilizing them, enabling a rich supportive environment for child rearing and social cohesion, for the invention and development of agriculture, pottery and weaving. Such practical activities are undertaken alongside equally demanding concerns and interests around their community. Within much of society women are the providers of family gifts, the 'rememberers' of anniversaries, the markers of events celebrated or endured by family and friends. Through these actions women become the metaphoric holders, on a fundamental level, of memory and community. Connectivity is enhanced, friendships are held, nurtured

and grown, small grievances healed and sadnesses ameliorated. Reciprocal gifting, often involving the ceramic vessel anticipates being remembered, honoured and loved while concurrently renewing identity, belonging and status within a community - holding it in place. Power bases too are developed and held, through kinship and in partnership with others (Weiner, 1992).

In anthropology the central nature of this making and reciprocal gifting in constructing society is being acknowledged and revised as the prejudices of our own cultural outlook are analysed, and more women come into this field. The creative activities of women and their domestic labour have been classified as outside a formal financial model of production, despite their importance in social construction and maintenance through reciprocal gifting, in barter and in ritual. Too often only women's biological reproductive role has been acknowledged (see Malinowski, 1922; Mauss, [1924] 2011; Hyde, 1979, and Weiner, 1992, for analysis and comments in relation to this).

Elspeth Owen, paraphrasing Hyde, expresses these ideas, this time through words, commenting on the gift economy:

The market economy positively discourages personal relations which may get in the way of making a deal...The gift exchange is an erotic commerce, by this I mean that it is based on attraction, union and involvement, unlike market commerce which has its base in logic, reason and precise differentiation. When you give a gift you set a momentum going, the weight of the gift shifts from body to body. The gift that cannot move loses its gift properties. Whenever someone turns a gift into capital, the flow is interrupted. The whole point of a gift is that it is used up and yet still remains – as long as it is passed on, it creates energy and it creates connection (Owen, 2013).

Making, selling, buying and gifting ceramic vessels are important aspects of this gift economy. Though gift wealth also has a barter function, nevertheless for many it is an equalising, integrative and cooperative activity. Adhesive community rituals still exist in technologically developed societies and continue to form a strong model of cohesion and stability. Meeting over tea and coffee for social and business purposes is a common part of our daily existence. In addition to social assets, tea and coffee have corresponding health benefits: tea contains antioxidants, protecting the heart (British Broadcasting Corporation, 14.01.14) and coffee has recently been discovered to strengthen memory (Devlin, 13.01.14:19). Making ceramic vessels by hand and their continued social function through use is perhaps a 'keystone activity', an important aspect of cultural cohesion which would be lost if it wholly disintegrates: '[A] keystone species, in ecology, [is] a species that has a disproportionately large effect on the communities in which it occurs'. (Britannica.com).

The social and sacred rituals which developed out of eating and drinking have been demonstrated especially in the symbolism of the chalice, and we continue to maintain drinking ceremonies of all descriptions.

original in colour



Fig 5.5 English Afternoon Tea, *High Tea*, Highgate, London. Photo, June Raby

original in colour

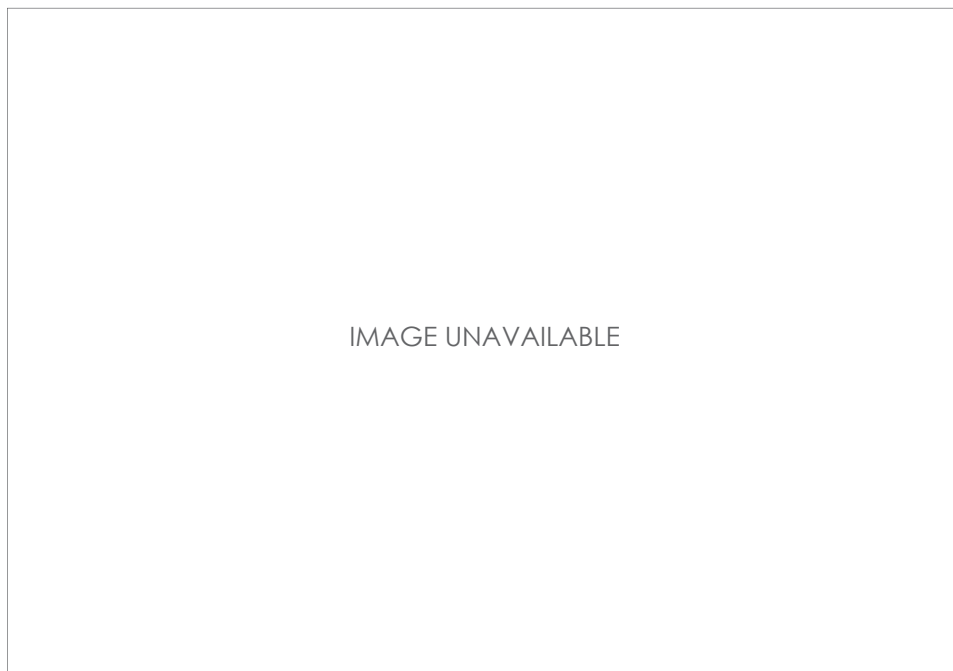


Fig 5.6 Drinking to excess: pottery beakers, 12th century, ACE, Cahokia

The vessels above (Fig 5.6) point to meetings of a less subtle character than the quiet etiquette embodied in 'afternoon tea' (Fig 5.5). They were made around nine hundred years ago and discovered at *Cahokia*, close to modern St Louis, United States. The residue inside provides evidence of male drinking rituals that 'induced

sweating and vomiting', apparently for 'purification and cleansing'. The 'black tea' is made from a type of holly (*Ilex vomitoria*) and has: '...up to six times the amount of caffeine found in coffee'. (*Cahokia*, 31.10.13). Drinking to produce dramatic effect - either using caffeine or alcoholic 'spirits' - as well as bearing reminders of food and drink, took the vessel to a different realm of symbolism.

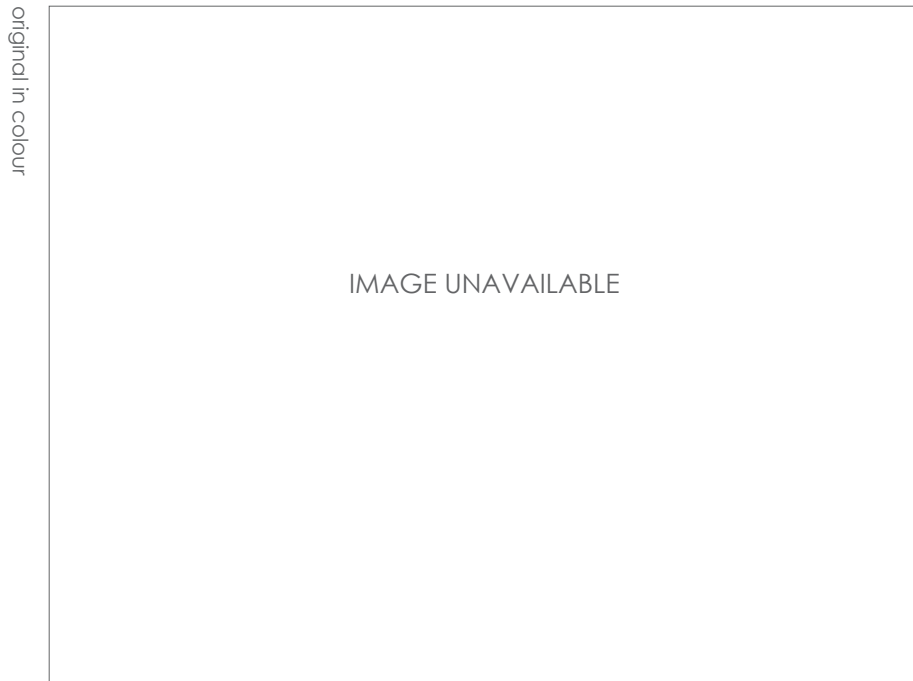


Fig 5.7 *Cahokia* pottery beaker

The *Cahokia* beakers, like the Japanese *Tea Ceremony* point to a transitional stage from mundane function to a marked and documented ritual significance. They illustrate the connectedness of both the skull and skull cup vessels from England (Figs 2.22, 2.23) as well as the ancient Japanese cup which inspired Isamu Noguchi to create a modern prototype (Figs 2.28, 2.29). The agentic place of the vessel in connecting people is also suggested by the 2013 Turner Prize winner, Laure Prouvost for *Wantee*. The work was inspired by the artist Kurt Schwitters' unnamed girlfriend who habitually invited visitors to have tea: 'Want-tea?'. She was consequentially nicknamed 'Wantee'. Critic Mark Hudson comments that of the four nominees: 'Here was the only work that went out to the viewer with human content you could think, feel and - on frequent occasion - laugh about...' (Hudson, 03.12.13:31)

original in colour

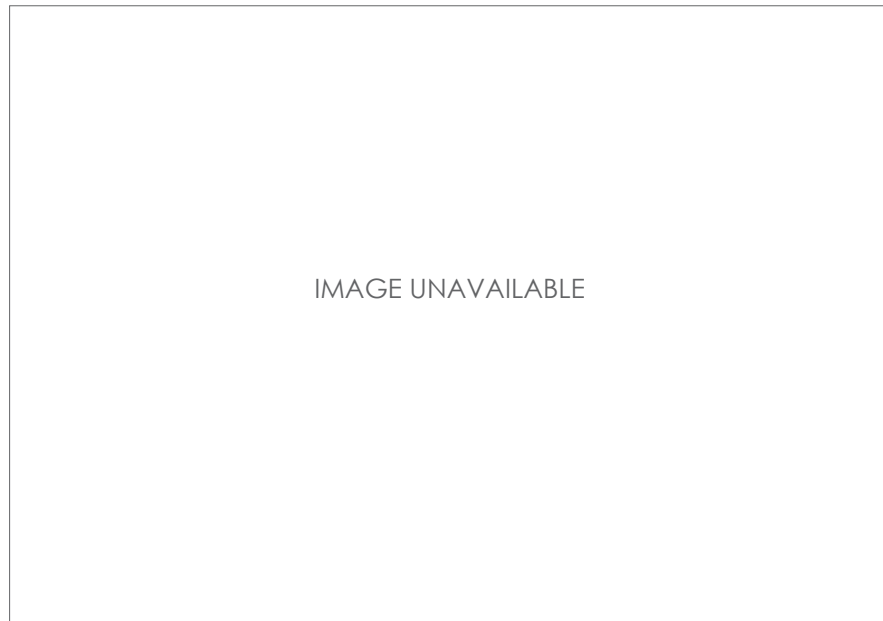


Fig 5.8 *Wantee*, Laure Prouvost, 2013 Turner Prize winner,

According to Annette B. Weiner, possessions are authoritative status symbols more powerful than acts of reciprocity - precious ancestral treasures that are not shared or gifted though they are sometimes lent. These are the artistic riches passed down and held by governments and religious establishments, by museums and collectors as well as by families and individuals to maintain collective memories of belonging and status. Their symbolism is encoded, endorsed and enshrined, their power reinforced and accumulated by subtle acts of promotion in which the art historian or connoisseur can on occasion be complicit in subverting. Sometimes things and people are selected and elevated one at the expense of another, though contextually equal, for personal or strategic purposes. Much work is now being done to analyse the means by which this occurs - when intrinsic skill and beauty is not only determined and valued, but a tactically designated provenance also, begging the question of which potential communal memories are promoted, revered and why.

Those whose knowledge is honoured by others enhance or diminish what an inalienable object represents, creating what Judith Irvine calls "chains of authenticity" that, through time, are dependent upon a person's memory and the knowledge and/or possession that she or he originally inherited. Taking a possession that so completely represents a group's identity as well as an individual owner's identity and giving it to someone outside the group is a powerful transfer of one's own and one's group's very substance. This transfer is the most serious step in the constitution of hierarchy (Weiner, 1992:104).

Things which have previously been considered irreplaceable treasures in a cultural tradition can lose value if there is no-one to hold them, use them or 'speak' on their behalf. That which still remains supports family and cultural continuity, identity and loyalty, holding symbols of connectivity which endure through generations. Silent communication through the vessel is preferred by many artists working in clay and

has hidden many from media attention. New combined research (making and writing) voices are now being heard, but the quality of their craftsmanship can be poor in relation to their words. They know something of the practice but are often without the many years of skill and creative development, occasionally raising resentment in traditional practitioners who may feel inarticulate in a language outside the vessel. For them time is necessarily involved with making and selling their pieces. Makers do not always express themselves effectively in words and can diminish both by ill-considered attempts. The new voices often have well-honed skills in media manipulation that advantages them with price and audience, and they do sometimes pay others to speak for them (pace De Waal, 2000). The value of fine craftsmanship is in danger of being lost when people describe themselves as ceramicists, write well, but perhaps maintain only cursory skill and creative talent in making, potentially displacing collective felt experience and memory in the process as they work to create intellectualised hybrids. This voice, while it includes essential questioning, perjures for the public the fundamental nature of skill and creativity in the construction of ceramic vessels.

Art and making hold intrinsic, immutable value, 'maintaining the world' and enable solace, connectivity and happiness against many of the trials we face in life. Ceramic vessels have a special place in this through their fundamental nature, through holding sustenance and memory. Working by hand with matter constructs and holds, it leads to function and to the formation of language and symbolism. This reality has been overlooked, as have the attendant unacknowledged emotions. We are forgetting the sensuousness of material and the subtle place it has in the economy of the world, enabling emotional consolation as well as practical sustenance, commodities as well as creative art. Making by hand and gifting things form part of the invisible structures that form the bedrock of society.



original in colour

Fig 5.9 Bowl, Gordon Baldwin

Our cognitive development would have been arrested without the transformative technology of ceramic - hardened and transformed in fire and in later kiln creation – learnt through physical trial, error and skill, which in turn have led to a proliferation of superb innovations in diverse materials. The starting point should be honoured in full - we are grounded by matter which plays a central part in our quotidian existence.

In the fast pace of modern life, communally adhesive activities are continuously eroded. The increased anonymity of food and drink provision creates isolation as both women and men snatch the odd moment from paid work to eat and drink - often from disposable containers. By this negation of interactivity through ritualised sharing of sustenance, we subtly erode the physical connectivity of people and expression. We interact instinctively as we read barely detectable gestures and emotions which provide clues to potentially important felt experiences and understanding. Through maintaining these actions, embodied especially in the handmade vessel - in all its aspects - we build and maintain community and extend this to wider social and political structures. Without it we diminish opportunity, lose memory and lose potential. Caringly hand-crafted objects locate us in time and space – they conscript us as 'time travellers', stilling time as we connect with ancestral humanity and experiential knowledge, culminating in our own understanding and growth through the agency of the ceramic vessel, there in the: 'sensations of an ordinary life' (Owen, 2012).

Glossary

ACE - After Common Era (used instead of AD)

BCE - Before Common Era (used instead of BC)

Coiling - round or flat coils of clay pressed onto the clay body, usually around it and building up the form.

Firing - heat transforming clay into ceramic material

Glaze - an impermeable coating normally put on the semi-fired clay form prior to a second firing. It is used where the object needs to hold substances like food and water.

Handbuilding - using hand tools rather than mechanical tools to form clay objects though increasingly throwers are hand forming aspects of the thrown piece.

Memory Palace - Memory Palace - a mnemonic device described by the Greek poet Simonides of Ceos and described by Cicero four centuries after his death <http://ngm.nationalgeographic.com/2007/11/memory/foer-text/9> (accessed 25.08.14)

Mingei - (Japanese) folk-craft

Naos (Greek-ναός) or cella - small space. The word naos (shrine) is most commonly used by Egyptologists to describe the central shrine of a temple, where the cult image would be housed. http://www.britishmuseum.org/explore/highlights/highlight_objects/aes/g/granite_naos_of_ptolemy.aspx

Greek Naos: 'Cella - In Classical architecture, the body of a temple (as distinct from the portico) in which the image of the deity is housed...the naos was preserved as the area of a centrally planned church, including the core and the sanctuary, where the liturgy is performed. Encyclopædia Britannica: www.britannica.com/EBchecked/topic/101542/cella (accessed 05.05.14)

In the Hellenistic culture of Ptolemaic Egypt the cella referred to that which is hidden and unknown inside the inner sanctum of a temple, existing in complete darkness, meant to symbolize the state of the universe before the act of creation.

Non -Duality is usually understood as a belief that all matter, whether an inert rock or sentient being is in essence the same.

Sgraffito - to scratch onto a surface, see also p 83 on the etymology of manuscript

Slab building - Flat sections of clay usually fixed together with clay slurry.

Slip - liquid clay often with small additions of other substances like oxides or stains.

Throwing - Using a potter's wheel to make clay vessels

Wabi Sabi - (Japanese) the art of imperfection

Waster - ceramic object damaged in firing

Image References:

Fig 00 Chinese Reliquary Jar, The Ashmolean Museum of Art and Archaeology, University of Oxford.

Introduction: - p.7

Fig 0.1 Mixing clay in preparation for making pots, India, photo John Da http://en.wikipedia.org/wiki/Pottery#mediaviewer/File:Clay_Mixing_for_Pottery.jpg (accessed 19.10.13)

Fig.0.2 *Soul Home with Pig Sty*, China Han Dynasty (206 BCE-220 CE), Oriental Museum, Durham University, Photo, June Raby

Fig 0.3 Excavating clay for pottery and brickmaking (Burundi (?), Africa) <http://brusselscooperation.be/bcstudies/?p=712> image by BC architects and studies (accessed 19.10.13)

Fig 0.4 Pot with glass section, the vessel with a glass section inserted at the base has been deliberately broken. Labelling suggests a possible window for spirit to be released from the body. C 2,500 CE, The Collection, Art and Archaeology in Lincolnshire, Lincoln, UK photo, June Raby

Fig 0.5 Funerary Urn, Northern Andes, Colombia, Chimila CE 1000 – 1500 http://www.digitalgallery.emory.edu/luna/servlet/detail/CARLOS_VC~1~1~2821~101860:Female-Effigy-Secondary-Burial-Urn?qvq=w4s:/where/South%20America;q:mediaCollectionId=%22CARLOS_VC~1~1%22;lc:CARLOS_VC~1~1,EMORYUL~3~3&mi=18&trs=194&printerFriendly=1 Emory University. Photo by Bruce M. White, 2008 (accessed 19.12.13)

Fig 0.6 Robin Welsh pots, drawing June Raby

Fig 0.7 Sea anemone , drawing June Raby

Chapter 1: Literature Review and Methodology - p. 14

Fig.1.1 Potato Roots

Fig 1.2 Children playing uninhibitedly in mud <http://www.letthechildrenplay.net/2011/06/celebrating-joys-of-mud-play-in.html> (accessed 21.12.13)

Fig 1.3 Nubian vessel found in Egypt (around 1700 - 1550 BCE) Courtesy of the Petrie Museum of Egyptian Archaeology, UCL (item u.c. 38772), photo, June Raby

Fig 1.4 *Buried Memory*, June Raby, 2012

Fig 1.5 *The Last Supper*, Seu d'Urgell 13TH Century Vich Episcopal Museum, Spain. In Ainaud, Juan (1962:26) Spanish Frescoes of the Romanesque period, Collins, UNESCO

Fig 1.6 Triangulation of evidence, June Raby, 2012

Fig 1.7 Portable shrine, Middle East <http://askwhy.co.uk/judaism/0155qeyafa.php> (accessed 08.02.14)

Fig 1.8 *Naos housing a statue of Osiris*, Louvre, Paris.

Fig 1.9 Funerary Urn, 1200-1600 BC, Museum of Archaeology and Anthropology (MAA), Cambridge

Fig 1.10 Pre-Globe Shakespeare theatre unearthed in London. Photo, Catharine Hutson

(Fig 1.11 David Kolb's original 1984 diagram from *Experiential Learning: Experience as the Source of Learning and Development*, Prentice Hall, USA. Experiential Learning Theory (ELT) portrayed as an idealised learning cycle or spiral.

Fig 1.12 Adaptation of Kolb's (2009) ELT diagram to indicate the cumulative impact of engaging all the senses in learning. http://edoc.hu-berlin.de/umacj/2010/marie-187/XML/Marie_xdiml.xml (accessed 01.10.14)

Fig 1.13 Synapse, passing electromagnetic and chemical information to neuron, illustration, June Raby

Fig 1.14 Jōmon pot, Japan, 5000 BCE, made by semi-nomadic peoples, The British Museum, London

Fig 1.15 Reconstructed example was discovered in a cave in Yuchanyan, Hunan Province, China. One fragment of pottery was: 'found in a layer between two

radiocarbon- dated fragments' that both measured about 18,000 years old, taking the record for oldest pottery. <http://news.bbc.co.uk/1/hi/sci/tech/8077168.stm> (accessed 04.10.12)

Fig 1.16 Skull pots - thought to be inspired by the skull itself. Museum of London

Fig 1.17 Late 14 C- early 15th C shrine unknown – pilgrimage ampulla <http://collections.museumoflondon.org.uk/Online/object.aspx?objectID=object-37227&start=16&rows=1#sthash.L4idcqcJ.dpuf> (accessed 07.02.13)

Fig 1.18 The single celled Amoeba <http://www.microscopy-uk.org.uk/mag/wimsmall/sundr.html> (accessed 14.09.14)

Fig 1.19 Buddhist Bowl Offering https://www.google.co.uk/search?q=buddhist+bowl+offering&biw=1094&bih=783&source=lnms&tbn=isch&sa=X&ei=nvYVVKHgOeil7AbMi0HoDA&ved=0CAYQ_AUoAQFig (accessed 12.04.13)

Fig 1.20 Ceramic vessel - the anthropomorphic naming of vessel parts, June Raby

Fig 1.21 *Vessel with Geometry*, Gordon Baldwin, Marsden Woo, 2013

Fig 1.22 Ceramic Vessel, studio, Elspeth Owen

Fig 1.23 Vessel found in woman's grave, Egypt, The Fitzwilliam Museum, Cambridge

Fig 1.24 mugs, Susan Disley, Contemporary Ceramics Centre, 2013

Fig 1.25 Teapots and lidded vessels on stand, Julian Stair www.julianstair.com

Fig 1.26 *Ancestor*, ceramic vessel, June Raby, 2011

Fig 1.27 Ceremonial stand in porcelain, Korea, Yi Dynasty: part of a long tradition of elevating work on a plinth or stand, Yanagi, *Sōetsu* (1982:74), The Unknown Craftsman, Konsada International Ltd

Fig 1.28 Drawing of burial urn from Museo de La Plata, Argentina, June Raby

Fig 1.29 *Portable Reliquary*, June Raby, 2012

Fig 1.30 Adapted Kolb diagram indicating working process, June Raby

Fig 1.31 Example of personal symbolic trig (or triangulation) point connecting to other key reference points – an intricate mesh of diagrammatic references and connections can be developed from this, and are also of value in researching case studies and verifiable 'evidence'. Hampstead Heath trig. and diagram, June Raby

Chapter 2: Material, Memory, Metaphor - p.51

Fig 2.1 Etruscan cinerary urn, Italy 900-800 BCE, British Museum, London

Fig 2.2 *Dolní Věstonice*, Czech Republic, created 29,000 BCE – 25,000 BCE www.projektvenus.eu/index.php?option=com_content&view=article&id=6&Itemid=7&lang=en (accessed 26.10.13)

Fig 2.3 'Incipient' *Jōmon* pot from Kubodera-Niigata Prefecture ca 15,000 years BCE minami, old (Tokamchi city museum), Daily Telegraph, (accessed 07.02.14)

Fig 2.4 *Cheddar Caves Skull Cup*, found in 1987, Gough's Cave, Somerset, 14,700 years old, Natural History Museum, London www.nhm.ac.uk/about-us/news/2011/february/earliest-human-skull-cups-made-in-the-uk94455.html (accessed 26.10.13)

Fig 2.5 *Kapala*, vessel from a human skull and framed in silver, www.britishmuseum.org/research/collection_online/collection_object_details/collection_image_gallery.aspx?assetId=1109235&objectId=223409&partId=1 (accessed 14.09.14)

Fig 2.6 *Wall X with Orange Scar*, Stephan De Staebler, 1973 <http://deyoung.famsf.org/blog/accessing-matter-and-spirit-public-art-stephen-de-staebler> (accessed 14.09.14)

Fig 2.7 Bowl, Elspeth Owen, 2014, Oxford Ceramics Gallery, photo, June Raby

Fig 2.8 *Painting in the Form of a Bowl* (one of series), Gordon Baldwin, 1985

Fig 2.9 Bowl with raised text, Rupert Spira, Sainsbury Centre for Visual Arts

Fig 2.10 Child's skeleton in urn, Museo de La Plata, Argentina, drawing, June Raby

Fig 2.11 Test pouches, June Raby, 2012

Fig 2.12 *Mimbres* bowl, Museum of Fine Arts, Houston, The McDonald Collection, photo, June Raby

Fig 2.13 *Mimbres* burial, drawing Museum of Fine Arts, Houston, The McDonald Collection, photo, June Raby

Fig 2.14 Breast shaped bowls, Cyprus 2400-2100 BCE, The Ashmolean Museum of Art

and Archaeology, University of Oxford. photo, June Raby

Fig 2.15 Kylix drinking cup Crete (?), 1300-1190 BCE, The Ashmolean Museum of Art and Archaeology, University of Oxford, photo, June Raby

Fig 2.16 Romanesque baptismal font, Rohr, Bavaria: <http://modestine4.blogspot.co.uk/2010/06/reach-for-stars.html> (accessed 09.02.14)

Fig 2.17 Stupa at Sanchi, India, between 2nd and 1st centuries BCE. The Stupa contains a relic or ghost reliquary of the Buddha at its base.

Fig 2.18 Mayan vessel, New Mexico, Museum of Fine Arts, Houston, photo, June Raby

Fig 2.19 Clay cuneiform letter and envelope, British Museum, London, photo, J Raby

Fig 2.20 Incantation bowl with Aramaic inscription 'to protect the woman *Ngray* from illness and curses', from Seleucia (Iraq), ceramic and paint, 3rd c. BCE-3rd c. CE or 4th-7th c. CE, KM 0000.01.9504 www.kornbluthphoto.com/images/KelseyIncantationBowl19504.jpg (accessed 15.02.14)

Fig 2.21 Ampulla, ceramic, The British Museum, www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=59199&partId=1&searchText=ampulla&page=1 (accessed 06.02.14)

Fig 2.22 Mediaeval skull, Museum of London

Fig 2.23 Neolithic ceramic vessel, Museum of London

Fig 2.24 *Dropping a Han-Dynasty Urn* (1995) Ai WeiWei breaking the vessel here is a political gesture by a dissident of the State, and one of many references to the vessel as a container metaphor (Han Dynasty 206 BCE – 220 CE).

Fig 2.25 adapted Kolb experiential learning diagram (2009), June Raby, 2012

Fig 2.26 Mayan funerary urn (date unknown) a visual representation of this vessels metaphoric connection to the womb www.latinamericanstudies.org/maya-burial-urns.htm (accessed 09.02.14)

Fig 2.27 Child in womb www.google.co.uk/search?q=child+in+womb (acc.13.08.14)

Fig 2.28 A 3-5th century teacup, Japanese earthenware, collection of Isamu Noguchi, inspiring him to design a set of cup and saucers. www.artistpotters.com/artist_exhibits/cup_exhibit/cup_text.htm

Fig 2.29 Porcelain cup and saucers designed by Isamu Noguchi www.artistpotters.com/artist_exhibits/index.htm (Figs 2.28 and 2.29 accessed 11.11.12)

Fig 2.30 Buddhist reliquary - Often placed at the base and centre of a stupa, sometimes as a Ghost reliquary (the material remains are not present, but still represent the Buddha). The Metropolitan Museum of Art, New York

Fig 2.31 Pottery chalice, Haifa (provenance unknown) similar finds can be accessed at <http://www.biblewalks.com/Sites/Rechov.html> (22.10.14)

Fig 2.32 Contemporary advertisement, 2012 <http://centerforfaithjustice.wordpress.com/2012/05/15/cups-and-chalices-on-growing-up/> (accessed 13.08.14)

Fig 2.33 Metamorphosis: from nymph to dragonfly http://en.wikipedia.org/wiki/Metamorphosis#mediaviewer/File:Dragonfly_metamorphosis.jpg Clinton & Charles Robertson © CC-BY (accessed 13.08.14)

Chapter 3: Contemporary Ceramic Artists and their work - p. 80

Fig. 3.1 Vessels by Gordon Baldwin, Elspeth Owen, Susan Disley and Julian Stair

Fig. 3.2 *Primitive Markings*, detail, Elspeth Owen (c. 1989) acquired by Aberystwyth University Ceramic Collection and Archive, 1989

Fig 3.3 *Dark Water and Boulders Shouting*, Baldwin, 2011, Marsden Woo Gallery

Fig 3.4 Stoneware jug, Susan Disley, Contemporary Ceramics Centre, 2013

Fig 3.5 *Cinerary Jar*, photo, Julian Stair, www.julianstair.com

3.1 Gordon Baldwin - p. 89

Fig 3.6 *Dark Water and Boulders Shouting*, work in progress, Gordon Baldwin, 2011, Marsden Woo Gallery

Fig.3.7 *Dark Water and Boulders Shouting* (detail) Gordon Baldwin 2011, Marsden Woo Gallery

Fig.3.8 *Lalibela Rock Church of St George*, Ethiopia <http://vagoscribe.files.wordpress.com>

com/2008/03/copy-of-lalibela-dec-2005-001-compressed.jpg (accessed 04.06.13)
 Fig 3.9 *Painting in the Form of a Bowl*, (one of series) Gordon Baldwin 1985, photo, Philip Sayer
 Fig 3.10 *Blue Vessel*, Gordon Baldwin, 2000. Photo, Philip Sayer
 Fig 3.11 Sketch notes on Gordon Baldwin's work, June Raby, 2012
 Fig 3.12 *Stack*, Gordon Baldwin, exhibition leaflet, Barrett Marsden Gallery 1998
 Fig 3.13 *Leg with Orange Flame*, De Staebler 1997-98
 Fig 3.14 *Concetto Spaziale* (one of series), Lucio Fontana, 1964 <http://terebess.hu/keramia/fontana.html> (accessed 14.11.14)
 Fig 3.15 *Concetto Spaziale* (one of series), Lucio Fontana, 1957 http://www.news-art.it/custom/news-art/writable/news/3_fontana_concetto_spaziale_1957.jpg (accessed 15.11.14)
 Fig 3.16 *Plate*, Peter Voulkos, c1980: www.artnet.com/artwork/425934217/965/peter-voulkos-untitled.html (accessed 26.01.14)
 Fig 3.17 *Little Big Horn*, 1959, Paul Soldner. <http://blogs.getty.edu/pacificstandardtime/explore-the-era/worksofart/little-big-horn/> (accessed 10.11.13)
 Fig 3.18 *Painting in the Form of a Bowl* (one of series), Gordon Baldwin, 1986
 Fig 3.19 *At the Time of the Arches*, 1999 (charcoal on paper), Gordon Baldwin <http://a-place-called-space.blogspot.co.uk/2012/03/gordon-baldwin-drawings-and-things.html> (accessed 10.01.14)

3.2 Elspeth Owen - p.102

Fig 3.20 *Vessel*, Elspeth Owen c.1987
 Fig 3.21 *Quantitative Easing*, Elspeth Owen 2011, photo June Raby
 Fig 3.22 *Primitive Markings*. The vessel is off balance and created around the time of a slipped disc injury, Aberystwyth University Ceramic Collection and Archive, 1989
 Fig 3.23 Korean Vessel, also off balance (19 C?) Victoria and Albert Museum
 Fig 3.24 *Pods*, Elspeth Owen, 2013, artist's studio, photo, June Raby
 Fig 3.25 *Coarse Dark Bowl*, Elspeth Owen, 2012
 Fig 3.26 Ancient Egyptian vessel, Museum of Archaeology and Anthropology, Cambridge
 Fig 3.27 *Tankard*, Elspeth Owen, 1993, W.A. Ismay Collection, York Museum Trust
 Fig 3.28 Copper alloy vessel, Nubia, around 600BC, The Fitzwilliam Museum, Cambridge - compares to 3.20 for texture and surface markings
 Fig 3.29 *Cradles*, Elspeth Owen Studio, 2013, photo, June Raby
 Fig 3.30 Long Spouted Bowl, Iran, around 700-450 BC, The Fitzwilliam Museum, Cambridge
 Fig 3.31 *dear child 1+11 (Message IV, 2001)* Elspeth Owen, Kunstforum Gallery, Germany www.kunstforum.cc/owen.html (accessed 17.05.13)

3.3 Susan Disley - p.111

Fig 3.32 Handmade jugs, Susan Disley, Contemporary Ceramics Centre (CCC), photo, June Raby
 Fig 3.33 Birch vessels, Kouta Fukunaga www.materialicious.com/2009/07/birch-vessels-by-kouta-fukunaga.html (accessed 09.06.13)
 Fig 3.34 Ceramic vessels, Hyun-Yoo <http://cargocollective.com/milan2013nyc/Hyun-Yoo> (accessed 09.06.13)
 Fig 3.35 *Shell formed by a human hand*, Jean Arp, 1935, Plaster, Arp Foundation, France <http://theredlist.fr/wiki-2-351-861-1411-1428-1429-1431-view-abstract-profile-arp-jean.html> (accessed 10.11.13)
 Fig 3.36 *White Form II*, Susan Disley, 2011 www.susandisley.co.uk (accessed 10.09.14)
 Fig 3.37 *White Coiled Form*, Susan Disley, 2012, made using flat, coiled sections of clay, Contemporary Ceramics Centre, London, photo, June Raby
 Fig 3.38 Roof level of *Unité d'habitation*, Corbusier (Charles-Édouard Jeanneret-Gris), 1945-52 <http://kaspernoergaard.com/2012/10/13/impressions-from-unite>

dhabitation/ (accessed 14.05.13)

Fig 3.39 Eduardo Chillida, etching. The abstract shape is derived from a clenched fist, a theme that dominated his work. www.galeriatelier.com/en/graphic-works/eduardo-chillida (accessed 07.11.13)

Fig 3.40 untitled, Susan Disley, (2012-2013) www.susandisley.co.uk (accessed 10.11.13)

Fig 3.41 untitled, Isobel Egan, in Whiting, D. (2009:158) *Modern British Potters and Their Studios*.

Fig 3.42 *Form*, Susan Disley. <http://artspace.org.uk/artists/src/artist/susan-disley> (accessed 10.11.13)

Fig 3.43 Andean bridge and Spout Bottle with Bird Head, www.metmuseum.org/collections/search-the-collections/50000432 (accessed 10.06.13)

Fig 3.44 Christopher Dresser, Sea Urchin form (1879-1882), Lindthorpe Pottery, Middlesbrough http://designmuseum.org/_entry/4522?style=design_image_popup (accessed 24.10.13)

Fig 3.45 *Vessel with Pocket*, Susan Disley www.susandisley.co.uk (accessed 10.11.13)

3.4 Julian Stair - p.122

Fig 3.46 *Sarcophagus*, Julian Stair, 2013, ceramic with lead cover. Collect, Saatchi Gallery, London, photo, June Raby

Fig 3.47 *Oval Tea Caddy*, Julian Stair, August/September, 1997:20, Studio Pottery

Fig 3.48 *Cinerary Urn*, Julian Stair, 2012 © www.aestheticamagazine.com/blog/interview-with-julian-stair-on-his-new-exhibition-at-mima/ (accessed 19.08.12)

Fig 3.49 *Egyptian sarcophagi*, mail online <http://www.dailymail.co.uk/sciencetech/article-1173937/Mummies-colourful-coffins-unearthed-Egypt.html> (accessed 23.05.13)

Fig 3.50 Knights Templar, Temple church. photo, John Salmon © licenced for reuse

Fig 3.51 *Bed*, Anthony Gormley, 1981 (bread and paraffin wax) Photo: © Tate, London 2013 www.tate.org.uk/art/artworks/gormley-bed-t06984 (accessed 04.06.13)

Fig 3.52 *Reliquary Holder*, June Raby, 2013

3.53 Korean Moon Jar, British Museum. © British Museum

Fig 3.54 Pottery urn similar to one drawn in Museo de La Plata, Argentina (Fig 1.26)

Fig 3.55 *Cinerary Urns, Quietus*, Julian Stair, © Mima, Middlesbrough, 2012

Fig 3.56 *Cinerary Urns, Quietus*, Julian Stair, Winchester Cathedral, 2013 photo, June Raby. The urns are coiled onto a wheel and then 'thrown' to even out walls

Fig 3.57 *Cinerary Urns, Quietus*, Julian Stair, in basement of Somerset House, London, 2013, photo, June Raby.

Fig 3.58 Three men working together to throw a similarly sized vessel in Jingdezhen, China. <http://iweb.tntech.edu/cventura/jingdezhen.htm> (accessed 05.07.13)

Fig 3.59 *Cinerary Urn*, detail, Julian Stair, photo, June Raby

Fig 3.60 Urns in the crypt at Winchester Cathedral during showing of *Quietus*, with Anthony Gormley's standing figure, *Sound II*, photo, June Raby

Fig 3.61 All Saints churchyard, Bakewell, Derbyshire, Photo © S. Ellingham 15 July 2014

Fig 3.62 Heysham tombs: Lancashire, circa 750 AD. These tombs are carved directly into the stone. © Peter I. Vardy

Fig 3.63 The tombs also feature on a Black Sabbath, rock band album cover (2000)

Chapter 4: Personal Perspectives on Practice - p.137

Fig 4.1 *Suspended Memory*, detail, June Raby, 2012

Fig 4.2 Rock pools, Tynemouth, Northumberland. Photo, June Raby

Fig 4.3 *Rites of Passage*, June Raby, 1990

Fig 4.4 *Reconstruction*, June Raby, 1990

Fig 4.5a *Memory Holder* in sand and trace, June Raby, 2012

Fig 4.5b *Memory Holders*, June Raby, 2012

Fig 4.6 *Portable Reliquary*, June Raby, 2012

Fig 4.7 Votive candles at 'Holy Joe's', St Joseph's, Highgate, photo, June Raby

Fig 4.8 Hindu/Diwali Festival of Lights www.onthegotours.com/blog/wp-content/

uploads/2012/08/Diwali-festival-of-lights-by-harpreet-thinking.jpg (accessed 10.11.13)
 Fig 4.9 Votive, June Raby, 2013
 Fig 4.10 Porcelain, pinched to test fingerprints and translucency, June Raby, 2012
 Fig 4.11 Votive, plan view diagrams to illustrate the concept, June Raby, 2012
 Fig 4.12 Photomontage of the concept, June Raby, 2012
 Fig 4.13 Front elevation diagram indicating screen + metal frame, June Raby, 2013
 Fig 4.14 Votive, reverse view with projected image, June Raby, 2013
 Fig 4.15 Votive, screen front, detail June Raby, 2013
 Fig 4.16 *Giant's Causeway*, <http://anotherbagmoretravel.wordpress.com/2011/11/25/giants-causeway-northern-ireland/> (accessed 09.09.14)
 Fig 4.17 *Distorted Landscape* - plan, June Raby, 2013 (discarded)
 Fig 4.18 Fault Lines in rock strata (a), Tynemouth, photo, June Raby, 2013
 Fig 4.19 Fault Lines in rock strata (b), Tynemouth, photo, June Raby, 2013
 Fig 4.20 re-worked concept drawing, 2013. layers of sedimented memory
 Fig 4.21 *Fault Lines*, sketch, digitally altered, June Raby, 2013
 Fig 4.22 *Fault Lines and Crossroads*, June Raby, 2014
 Fig 4.23 *Block-Band*, 2007-8, Neil Brownsword, Galerie Besson <http://www.galeriebesson.co.uk/brownswordex09.html> (accessed 20.09.14)
 Fig 4.24 Untitled, Euen Henderson: <http://maaklondon.irostrum.com/AuctionIndex/10006?pageNumber=14> (accessed 14.09.14)
 Fig 4.25 Untitled, Rafael Pérez, <http://joannebarlow.com> (accessed 02.04.13)
 Fig 4.26 Muslim prayer tablets (provenance unknown)
 Fig 4.27 Grinding stones, Iran: ground down, trace, holding things, spaces
www.history.com/news/did-beer-spur-the-rise-of-agriculture-and-politics photo:
 Hanay/Wikimedia Common
 Fig 4.28 Textile, *Tihuanaco*, *Huari* culture, Bolivia - suggests steps, in rock strata, photo
 J Raby
 Fig 4.29 *Tihuanaco*, Bolivia, photo, June Raby
 Fig 4.30 Archaeologists at *Vela Spila* - an island cave in Croatia, found dozens
 of ceramic shards that are 15,000 to 17,500 years old. http://www.nytimes.com/2012/09/11/science/ceramic-fragments-point-to-ice-age-artistry.html?_r=0
 (accessed 24.08.13)
 Fig 4.31 *Sparse Climb (Suspended Landscape)*, concept drawing, work in progress,
 June Raby, 2013
 Fig 4.32 Surf Bubbles, porcelain vessels in Hastings, East Sussex, June Raby, 2014
 Fig 4.33 *Suspended Landscape*, test piece, June Raby, 2013: concerning the fragility
 of life and the importance of belonging. 08.08.13
 Fig 4.34 *Suspended Landscape I*, June Raby, 2014
 Fig 4.35 *Vessels*, at Hengistbury Head, Dorset, June Raby, photo, June Raby, 2014

Conclusion: - p.167

Fig 5.1 *Suspended Memory*, June Raby, 2013
 Fig 5.2 *Ding Bowl*, sold for £2.2 million. Reuters, <http://uk.reuters.com/article/2013/03/19/oukoe-uk-art-chinesebowl-idUKBRE92117M20130319> (accessed 09.07.14)
 Fig 5.3 *Suspended Landscape*, June Raby, 2014
 Fig 5.4 *Kalabougou Potters* www.janetgoldner.com/photography/mali-1995/
 (accessed 24.10.13)
 Fig 5.5 *English Afternoon Tea*. Highgate Tea shop, London, photo, June Raby
 Fig 5.6 Drinking to excess, Pottery beakers, *Cahokia*, Linda Alexander/Illinois State
 Archaeological Survey, USA www.wired.com/wiredscience/2012/08/early-american-caffeine-trade/ 08.07.12 (accessed 31.10.13)
 Fig 5.7 Caffeine black drink: *Woodhenge_motif_black_drink_beaker_HRoe_2013.jpg*
 27 .03.2013 image Heironymous Rowe acc.31.10.13.
 Fig 5.8 *Wantee*, Laure Prouvost, 2013, Turner Prize winner 2013, The Daily Telegraph,
 Arts, 3.12.13:31
 Fig 5.9 *Bowl*, Gordon Baldwin, Usher Gallery, Lincoln, photo, June Raby

Text References:

Introduction - p. 7

- Appadurai, Arjun, ed. (1986) *The Social Life of Things*, Cambridge University Press
- Boivin, Nicole (2010) *Material Cultures, Material Minds, the impact of things on human thought, society and evolution*, Cambridge University Press
- Dewey, John ([1934] 2005) *Art as Experience* (inc. Harvard papers) Perigee Press (Penguin)USA
- Emory/Michael C. Carlos Museum www.carlos.emory.edu/content/female-effigy-second-burial-urn (accessed 19.12.13)
- Fagan, Brian M. ed. (2004) *The Seventy Great Inventions of the Ancient World*, Thames and Hudson, UK
- Gilovich, Thomas; Griffin, Dale; Kahneman, Daniel (2002) *Heuristics and Biases, the psychology of intuitive judgement*, Cambridge University Press, UK
- Herbert, Eugenia W. (1993) *Iron, Gender, and Power: Rituals of transformation in African societies*, Indiana University Press. USA
- Hyde, Lewis (2006) *The Gift*, Canongate, UK
- Jung, Carl Gustav (1996) *The Archetypes and the Collective Unconscious*, trans R.F.C. Hull, Routledge, UK
- Kopytoff, Igor (1986) *The Cultural Biography of Things, Commoditization as process*. In: Appadurai, Arjun, ed. *The Social Life of Things*, (1986)Cambridge University Press, UK, pp.64-94
- Lakoff, George; Johnson, Mark (1980) *Metaphors We Live By*, University of Chicago Press, USA
- McGlone, Fiona (2008), *The Two Sides of Touch, Sensing and Feeling*. In: Chattergee, ed. *Touch In Museums; Policy and practice in object handling*. Berg, Oxford, New York, pp.41-60
- Myers, Fred (2012) quoted in Basu, Paul (unpublished, 2012) *Material Culture: Ancestries and Trajectories*. Material Culture Studies, chapter 23 www.ucl.ac.uk/archaeology/people/staff/basu/usercontent_profile/basu_material_culture.pdf forthcoming Berg (accessed 26.06.12)
- Van Gennep, Arnold (1960) trans. Vizedom M. and Caffee, G. *The Rites of Passage*, University of Chicago Press, USA
- Weiner, Annette B. (1992) *Inalienable Possessions, the Paradox of Keeping While Giving*. California University Press, USA

Chapter 1 Literature Review and Methodology - p.14

- Aczel, Amir, D. (2003) *Entanglement, The Greatest Mystery in Physics*, John Wiley & Sons Ltd, UK
- Adamson, Glenn (2013) *Thinking Through Craft*, Berg Publishers, Oxford, New York Aesthetica Magazine, www.aestheticamagazine.com/blog/interview-with-julian-stair-on-his-new-exhibition-at-mima/ (accessed 19.08.12)
- Andersson, Dag (2013) *Ruin memories: Walter Benjamin discussed and paraphrased*. <http://ruinmemories.org/2013/07/the-order-of-incompleteness/> (accessed 24.08.13)
- Appadurai, Arjun, ed., (1986) *The Social Life of Things*, Commodities in cultural perspective, Cambridge University Press, UK
- Ash, Juliet (1996) *The Tie: presence and absence*. In: Kirkham, P. ed. *The Gendered Object, Memory and Objects*, Manchester University Press, UK. pp.162-171
- Bachelard, Gaston (1994) *The Poetics of Space*, Beacon Press, Boston, USA
- Barley, Nigel (1997) *Dancing on the Grave*, Abacus, UK
- Basu, Paul (unpublished, 2012) *Material Culture: Ancestries and trajectories* In material culture studies, chapter 23 www.ucl.ac.uk/archaeology/people/staff/basu/usercontent_profile/basu_material_culture.pdf forthcoming Berg (accessed 26.06.12)

Bauback, Yeganeh, and Kolb, David (2009) *Mindfulness and Experiential Learning, (Working Paper)* kolb_yeganeh.pdf. Department of Organizational Behavior, Weatherhead School of Management, Case Western Reserve University, USA

Benedict, Ruth ([1946] 1960) *Patterns of Culture*, Mentor Books, UK

Benjamin, Walter, paraphrased by Andersson, Dag, <http://ruinmemories.org/about/project-description/> (accessed 24.08.13)

Bettelheim, Bruno (1982) *Freud and Man's Soul*, Pimlico, Random, UK

Birnbaum, Jean (2004) *Derrida: The Last Interview*, Le Monde. www.studiovisit.net/SV.Derrida.pdf (accessed 04.11.13)

Bizony, Piers (2008) *Atom*, Icon Books, UK

Boivin, Nicole (2010) *Material Cultures, Material Minds. The impact of things on human thought, society and evolution*, Cambridge University Press, UK

Bolton (2011) *Baskets and Belonging*, British Museum Press, UK

Boyes, Alma; Cousens, Cynthia; Stuart, Helen (2008), *Exploring the Relationship between Teaching and Learning through Practice* <http://arts.brighton.ac.uk/research/cetld/speaking-and-writing-the-visual/exploring-the-relationship-between-teaching-and-learning-through-practice>. (accessed 30.11.13)

Burgard, Timothy Anglin, ed. (2011) *Stephen De Staebler: Matter and Spirit*, University of California Press, USA

Campbell, Joseph (1991) *The Power of Myth*, Anchor Books, USA

Ceramic Review (Sept-Oct, 2010), UK

Chatterjee, Helen J. (2008) *Touch In Museums; Policy and practice in object handling*. Berg, Oxford, New York

Clark, Garth ed.(1978) *Ceramic Art Comment and Review 1882-1977*, Dutton Paperback, USA

Crawford, Michael (2010) *The Case for Working with Your Hands: Or why office work is bad for us and fixing things feels good*, Viking Press, USA

Csikszentmihalyi (1996) *Creativity, Flow and the Psychology of Optimal Experience*, Harper Collins, UK

Denscombe, Martyn (2010) *The Good Research Guide*, McGraw Hill Educational, UK

Dewey, John ([1934] 2005) *Art as Experience*, Perigee Press - Penguin, USA

Falckenberg, Harald (12.04.14:12) *The Art World We Deserve?* Arts, The Financial Times, UK

Garfinkel, Harold (2009) *Studies in Ethnomethodology*, Polity Press, UK

Gillham, Bill (2005) *Research Interviewing, The range of techniques*, Open University Press, UK

Gilovich, Thomas; Griffin, Dale; Kahneman, Daniel (2002) *Heuristics and Biases; The psychology of intuitive judgement*, Cambridge University Press, UK

Glaser, Barney G; Strauss, Anselm L. (1967) *Discovery of Grounded Theory: Strategies for Qualitative Research*. Aldine Publishing Company, USA

Graves, Jane (1999) *When Things Go Wrong ... Inside the Inside: A Psychoanalytical History of a Jug*. Journal of Design History no. 12 (4):357-367. doi: 10.1093/jdh/12.4.357

Gray C. and Malin J. (2006) Gray, Carole: *No Guru, No Method?* UIAH, Helsinki carolegray.net/Papers%20PDFs/ngnm.pdf (accessed 10.11.2011)

Heidegger, Martin ([1971] 2001) trans. Hofstadter, Albert, *The Thing, in Poetry, Language, Thought*, Harper Row, New York, USA

Herle, Anita et al (2009) *Assembling Bodies – Art, Science and Imagination*. University of Cambridge Press, UK

Hodder, Ian (2012) *Entangled: An archaeology of the relationships between humans and things*, Wiley-Blackwell Ltd, UK

Hughes, Hawksmoor (2013), *Gordon Baldwin*, audiotapes, British Library collection

Ingold, Tim (2008) *Anthropology is Not Ethnography*, Radcliffe-Brown Lecture in Social Anthropology, British Academy, UK

Japanese mythology <http://japanesemythology.wordpress.com/myoren-and-the-stories-of-flying-rice-bowls-and-granaries/> (accessed 12.11.14)

Jung, Carl (1983) *The Psychology of the Transference*, Ark Paperbacks, UK

Kolb, David (1984) *Experiential Learning: Experience as the Source of Learning and Development*, Prentice Hall. USA

Kopytoff, Igor (1986) *The Cultural Biography of Things, Commoditization as process*, In: Appadurai, Arjun, ed. *The Social Life of Things*, Cambridge University Press, UK, pp.64-94

Kwint, Marius; Breward, Christopher; Aynsley, Jeremy, eds. (1999) *Material Memories, Design and Evocation*. Berg, New York

Lakoff, George; Johnson, Mark (1980) *Metaphors We Live By*, University of Chicago Press, USA

Lauterwein, Andrea (2007) *Anselm Kiefer, Paul Celan: Myth, Mourning and Memory*, Thames and Hudson, UK

Lave, Jean and Wenger, Etienne (1991) *Situated Learning*, Cambridge University Press, UK

MacFarlane, Robert (2007) *The Wild Places*, Granta, UK

Mack, John (2003) *Museum of the Mind, Art and memory in world culture*. The British Museum Press, UK

Malinowski, Bronisław (1922) <https://archive.org/stream/argonautsofweste00mali#page/n7/mode/2up> (accessed 05.07.14)

Mauss, Marcel, ([1924] 2011) *The Gift*, Martino Publishing, USA

McCrone, John (2003) *Not So Total Recall*, in Wood, H.H; Byatt, A.S. eds.(2008) *Memory, an anthology*, Chatto and Windus Ltd., UK

Mead, Margaret ([1928]1966) *Coming of Age in Samoa*, Penguin Press, UK

Merleau-Ponty, Maurice ([1946] 2002). *Phenomenology of Perception*, trans. Colin Smith, Routledge, Kegan, Paul, UK

Miller, Daniel (2008) *The Comfort of Things*, Polity Press, UK

Montgomery, Jeffrey (2013), *Mingei, Are You Here?* (15.10.13), Pace Gallery press-release for exhibition, pacegallery.com

Naeke et al (2011) *Insider and Outsider Perspective in Ethnographic Research.pdf* <http://docs.rwu.edu/nyscaproceedings/vol2010/iss1/9/> (accessed 20.08.12)

Nichols, Verna, in Bolton (2011) *Baskets and Belonging*, British Museum Press, UK

O'Leary, Zena (2004) *The Essential Guide to Doing Research*, Sage, UK

Oldest pottery: <http://news.bbc.co.uk/1/hi/sci/tech/8077168.stm> (accessed 04.10.12)

Pearsoncustom.com, A Visitor from the Neolithic Age - The Iceman http://wps.pearsoncustom.com/wps/media/objects/2427/2486120/chap_assets/documents/doc1_6.html (accessed 07.04.14)

Pink, Sarah (2009) *Doing Sensory Ethnography*, Sage Publishing, UK

Prown, Jules David, (2002) *Art as Evidence: Writings on art and material culture*. Yale University Press, USA

Raby, June (2012) in, *Process, Perception, Phenomena*, exhibition catalogue, UCA Canterbury, UK

Raby, June (2013a) in, *Time, Place, Space*, conference and exhibition catalogue, UCA, Farnham, UK

Raby, June (2013b) *Enticing New Growth* <http://ahh.sagepub.com/content/early/2013/12/20/1474022213514558.abstract>

Raby, June (2014) *Enticing New Growth, Practice Makes Perfect* (in print) Volume 13, Issue 3, July 2014, Sage Publications, UK, pp. 284 - 293

Raby, June (2013) *Memorable yet Unrecognised* In, *ISCAEE International Ceramics Symposium and Exhibition*, Akdeniz University, Turkey pp. 31-36

Rawson, Philip (1984) *Ceramics*, University of Pennsylvania Press, USA

Rice, Paul (personal conversation with author, 21.01.14)

Richards, M.C. (1989) *Centering*, In *Pottery, Poetry and the Person*, Wesleyan University Press, USA

Ricoeur, Paul (2004) *Memory History, Forgetting*, University of Chicago Press, USA

Romanek, Devorah; Lynch, Bernadette (2008) *Touch and the Value of Object Handling: Final conclusions*, in Chatterjee, Helen, J. ed., *Touch in Museums*, Berg, Oxford, New York

Rowling, J.K. (2005) cover image, *Harry Potter and the Goblet of Fire*, Bloomsbury, UK

Sennett, Richard (2008) *The Craftsman*, Penguin, UK

Stewart, Susan (1999) In: Kwint, M. ed, *Material Memories, Design and evocation*, Berg, Oxford, New York, pp.17-36

Stout, Dietrich & Chaminade, Thierry (2011) *The Evolutionary Neuroscience of Tool Making*, Institute of Archaeology, UCL www.sciencedirect.com/science (accessed 13.02.11)

Telegraph.co.uk (2013) www.telegraph.co.uk/science/science-news/10431863/Was-the-Bible-right-All-life-on-earth-may-have-come-from-clay.html News Agencies (06.11.13)

Tononi, Guilin and Cirelli, Chiara (2013) *Perchance to Prune*, (July 22nd 2013) Scientific American, USA

Vincentelli, Moira (2000) *Women and Ceramics, Gendered vessels*, Manchester University Press, UK

Walsh, Helen (2013) *W.A. Ismay: Collector, Connoisseur and Potaholic*, York Museum Trust. www.hepworthwakefield.org/whatson/coming-soon-matthew-darbyshire-and-the-w.a.-ismay-collection/
York Museum Trust <http://www.yorkartgallery.org.uk/centre-of-ceramic-art-coca/> (accessed 16.11.14)

Weiner, Annette B. (1992) *Inalienable Possessions, the Paradox of Keeping While Giving*, California University Press, USA

Westerhoff, Jan (2013) *When Are You? You think you live in the present?* New Scientist. <http://www.newscientist.com/special/self> (accessed 03.03.13)

Williams, Raymond (1976) *Keywords, A vocabulary of culture and society*, Fontana Press, UK

Winnicott D.W (2006) *The Family and Individual Development*, Routledge Classics, UK

Wittgenstein, Ludwig (1968) *Philosophical Investigations*, Basil Blackwell, UK

Wolfe, Tom (1975) *The Painted Word*, Black Swan Press, UK

Wood, H.H. and Byatt, A.S. eds.(2008) *Memory, an Anthology*, Chatto and Windus, UK

Yanagi, Sōetsu (1972) *The Unknown Craftsman, a Japanese Insight into Beauty*, Kodansha International, Tokyo, Japan

Chapter 2: Material, Memory, Metaphor - p.51

2.a Material - p.51

Burgard, Timothy Anglin, ed. (2012) *Stephen De Staebler: Matter and Spirit*, University of California Press, USA

Cameron, Elizabeth; Lewis, Phillipa, eds. (1976) *Potters on Pottery*, Evans Brothers Ltd, UK

Douglas, Mary (2003). *Purity and Danger, an Analysis of Concepts of Pollution and Taboo*, Routledge Kegan Paul, UK

Erasmus of Rotterdam ([1549] n.d. c. 1930) *In Praise of Folly*, Blackie, UK

Gilovich et al (2002) *Heuristics and Biases. The psychology of intuitive judgement*, Cambridge University Press, UK

Heidegger, Martin ([1971] 2001) trans. Hofstadter, Albert, *The Thing*, in *Poetry, Language, Thought*, Harper Row, New York, USA

Jung, Carl ([1969]1983) *The Psychology of the Transference*, Ark Paperbacks, UK

Le Witt, Sol (1967) *Art Forum*: <http://radicalart.info/concept/scores.html> (accessed 31.10.13)

MacGregor, Neil (2010), *A History of the World in 100 Objects*, British Museum Press, UK

Lao Tzu in Mitchell, Stephen, *Lao Tzu, Tao Te Ching* (1988) Chapter 11 translated by Stephen Mitchell, Frances Lincoln Ltd, UK

Mitchell, Stephen A. (2000) *Relationality; From attachment to intersubjectivity*, The Analytic Press NJ, USA

Owen, Elspeth, *Crafts* [magazine], Jan/Feb 1980.

Rice, Paul (2002) *British Studio Ceramics*, The Crowood Press, UK

Stewart S. In: Kwint, M. (1999) *Material Memories; Design and evocation*, Berg , Oxford, New York, pp.17-36

2.b Memory - p.61

- Augustine (297 ACE) Confessions, in Ricoeur, Paul (2004) *Memory, History, Forgetting*, University of Chicago Press, USA
- Graves, Jane (1999) *When Things Go Wrong ... Inside the Inside: A Psychoanalytical History of a Jug*, *Journal of Design History* no. 12 (4):357-367. doi: 10.1093/jdh/12.4.357
- Houston, Museum of Fine Arts (2012) - *Mimbres* exhibition text
- Hyde, Lewis (2006) *The Gift*, Canongate, UK
- Kihlstrom, John, F. (2002), <http://socrates.berkeley.edu/~kihlstrm/SelfIdentityMemory.htm> (accessed 31.11.12).
- Mack, John (2003) *Museum of the Mind; Art and memory in world culture*. The British Museum Press, UK
- Lakoff, George; Johnson, Mark (1980) *Metaphors We Live By*, University of Chicago Press, USA
- McCrone, John (2008) in Wood, H. H. and Byatt, A.S (2008) *Memory, an anthology*, Chatto and Windus, UK
- Mauss, Marcel, ([1924]2011) *The Gift*, Martino Publishing, USA
- Meskell, Lynn (2005) *Objects in the Mirror appear closer than they are*. In: Miller, Daniel, ed., *Materiality*, Duke University Press, USA, pp. 51-71
- Miller, Daniel (2008) *The Comfort of Things*, Polity Press, UK
- Rawson, Philip (1984) *Ceramics*, University of Pennsylvania Press. USA
- Sacks, Oliver (2011) *The Mind's Eye*, Picador, UK
- Tononi, Guilin and Cirelli, Chiara (22.07.2013:26-31) *Perchance to Prune*, Scientific American
- Van Gennep, Arnold ([1909]1960) trans. Vizedom M. and Caffee, G. *The Rites of Passage*, University of Chicago Press, USA
- Weiner, Annette B. (1992) *Inalienable Possessions, the Paradox of Keeping While Giving*. California University Press, USA

2.c Metaphor - p.72

- Bettelheim Bruno (1982). *Freud and Man's Soul*, Pimlico, Random, UK
- Boivin, Nicole(2008) *Material Cultures, Material Minds, the impact of things on human thought, society and evolution*, Cambridge University Press, UK
- Derrida in Birnbaum, Jean (2004) *Derrida: The Last Interview*, Le Monde. www.studiovisit.net/SV.Derrida.pdf (accessed 04.11.13)
- Container Metaphor* - definition www.sil.org (accessed 04.12.2011).
- Gilovich et al (2002) *Heuristics and Biases, the psychology of intuitive judgement*, Cambridge University Press, UK
- Graves, Jane (1999) *When Things Go Wrong ... Inside the Inside: A Psychoanalytical History of a Jug*, *Journal of Design History* no. 12(4):357-367.doi: 10.1093/jdh/12.4.357
- Herle, Anita et al (2009) *Assembling Bodies; Art, Science and Imagination*. University of Cambridge Press, UK
- James, E.O. (1965) *From Cave to Cathedral*, Thames and Hudson, UK
- Jung, Carl ([1954]1983) *The Psychology of the Transference*, trans. R.F.C. Hull, Ark Paperbacks, UK
- Kafka, Franz (2009) *Metamorphosis*, Martino Fine Books, USA
- Khayyam, Omar ([1120 CE]1981:78.125) *The Ruba'iyat of Omar Khayyam*, trans. Avery, Peter; Heath-Stubbs, John, Penguin Classics, UK
- Lakoff, George; Johnson, Mark (1999) *Philosophy of the Flesh, the embodied mind and its challenge to Western Thought*, Basic Books, USA
- Leach, Bernard (1945:46) in Farleigh, John, ed. *Fifteen Craftsmen and their Craft*, The Sylvan Press, London, UK, pp 44-51
- Lehrer, Jonah (2011) *Proust was a Neuroscientist*, Canongate, UK
- MacGregor, Neil (2010) *A History of the World in 100 Objects*, Allen Lane, UK
- Mitchell, Stephen A. (2000) *Relationality, from Attachment to Intersubjectivity*, The

Analytic Press NJ, USA
Prown, Jules, David (1980) *Style as Evidence*, Winterthur Portfolio 15, no. 3
Ryland, Susan (personal correspondence, 26.11.11)
Siegel, Daniel (2012) Royal Society of the Arts lecture 11.07.12
Simonides (c.556-c.468 B.C.E.) Ancient Imagery Mnemonics - *Memory Palaces*
<http://plato.stanford.edu/entries/mental-imagery/ancient-imagery-mnemonics.html>
(accessed 25.08.14)
Spooner, Brian (1986) *Weavers and Dealers; The authenticity of an oriental carpet*, in Appadurai, Arjun, ed. *The Social Life of Things, Commodities in cultural perspective*, Cambridge University Press, UK, pp. 195-235
Winnicott, David (2006) *The Family and Individual Development*, Routledge Classics, USA

Chapter 3 - p.80

Contemporary Ceramic Artists and their Work
(Gordon Baldwin, Elspeth Owen, Susan Disley + Julian Stair)

Introduction

Anathaswamy, Anil (2013) *Where Are You? In The Self*, New Scientist (23rd February 2013; pp. 38-41)
Ancient EU, www.ancient.eu.com/Stone_Age/ (accessed 09.03.2014)
Appadurai, Arjun, ed. (1986) *The Social Life of Things, Commodities in cultural perspective*, Cambridge University Press, UK
Bell, Aileen (1968) in Slivka, Rose, ed., *The New Ceramic Presence*, Bramhall House and World Crafts Council, USA
Benjamin, Walter (1973) *Illuminations*, Fontana, UK
Bloom, Harold (2003) *A Map of Misreading*, Oxford University Press, UK
Boivin, Nicole (2010) *Material Cultures, Material Minds, the impact of things on human thought, society and evolution*, Cambridge University Press, UK
Cage, John (1973) *Silence: Lectures and Writings by Cage*, Wesleyan University Press, USA
Clark, Garth (1978) *Ceramic Art Comment and Review 1882-1977*, Dutton Paperback, USA
Denscombe, Martyn (2010) *The Good Research Guide*, McGraw Hill, UK
Dewey, J. ([1934] 2005) *Art as Experience*, Dewey's Harvard Lectures 1931, Perigee Press (Penguin), USA
De Waal, Edmund (2000) *Ceramic Review*, 182, March/April
De Waal, Edmund (2011) *The Pot Book*, Phaidon, UK
Empson, Rebecca (2009) in Herle et al, *Assembling Bodies, Art, Science and Imagination*, Museum of Archaeology and Anthropology, Cambridge, UK
Frayling, Christopher (2011, b) *On Craftsmanship - towards a new Bauhaus*, Oberon Classics, UK
Garfinkel, Harold (2009) *Studies in Ethnomethodology*, Polity Press, UK
Gengenbach, Heidi (2013) *Binding Memories: Women as Makers and Tellers of History in Magude, Mozambique* <http://www.gutenberg-e.org/geh01/geh11.html>
(accessed 27.02.13)
Henare, Amira et al, (2007) *Thinking Through Things; Theorising artefacts ethnographically*, Routledge, UK
Herbert, Eugenia W. (1993) *Iron, Gender, and Power: Rituals of transformation in African societies*, Indiana University Press, USA
Hoskins, Janet (1998) *Biographical Objects; How things tell the stories of people's lives*, Routledge, UK
Hyde, Lewis (2006) *The Gift*, Canongate, UK
Jones, Jeffrey (2007) *Studio Pottery in Britain 1900-2005*, A & C Black Publishers Ltd., UK
Kolb, David (1984) *Experiential Learning: Experience as the Source of Learning and*

Development, Prentice Hall, USA
 O'Leary, Zena (2004) *The Essential Guide to Doing Research*, Sage UK
 Paterson, Mark (2007) *The Senses of Touch: Haptics, Affects and Technologies* (Senses and Sensibilities) Berg, New York, London
 Prown, J.D (1980) *Style as Evidence*, Winterthur Portfolio 15, no. 3 <http://www.jstor.org/discover/10.2307/1180761?uid=3738032&uid=2129&uid=2&uid=70&uid=4&id=21104646465027> (accessed 04.10.2013)
 Prown, Jules, David (2002) *Art as Evidence: Writings on Art and Material Culture*. Yale, USA
 Robertson, Seonaid M. (1982, 2nd edition) *Rosegarden and Labyrinth*, The Gryphon Press, UK
 Robinson, Ken, www.leonardoeffect.com/ (accessed 08.03.14)
 Sontag, Susan ([1964] 2009) *Against Interpretation*, and other essays, Penguin Modern Classics, UK
 Stout, Dietrich & Chaminade, Thierry (2011) *The Evolutionary Neuroscience of Tool Making*, Institute of Archaeology, UCL www.sciencedirect.com/science (accessed 13.02.11)
 Tilley, Christopher (1999) *Metaphor and Material Culture*, Blackwell Publishers, UK
 Young, James O. (2001) *Art and Knowledge*, Routledge, UK

3. a Gordon Baldwin - p.89

Baldwin, Gordon (2011) exhibition statement for Marsden Woo Gallery
 Baldwin, Gordon (personal conversation 29.12.12)
 Cooper, Emmanuel (2001), *Gordon Baldwin, Sensual Pleasures*, Barrett Marsden Gallery
 De Staebler (2011) in Burgard, Timothy Anglin Ed. (2011) *Stephen De Staebler: Matter and Spirit*, University of California Press, USA
 Hughes, Hawksmoor (2013) Gordon Baldwin Tapes at British Library, interview tape recordings
 Merleau-Ponty, Maurice (2002) *Phenomenology of Perception*, translated from the French, Routledge, Kegan, Paul, UK
 Miller, Daniel ed. (2005) *Materiality*, Duke University Press, USA
 Myers, Fred (2005) *Some Properties of Art and Culture: Ontologies of the image and Economies of Exchange*. In: Miller, ed. *Materiality*, Duke University Press, USA, pp. 88-117
 Owen, Elspeth (personal conversation, December 2011)
 Prown, Jules, David (2002) *Art as Evidence: Writings on art and material culture*. Yale University Press, USA
 Whiting, David (personal conversation - 23.06.13)
 Whiting, David (2009) *Modern British Potters and Their Studios*, Ceramics Handbooks, UK

3. b Elspeth Owen - p.102

Blackie, Sebastian in *Elspeth Owen* (2012), Oxford Galleries
 Harrod, Tanya, Ceramic Series, Aberystwyth Arts Centre, No. 30)
 Jones, Jeffrey (2007) *Studio Pottery in Britain 1900-2005*, A & C Black Publishers Ltd, UK
 Owen, Elspeth (2012) catalogue statement, Hart Gallery, London
 Owen, Elspeth (1980) in, *Crafts*, January/February, 1980
 Owen, Elspeth (personal conversations 21.12. 2011; 3.07.13 + email correspondence)

3. c Susan Disley - p.111

Disley, Susan (personal conversation, 24.04.2013)
 Piercy, Marge (1982) *Circles on the Water*, Knopf, Alfred, A. Inc., Middlemarsh, Inc.
 Phillips, Lionel (1996) *Susan Disley*, in *Studio Pottery*, October/November 1996, no. 23

Shaw, Anthony (personal conversation, 06.03.13)
Times Higher Education www.timeshighereducation.co.uk/story.spx?storyCode=2003517 (accessed 03.09.14)
Whiting, David (personal conversation, 23.06.13)
Whiting, David (2009) *Modern British Potters and Their Studios*, Ceramics Handbooks
Yanagi, Sōetsu (1972) *The Unknown Craftsman, a Japanese insight into beauty*, Kodansha International, Tokyo, Japan

3. d Julian Stair - p.122

Aesthetica Magazine, Julian Stair (2012) www.aestheticamagazine.com/blog/interview-with-julian-stair-on-his-new-exhibition-at-mima/ (accessed 19.08.12)
Beighton, James (2013) *Matters of Life and Death*, symposium, Somerset House, 03.12.13).
Buick, Adam (2013) <http://adambuick.com/portfolio/moon-jars-2/history-of-moon-jars/> (accessed 05.06.13)
Gormley, Anthony www.flickr.com/photos/cornflakecouture/5934878766/ (accessed 04.06.13).
Herbert, Eugenia W. (1993) *Iron, Gender, and Power: Rituals of transformation in African societies*, Indiana University Press
Jones, Jeffrey (personal conversation, 01.08.13)
Pink, Sarah (2009) *Doing Sensory Ethnography*, Sage
Sarcophagi definition: Oxford Reference, www.oxfordreference.com (accessed 04.03.13)
Shaw, Anthony (personal conversation, 06.03.13).
Stair, Julian (personal conversation, 28.01.13)
Whiting, David (personal conversation, 23.06.13)

Chapter 4: Personal Reflective Practice - p.137

Andersson, Dag T. (2013) *The Order of Incompleteness* <http://ruinmemories.org/2013/07/the-order-of-incompleteness/> (accessed 24.08.13)
Baldwin, Gordon (accessed 2013) in Hughes, Hawksmoor, Gordon Baldwin audiotapes, British Library collection
De Freitas, Nancy: *Activating a Research Context in Art and Design Practice*, arts.brighton.ac.uk/_data/assets/pdf_file/0015/.../de_Freitas2007.pdf (accessed 06.09.13)
Degarrod, Lydia Nkashhima (2010) *When Ethnographers Enter Art Galleries*. In: Dudley, Sandra H, ed. *Museum Materialities*, Routledge, pp.128-142
De Waal, Edmund (2011) *The Pot Book*, Phaidon, UK
Etmologyonline.com - Etymology: definition (accessed 19.04.14)
Hyde, Lewis (2006:147) *The Gift*, Canongate, UK
Jung, Carl Gustav (1983) *The Psychology of the Transference*, Ark Paperbacks, UK
Moskowitz, Marina (2009) *Back Yard and Beyond: Landscapes and History*, in Harvey (2009), *History and Material Culture*, Routledge, UK pp.67-84
Owen Elspeth (2013) Transcript of talk given at The Shipley Art Gallery in honour of Henry Rothschild
Raby, June (2013) *Time, Space, Place*, Exhibition Catalogue 2013, University for the Creative Arts, Farnham, UK
Shaw, Anthony (personal conversation 06.03.13)
Sontag, Susan (2003) *Regarding the Pain of Others*, Penguin
Sprackland, Jean (2013) *Strands, a year of discovery on the beach*, Vintage, UK
Tononi and Cirelli (August 2013) *Perchance to Prune*, Scientific American, USA
Updyke, John, in Klein, John E. (2013) www.randolphcollege.edu/x17424.xml (accessed 05.11.13)
Van Gennep, Arnold ([1909]1960) trans. Vizedom M. and Caffee, G. *The Rites of*

Passage, University of Chicago Press, USA
Warner, Tony (1990) *June Raby*, in *Arts Review*, 27.07.1990, pp. 420-421

Conclusion - p.167

- Baldwin, Gordon (personal conversation, 29.12.12)
- Bauback, Yeganeh, and Kolb, David (2009) *Mindfulness and Experiential Learning*, (Working Paper): Department of Organizational Behavior, Weatherhead School of Management, Case Western Reserve University, USA
- Bettelheim, Bruno (1982) *Freud and Man's Soul*, Pimlico, Random, USA
- British Broadcasting Corporation (2014) *Tea contains antioxidants, protecting the heart*, BBC: <http://news.bbc.co.uk/1/hi/5281046.stm> (accessed 14.01.14)
- Devlin, Hannah, Science Editor, (13.01.14) *How Coffee can help the Brain to Filter Memories*, Times Newspaper, UK
- Biggs, John (2003) *Teaching for Quality Learning at University*. 2nd Ed: Open University Press, UK
- Britannica.com, Keystone species: <http://www.britannica.com/EBchecked/topic/315977/keystone-species> (accessed 28.08.14)
- Cahokia pottery beakers www.pasthorizonspr.com/index.php/archives/08/2012/vomit-inducing-caffeine-black-drink-discovered-at-cahokia (accessed 31.10.13).
- Chatterjee, Helen J. ed.(2008) *Touch In Museums; Policy and practice in object handling*. Berg, Oxford, New York
- Chinese antique market www.telegraph.co.uk/news/worldnews/asia/china/8128049/The-rise-of-the-Chinese-antiques-market.html (accessed 14.11.13).
- Csikszentmihalyi, Mihaly (1996) *Creativity, Flow and the Psychology of Optimal Experience*, Harper Collins, USA
- Damasio, Antonio (1994) *Descartes' Error*, Vintage, UK
- De Waal, Edmund (2000) www.interpretingceramics.com/issue005/speakforyourself.htm (accessed 18.12.12)
- Dewey, John ([1934] 2005) *Art as Experience*, Perigee Press (Penguin), USA
- Grayling, A.C. (2004) *The Mystery of Things*, Phoenix/Orion Press, UK
- Hudson, Mark (03.12.13:31) *Arts*, The Daily Telegraph, UK
- Hughes, Hawksmoor (accessed 2013) *Gordon Baldwin*, interviews Audio tapes, British Library
- Hyde, Lewis (2006) *The Gift*, Canongate, UK
- Ingold, T. (2013) [kuleuven.be video](https://videolab.avnet.kuleuven.be/video/?id=d03c5d7b8e0a4ef727abf6f84d472ecf).<https://videolab.avnet.kuleuven.be/video/?id=d03c5d7b8e0a4ef727abf6f84d472ecf> (accessed 06.12.13).
- Lakoff, George; Johnson, Mark (1980) *Metaphors We Live By*, University of Chicago Press, USA
- Mack, John (2003) *Museum of the Mind, art and memory in world culture*. The British Museum Press, UK
- Malinowski, Bronisław ([1922] 2002) *Argonauts of the Western Pacific*, Routledge and Kegan Paul, UK
- Mauss, Marcel, ([1924] 2011) *The Gift*, Martino Publishing, USA
- Mauss, Marcel ([1902] 2011) *A General Theory of Magic*, Routledge Classics, UK
- McGlone (2008) *The Two Sides of Touch, Sensing and Feeling*. In: Chatterjee, Helen J. ed. *Touch In Museums; Policy and Practice in Object Handling*. Berg, Oxford, New York, pp. 41-60
- Miller, Daniel (2008) *The Comfort of Things*, Polity Press, UK
- Myers, Fred (2005) *Some Properties of Art and Culture: Ontologies of the image and Economies of Exchange*. In: Miller, Daniel, ed. *Materiality*, Duke University Press USA, pp. 88-117
- Owen Elspeth (2013) Transcript of talk given at The Shipley Art Gallery in honour of Henry Rothschild
- Raiders of the Lost Art*, series 1, episode 3, <http://yesterday.uktv.co.uk/shows/raiders-lost-art/watch-online/> (accessed 28.08.14).

Reuters (2014) *Ding Bowl sells for £2.2 million* <http://uk.reuters.com/article/2013/03/19/oukoe-uk-art-chinesebowl-idUKBRE92I17M20130319>
Stair, Julian (personal conversation, 28.01.13)
Women and the Economy (2013) www.un.org/womenwatch/directory/Women_and_the_economy_3006.htm (accessed 28.10.13)
Whiting, David (personal conversation, 2013)
Weiner, Annette B. (1992) *Inalienable Possessions, the Paradox of keeping while giving*, California University Press, USA

Bibliography

- Aberystwyth University Ceramic Collection and Archive www.ceramics-aberystwyth.com/ (accessed 06.02.12)
- Aczel, Amir D. (2003) *Entanglement, The Greatest Mystery in Physics*, John Wiley & Sons Ltd, UK
- Adamson, Glenn (2007) *Thinking Through Craft*, Berg Publishers, New York, London
- Aesthetica magazine, www.aestheticamagazine.com/blog/interview-with-julian-stair-on-his-new-exhibition-at-mima/ (accessed 19.08.12)
- Ainaud, Juan (1962) *Spanish Frescoes of the Romanesque Period*, Fontana UNESCO
- Alivizatou, Marilena (2007) *Intangible Cultural Heritage: A New Universal Museological Discourse? The World under One Roof: Past, Present, + Future Approaches to Universality in Ethnographic Museums*", Vienna, 08.19-24 2007. <http://icme.icom.museum> (accessed 27.10.13)
- Anathaswamy, Anil (2013) *Where Are You? In The Self*, New Scientist (23.02.2013)
- Anderson, Travis (2013) *Digital Clay: Criticism in the digital realm* <http://spot.colorado.edu/~andertra/finalpaper.html> (accessed 09.05.13)
- Andersson, Dag, T. (2013) *The Order of Incompleteness*, <http://ruinmemories.org/category/portfolio> (accessed 24.08.13)
- Antohi, Sorin + Ricoeur, Paul (2012) *Memory, History, Forgiveness*. www.janushead.org/8-1/Ricoeur.pdf (accessed 19.01.12)
- Aristotle (c 345 BCE) *On Memory and Recollection*, trans W.S.Hett. In: Wood H. and Byatt, A. eds.(2008) *Memory, an Anthology*, Chatto and Windus, UK, pp.159-160
- Appadurai, Arjun, ed. (1986) *The Social Life of Things*, Cambridge University Press, UK
- Ash, Juliet (1996) *The Tie, Presence and Absence*. In: Kirkham, P. ed. *The Gendered Object, Memory and Objects*, Manchester University Press, UK, pp.162-171
- Augustine [ACE. 297] in Ricoeur, Paul (2004) *Memory History, Forgetting*, University of Chicago Press, USA
- Bachelard, Gaston (1994) *The Poetics of Space*, Beacon Press, Boston, USA
- Barker, Roger A., Cicchetti, Francesca (2012) *Neuroanatomy and Neuroscience - at a Glance*, Wiley-Blackwell, UK
- Barley, Nigel (1997) *Dancing on the Grave*, Abacus, UK
- Basu, Paul (unpublished 2012) *Material Culture: Ancestries and trajectories in material culture studies*, chapter 23: http://www.ucl.ac.uk/archaeology/people/staff/basu/usercontent_profile/basu_material_culture.pdf forthcoming Berg (accessed 26.06.12)
- Bauback, Yeganeh, and Kolb, David (2009) *Mindfulness and Experiential Learning, (Working Paper)*: Department of Organizational Behavior, Weatherhead School of Management, Case Western Reserve University, USA
- Bell, Aileen (1968), *Crafts in the Modern World: A Preface*. In: Slivka, Rose, ed. *The New Ceramic Presence*, World Crafts Council, pp.10-11
- Bender, Sue (1995) *Everyday Sacred*, Harper Collins, USA
- Benedict, Ruth ([1934] 1960) *Patterns of Culture*, Mentor Books, USA
- Benjamin, Walter ([1955]1973) *Illuminations*, Fontana, UK
- Bettelheim, Bruno (1982) *Freud and Man's Soul*, Pimlico, Random, UK
- Biggs, John (2003) *Teaching for Quality Learning at University*. 2nd Ed: Open University Press, UK
- Binns, Polly (30.09. 2011) <http://modernistaesthetic.blogspot.co.uk/2011/09/polly-binns.html>
- Birnbaum, Jean (2004) *Derrida: The Last Interview*, Le Monde www.studiovisit.net/SV.Derrida.pdf (accessed 20.11.13)
- Bizony, Piers (2008) *Atom*, Icon Books, UK
- Bloom, Harold (2003) *A Map of Misreading*, Oxford University Press, UK
- Bolton, Lissant (2011) *Baskets and Belonging*, the British Museum Press, UK
- Blackie, Sebastian, in, *Elspeth Owen* (2012), Oxford Galleries
- Bloch, Maurice (2012) *Anthropology and the Cognitive Challenge*, Cambridge University Press, UK
- Bohm, David (1980) *Wholeness and the Implicit Order*, Ark, UK

Boivin, Nicole (2010) *Material Cultures, Material Minds, the impact of things on human thought, society and evolution*, Cambridge University Press, UK

Bolt, Barbara (2006) *A Non-Standard Deviation, Handlability, Practical Knowledge and Practice Led Research*. University of Melbourne, Australia

Bourdieu, Pierre (1998) *Practical Reason*, Polity Press, UK

Boyes, Alma; Cousens, Cynthia; Stuart, Helen (2008), *Exploring the Relationship between Teaching and Learning through Practice* <http://arts.brighton.ac.uk/research/cetld/speaking-and-writing-the-visual/exploring-the-relationship-between-teaching-and-learning-through-practice>. (accessed 30.11.13)

Britannica.com <http://www.britannica.com/EBchecked/topic/315977/keystone-species> (accessed 28.08.14)

Butler, Christopher (2002) *Postmodernism, a very short introduction*, Oxford University Press, UK

Burgard, Timothy Anglin, ed. (2011) *Stephen De Staebler: Matter and Spirit*, University of California Press, USA

Cage, John (1973) *Silence: Lectures and Writings by John Cage*, Wesleyan University Press, USA

Cameron, Elizabeth; Lewis, Phillipa, eds. (1976) *Potters on Pottery*, Evans Brothers Ltd, UK

Campbell, Joseph (1968) *Creative Mythologies*, Penguin, USA

Campbell, Joseph (1991) *The Power of Myth*, Anchor Books, USA

Cardew, Michael (1978) *Potters and Amateur Potters*, in Clark, G. *Ceramic Art, Comment and Review 1882-1977*, E.P.Dutton, USA, pp.100-104

Cardew, Michael (2007) *Why Make Pots in the Last Quarter of the Twentieth Century?* The Studio Potter Vol. 7 No 1, USA, pp. 64-81

Carter, Paul (2004) *Material Thinking*, Melbourne University Press, Australia

Celant, Germano (1998) *Anish Kapoor*, Edizione Carta, Milan, Italy

Chaitin, Julia (2003) *Narratives and Storytelling, Beyond Intractability*, eds. Guy Burgess, Guy and Burgess, Heidi, Conflict Information Consortium, University of Colorado, Boulder. Posted July, 2003 www.beyondintractability.org/bi-essay/narratives (accessed 20.05.14)

Challenging Craft, Gray's School of Art (2004), *Innovation: Rethinking the future of higher education* www2.rgu.ac.uk/challengingcraft/ (accessed 20.11.11)

Chapman, Jonathan (2005) *Emotionally Durable Design - Objects, Experiences and Empathy*, Earthscan, UK

Chatterjee, Helen J. ed.(2008) *Touch In Museums; Policy and practice in object handling*. Berg, Oxford, New York, USA

Chatterjee, Helen; Sonjel Vreeland; Guy Noble, (2009) *Museopathy: Exploring the Healing Potential of Handling Museum Objects*, Museum and Society, University College, London, UK

Clark, Garth, ed. (1978) *Ceramic Art Comment and Review 1882-1977*, E.P.Dutton, USA

Coe, Ralph E., (1976) *Sacred Circles; Two thousand years of North American Indian art*, Arts Council of Great Britain, UK

Cooper, Emmanuel (2001), *Gordon Baldwin, Sensual Pleasures*, Barrett Marsden Gallery

Cooper, Emmanuel (2013) *Gillian Lowndes* www.vam.ac.uk/content/videos/e/video-emmanuel-cooper-on-gillian-lowndes/ (accessed 07.01.13)

Crawford, Michael (2010) *The Case for Working with Your Hands: Or why office work is bad for us and fixing things feels good*, Viking Press, USA

Cresswell, Tim (2004) *Place, A short introduction*, Blackwell Publishing, UK

Csikszentmihalyi, Mihaly (1990) *Flow: the Psychology of Optimal Experience*. Harper Perennial, USA

Csikszentmihalyi, Mihaly (1996) *Creativity; Flow and the psychology of optimal experience*, Harper Collins, UK, USA

Dahn, Jo (2012), *Proper Concerns*, The Studio Potter, Vol. 40 No.2 USA, pp. 46-52

Dahn, Jo, ed. (2013) *Interpreting Ceramics, Selected essays*, Wunderkammer Press, Bath Spa University, UK

Damasio Antonio (1994) *Descartes' Error*, Vintage, UK

Daly, Heron (2008) <http://unesco-science.blogspot.co.uk/2008/05/unesco-and-earliest-oil-paintings.html> (accessed 19.01.13)

De Freitas, Nancy (2007), *Activating a Research Context in Art and Design Practice* (July 2007), http://eaglescholar.georgiasouthern.edu:8080/jspui/bitstream/10518/4072/1/Article_de_Freitas.pdf accessed 18.07.13

Denscombe, Martyn (2010) *The Good Research Guide*, McGraw Hill, UK

Derrida in Birnbaum, Jean (2004) *Derrida: The Last Interview*, Le Monde. <http://www.studiovisit.net/SV.Derrida.pdf> (accessed 04.11.13)

De Waal, Edmund (2000) *Ceramic Review*, 182, March April, UK

De Waal, Edmund (2003) *20th Century Ceramics*, Thames and Hudson, UK

De Waal, Edmund (2000) <http://www.interpretingceramics.com/issue005/speakforyourself.htm> (accessed 18.12.12)

De Waal, Edmund (2004) www.thinktank04.eu/image/papers/thinktank2004_edmund_dewaal_small.pdf (accessed 03.01.2012)

De Waal, Edmund (2011) *The Pot Book*, Phaidon, UK

Dewald, Gabi, www.thinktank04.eu/image/papers/thinktank2004_gabidewald_small.pdf (accessed 03.01.2012)

Dewey, John ([1934] 2005) *Art as Experience* (inc. *Harvard Papers*, 1931) Perigee Press (Penguin), USA

Dormer, Peter, ed. (1997) *The Culture of Craft*, Manchester University Press, UK

Dormer, Peter (1986) *The New Ceramics*, Thames and Hudson, UK

Dormer, Peter (1992) *Wishful Thinking: A thesis on skill and the studio crafts*, PhD Thesis, Royal College of Art

Douglas, Mary (2003) *Purity and Danger, An analysis of concepts of pollution and taboo*, Routledge Kegan Paul, UK

Dudley, Sarah H. ed. (2010) *Museum Materialities*, Routledge, UK

Durkheim, Émile ([1912]1995) *The Elementary Forms of Religious Life*, trans. Karen E Field 1995, The Free Press, UK

Durston, Diane (1996) *Japan Crafts Sourcebook*, Japan Craft Forum, Kodansha International, Tokyo, Japan

Early American Caffeine trade. www.wired.com/wiredscience/2012/08/early-american-caffeine-trade/ 08.07.12 (accessed 31.10.13)

Elliott, Mark (2006) *Side Effects: Looking, Touching and Interacting in the Indian Museum, Kolkata*. *Journal of Museum Ethnography* no. 18:63-75

Empathy and the Philosophical Problem of Other Minds (2012), www.seop.leeds.ac.uk/archives/fall2010/entries/empathy/ unattributed (accessed 10.06.12)

Empson, Rebecca (2009) in Herle et al, *Assembling Bodies, Art, Science and Imagination*, Museum of Archaeology and Anthropology, Cambridge UK, pp.70-72

Enright, Shane (2012) *Julian Stair*, Crafts, July /Aug. 2012 edition

Erasmus, Desiderius ([1549] n.d. c.1930) Rouse, W.H.D. ed. *In Praise of Folly*, Blackie, UK

Fagan, Brian M. ed. (2004) *The Seventy Great Inventions of the Ancient World*, Thames and Hudson, UK

Falckenberg, Harald (12.04.14:12) *The Art World We Deserve?* Arts, The Financial Times

Farleigh, John Ed. (1945) *Fifteen Craftsmen and their Craft*, Bernard Leach. The Sylvan Press, London, UK

Fernandes, Mia (2011) *Memory and Matter: How might the process of drawing, using the medium of clay communicate a critical understanding of memory and making?* www.rca.ac.uk/Default.aspx?ContentID=507953&GroupID=507950&Contentwithinthissection&More=1 (accessed 29.07.11)

Fielding, Amanda (2013), *Gillian Lowndes*, Denbigh County Council

Fordham, Frieda (1959) *An Introduction to Jung's Philosophy*, Pelican, UK

Freire, Paulo ([1976] 1996) *Pedagogy of the Oppressed*, Penguin Modern Books, UK

Freud, Sigmund <http://socrates.berkeley.edu/~kihlstrm/SelfIdentityMemory.htm> (accessed 31.11.12)

Frayling, Christopher (2011, a) *Tools for Survival*, Royal Society of Arts Journal, Winter 2011

Frayling, Christopher (2011, b) *On Craftsmanship - towards a new Bauhaus*, Oberon Classics, UK

Frayling, Christopher (1993/4) *Research in Art and Design*, Royal College of Art, UK Research Papers, Vol 1 Number 1 1993/4, London, Royal College of Art, UK

Frayling, Christopher, Snowdon, Helen (1982) *Perspectives on Crafts* (Series of five articles), *Crafts* (magazine); January-December (excluding September/ October issue) UK

Future Tense Conference Keynote: Miodownik Mark + Coreen, Martin (18.05.12) *The Institute of Making* at University College London, Goldsmiths, University of London

Gardner, Howard (2011) *Frames of Mind, The Theory of Multiple Intelligences*, Basic Books, NY, USA

Gallese and Lakoff (2005:473) *The Brain's Concepts: The role of the sensory-motor system in conceptual knowledge*, www.unipr.it/arpa/mirror/pubs/pdf/Gallese-Lakoff_2005.pdf (accessed 11.07.11)

Garfinkel, Harold (2009) *Studies in Ethnomethodology*, Polity Press, UK

Geertz, Clifford (2000) *The Interpretation of Cultures*, Basic Books, USA

Gengenbach, Heidi (2013), *Binding Memories: Women as Makers and Tellers of History in Magude, Mozambique* <http://www.gutenberg-e.org/geh01/geh11.html> (accessed 27.02.13)

Gibson, Margaret (2011) *Death and the Transformation of Objects and Their Value* <http://the.sagepub.com/content/103/1/54.full.pdf+html> (accessed 02.01.12)

Gillham, Bill (2005) *Research Interviewing, The range of techniques*, Open University Press, UK

Gilovich, Thomas; Griffin, Dale; Kahneman, Daniel (2002) *Heuristics and Biases, the psychology of intuitive judgement*, Cambridge University Press, UK

Glover, Nicola; *Psychoanalytic Aesthetics: the British School* www.psychoanalysis-and-therapy.com/human_nature/glover/chap3.html Chapter Three. *The Development of Kleinian Aesthetics*, (accessed 19.08.11)

Glaser, Barney G; Strauss, Anselm L. (1967) *Discovery of Grounded Theory: Strategies for qualitative research*. Aldine Publishing Company, USA

Gombrich (1979) *The Sense of Order, a Study in the Psychology of Decorative Art*. Oxford: Phaidon, UK

Graves-Brown, P.M.(2000) ed. *Matter, Materiality and Modern Culture*, Routledge, UK

Graves, Jane (1999) *When Things Go Wrong ... Inside the Inside: A Psychoanalytical History of a Jug*. *Journal of Design History* no. 12 (4):357-367. doi: 10.1093/jdh/12.4.357

Gray C. and Malin J. (2006) *Gray, Carole: No Guru, No Method?* UIAH, Helsinki carolegray.net/Papers%20PDFs/ngnm.pdf (accessed 10.11.2011)

Grayling, A.C. (2004) *The Mystery of Things*, Phoenix/Orion Press, UK

Guerin, Francis; Hallas, Roger: Ed. (2007) *The Image and the Witness, Trauma, Memory and Visual Culture*, Wallflower Press Ltd., UK

Hansen, Morgens Herman (2010) *Democratic Freedom and the Concept of Freedom in Plato and Aristotle* www.duke.edu/web/classics/grbs/FTxts/50/Hansen1.pdf (accessed 21.11.12)

Harrod, Tanya (2012) on *Hans Coper*, transcript of video, Victoria and Albert Museum <http://www.vam.ac.uk/content/videos/t/video-tanya-harrod-on-hans-coper/> (accessed 18.10.12)

Harrod, Tanya: *Think Tank - A European Initiative for the Applied Arts*, Ed. 01 The =p Foundation 2004 www.thinktank04.eu/page.php?4 (accessed 03.01.2012)

Harrod, Tanya (1985), *Elspeth Owen, Ceramic Series*, Aberystwyth Arts Centre No. 30

Hartog, Arie (2006) *Mapping Figure and Material: Some Remarks on Fragment and Material in Modern and Contemporary Sculpture* www.interpretingceramics.com/issue008/articles/10.htm (accessed 18.12.12)

Harvey, Karen (2009) *History and Material Culture*, Routledge, UK

Heidegger, Martin (2001) trans. Hofstadter, Albert. *The Thing, in Poetry, Language, Thought*, Harper Row, New York, USA

Henare, Amira; Holbraad, Martin; Wastell, Sari (2007) *Thinking Through Things; Theorising Artefacts Ethnographically*, Routledge, UK

Hoskins, Janet (1998) *Biographical Objects; How things tell the stories of people's*

lives, Routledge, UK

Herbert, Eugenia W. (1993) *Iron, Gender, and Power: Rituals of transformation in African societies*, Indiana University Press, USA

Hodder, Ian (2012) *Entangled, An Archaeology of the Relationships between Humans and Things*, Wiley-Blackwell, John Wiley & Sons Ltd., UK

Hooks, Bell (1994) *Teaching to Transgress, Education as the Practice of Freedom*, Routledge, UK

Hoskins, Janet (1998) *Biographical Objects, How Things tell the stories of people's lives*, Routledge, UK

Hughes, Hawksmoor (2012) *Emmanuel Cooper*, Audio biography transcripts of ceramic artists, British Library, nipper.bl.uk (accessed 2012)

Hughes, Hawksmoor (2013) *Gordon Baldwin*, audiotapes, British Library collection, Huntingdon, Richard; Metcalf, Peter (1979) *Celebrations of Death*, Cambridge University Press, UK

Hyde, Lewis (2006) *The Gift*, Canongate, UK

Ingold, Tim (2008) *Anthropology is Not Ethnography*, Radcliffe-Brown Lecture in Social Anthropology, British Academy

Ingold, Tim (2013) *Materiality; Anthropology, Archaeology, Art and Architecture*, Routledge, UK

James, E.O. (1965) *From Cave to Cathedral*, Thames and Hudson, UK

Jones, Jeffrey (2007) *Studio Pottery in Britain 1900-2005*, A & C Black Publishers Ltd., UK

Jones, Jeffrey (2004) *Keeping Quiet* <http://interpretingceramics.com/issue005/keepingquiet.htm> (accessed 17.12.12)

Jones, Jeffrey (2010) *A Rough Equivalent* (No. 62) *Sculpture and Pottery in The Post-War Period* www.henry-moore.org/hmf/shop/hmi-essays/a-rough-equivalent-no-62-essay (accessed 28.02.13)

Jones, Jeffrey (personal conversation with writer and critic, 01.08.13)

Jung, Carl, Gustav (1958) *The Undiscovered Self*, Routledge, UK

Jung, Carl Gustav (1996) *The Archetypes and the Collective Unconscious*, Routledge, UK

Jung, Carl Gustav ([1954]1983) *The Psychology of the Transference*, Ark Paperbacks

Karp, Ivan; Lavine, Steven D. eds. (1991) *Exhibiting Cultures, The poetics and politics of Museum Display*, Smithsonian Institution, USA

Kemske, Bonnie (2007) *Evoking Intimacy: Touch and the thoughtful body in sculptural ceramics*, PhD Thesis, Royal College of Art

Kemske, Bonnie (2005) *Touching the Body, A Ceramic Possibility*. www.interpretingceramics.com/issue008/articles/22.htm (accessed 18.12.12)

Keystone Species, www.britannica.com/EBchecked/topic/315977/keystone-species (accessed 28.08.14).

Kirkham, P. ed. (1996) *The Gendered Object, Memory and Objects*, Manchester University Press, UK

Kolb, David (1984) *Experiential Learning: Experience as the Source of Learning and Development*, Prentice Hall, USA

Khayyam, Omar ([1120 ACE] 1981:78.125) *The Ruba'iyat of Omar Khayyam*, trans. Avery, Peter; Heath-Stubbs, John, Penguin Classics, UK

Koren, Leonard (1994) *Wabi-Sabi for Artists, Designers, Poets and Philosophers*, Stone Bridge Press, USA

Kopytoff, Igor (1986) *The Cultural Biography of Things, Commoditization as process*. In: Appadurai, Arjun, ed. *The Social Life of Things*, Cambridge University Press, UK, pp.64-94

Kwint, Marius; Breward, Christopher; Aynsley, Jeremy, eds. (1999) *Material Memories, Design and evocation*. Berg, Oxford, New York

Lakoff, George; Johnson, Mark (1980) *Metaphors We Live By*, University of Chicago Press, USA

Lakoff, George; Johnson, Mark (1999) *Philosophy of the Flesh, the embodied mind and its challenge to Western Thought*, Basic Books, USA

Lane, Richard J. (2000) *Jean Baudrillard*, Routledge, UK

Lao Tzu ([600-531 BCE] 2012) translated by Stephen Mitchel, 1988 <http://academic>.

brooklyn.cuny.edu/core9/phalsall/texts/taote-v3.html (accessed 17.10.12)

Lauterwein, Andrea (2007) *Anselm Kiefer, Paul Celan: Myth, Mourning and Memory*, Thames and Hudson, UK

Lave, Jean and Wenger, Etienne (1998) *Communities of Practice: Learning, meaning and identity*, Cambridge University Press, UK

Lave, Jean and Wenger, Etienne (1991) *Situated Learning*, Cambridge University Press, UK

Leigh, Mole (2002) *Chronomanual Craft: Time Investment as a value in Contemporary Western Craft*. Journal of Design History Vol15, n.1 2002 (Design History Society)

Lehrer, Jonah (2011) *Proust was a Neuroscientist*, Canongate, UK

Le Witt, Sol (1967) in Art Forum <http://radicalart.info/concept/scores.html> (accessed 31.10.13)

Li, Zohou and Cauvel, Jane (2006) *Four Essays on Aesthetics - Towards a Global View*, Rowman and Littlefield Publishers Inc. USA

MacFarlane, Robert (2007) *The Wild Places*, Granta, UK

MacFarlane, Robert (2010) *The Old Ways, A Journey on foot*, Hamish Hamilton, UK

MacGregor, Neil (2010) *A History of the World in 100 Objects*, Allen Lane, UK

Mack, John (2003) *Museum of the Mind, Art and Memory in World Culture*. The British Museum Press, UK

Madigan, Nick 13, 08. 2014 http://www.nytimes.com/2014/08/14/arts/design/man-gets-probation-in-attack-on-ai-weiwei-vase.html?_r=0 accessed 03.09.14)

Malinowski, Bronisław [1922] <https://archive.org/stream/argonautsofweste00mali#page/n7/mode/2up> (accessed 05.07.14)

Maori: *Their Treasures have a Soul* (2012) exhibition abstract, Musée du Quay Brandy Paris

Mathieu, Paul (2007-8) *Towards a Unified theory of Crafts, The Reconciliation of Difference*, pp 75-80, The Studio Potter, Vol. 29, No 1

Mauss, Marcel, ([1924] 2011) *The Gift*, Martino Publishing, USA

Mauss, Marcel ([1902] 2011) *A General Theory of Magic*, Routledge Classics, UK

McCrone, John (2003) *Not So Total Recall*, cited in Wood, H.H; Byatt, A.S. eds. (2008)

McGlone, Fiona (2008), *The Two Sides of Touch, Sensing and Feeling, in Touch In Museums; Policy and practice in object handling*, in, Chattergee, ed. Berg, Oxford, New York, pp.41-60

McLaughlin, Sally (2006) *Valuing Insight and Judgement*: University of Technology, Sydney, Australia

Mead, Margaret ([1928] 1966) *Coming of Age in Samoa*, Pelican Press, UK

Melville, Stephen ed. (2005) *The Lure of the Object*, Yale University Press, USA

Merleau-Ponty, Maurice ([1946] 2002) *Phenomenology of Perception* trans. by Colin Smith, Routledge, Kegan, Paul, UK

Meskell, Lynn (2005) *Objects in the Mirror appear closer than they are*. In: Miller, Daniel, ed. *Materiality* (2005), Duke University Press pp. 51-71

Miller, Daniel, ed. *Materiality* (2005), Duke University Press, USA

Miller, Daniel (2008) *The Comfort of Things*, Polity Press, UK

Miodownik, Mark (2014) *Stuff Matters*, Penguin, UK

Mitchell, Stephen A. (2000) *Relationality, from Attachment to Intersubjectivity*, The Analytic Press NJ. USA

Myers, Fred (2005) *Some Properties of Art and Culture: Ontologies of the image and Economies of Exchange*. In: Miller, Daniel, ed. *Materiality*, Duke University Press, USA pp. 88-117

Mitchell, Stephen A. (2000) *Relationality, from Attachment to Intersubjectivity*, The Analytic Press NJ., USA

Monaghan, John; Just, Peter (2000) *Social and Cultural Anthropology. A Very Short Introduction*. Oxford University Press, UK

Naaeke et al (2011) *Insider and Outsider Perspective in Ethnographic Research*.pdf <http://docs.rwu.edu/nyscaproceedings/vol2010/iss1/9/> (accessed 20.08.12)

Noever, Peter Ed. (1999) *James Turrell, The Other Horizon*, MAK, Austria

Noguchi, Isamu (2012) www.artistpotters.com/artist_exhibits/index.htm (accessed 11.11.12)

O'Leary, Zena (2004) *The Essential Guide to Doing Research*, Sage, UK

Owen, Elspeth (2013) *What Riches we have for Henry's Hundredth*, 21.11. 2013 Transcript of talk given in honour of Henry Rothschild's hundredth (birthday) anniversary, The Shipley Art Gallery, Gateshead.

Oxford Ceramics: www.oxfordceramics.com/exhibitions/elspeth-owen-solo-exhibition-2012/@@exhibition_artistprofile?artist=elspeth-owem (accessed 17.05.13)

Montgomery, Jeffrey (2013) *Mingei, Are You Here?* pacegallery.com, Pace Gallery press release for exhibition.

Palmer, Michael (1997) *Freud and Jung on Religion*, Routledge UK

Partington, Matthew (2012) *Gordon Baldwin; Recording the Crafts*, University of the University of the West of England, Bristol: www.youtube.com/watch?v=exBjoomTCGs (accessed 13.12.12)

Partington, Matthew (2000), *Journal of Design History*, vol.13, no.2, summer 2000, pp.151-159. *On The National Electronic and Video Archive of the Crafts*, (NEVAC), www.uwe.ac.uk/sca/research/rtc/articmp.htm accessed 17.01.13

Paterson, Mark (2007) *The Senses of Touch: Haptics, affects and technologies*, senses and sensibilities) Berg

Paul, Joanna K. (2006) *Beyond Four Walls, Lessons from the Experiential Education Movement*, PhD Thesis, Institute of Education, University of London

www.pearsoncustom.com, *A Visitor from the Neolithic Age - The Iceman* http://wps.pearsoncustom.com/wps/media/objects/2427/2486120/chap_assets/documents/doc1_6.html

Peterson, Susan (2000) *Contemporary Ceramics*, Laurence King, USA

Phillips, Lionel (1996) *Susan Disley*, in *Studio Pottery* October/November 1996 no 23.

Piercy, Marge (1982) *Circles on the Water*, Knopf, Alfred, A. Inc. + Middlemarsh, Inc.

Pigott, Gwyn Hanssen (1997), *Pulled Back Simplicity* (pp.84-89) *The Studio Potter* Vol. 26,1

Pink, Sarah (2009) *Doing Sensory Ethnography*, Sage Publishing, UK

Press, Mike (2004) *Challenging Craft*, conference at Gray's School of Art www2.rgu.ac.uk/challengingcraft/htm (accessed 18.01.13)

Prown, J.D (1980) *Style as Evidence*, *Winterthur Portfolio* 15, no. 3

Prown, Jules, David (2002) *Art as Evidence: Writings on Art and Material Culture*, Yale University Press, USA

Raby, June (2013) *Enticing New Growth*, <http://ahh.sagepub.com/content/early/2013/12/20/1474022213514558.abstract>, Sage Publications, UK

Raby, June (2014) *Enticing New Growth*, in *Practice Makes Perfect* (print) Volume 13, Issue 3, July 2014, Sage Publications pp. 284 -293

Raby, June (2013) *Holding Memory, Time, Place, Space*, conference and exhibition catalogue, University for the Creative Arts, Farnham, UK

Raby, June (2013) *Memorable Yet Unrecognised*, *ISCAEE International Ceramics Symposium and Exhibition catalogue*, Akdeniz University, Antalya, Turkey, pp.31- 36

Raby, June (2012) *The Ceramic Vessel as Holder of Memory and Spirit*, exhibition catalogue, UCA Canterbury, UK

Raiders of the Lost Art, series 1, episode 3 <http://yesterday.uktv.co.uk/shows/raiders-lost-art/watch-online/> (accessed 28.08.14)

Rawson, Philip S (1984) *Ceramics*, University of Pennsylvania Press, USA

Rawson, Philip S (1984) *On Being There*, *The Studio Potter*, Vol 13, No 2, pp. 46-51

Readings, Bill (1999) *The University in Ruins*, Harvard University Press, USA

Reed, Herbert (1931) *The Meaning of Art*, *The Listener* (in Clark 1978: x)

Richards, M.C. ([1962]1989, 2nd edition) *Centering, In pottery, poetry and the person*, Wesleyan University Press

Rice, Paul (2002) *British Studio Ceramics*, The Crowood Press, UK

Ricoeur, Paul (2004) *Memory History, Forgetting*, University of Chicago Press

Roberts, Geraint (2004) *Filling the Silence: Towards an Understanding of Claudi Casanovas' Blocks* <http://interpretingceramics.com/issue005/fillingthesilence.htm> (accessed 17.12.12)

Robertson, Seonaid M. (1982) *Rosegarden and Labyrinth*, The Gryphon Press, UK

Robinson, Ken, www.leonardoeffect.com/ (accessed 08.03.14)

Ryland, Susan (2011) *Resisting Metaphors - A metonymic approach to the study of creativity and Cognition in art analysis and practice*, PhD Thesis University of Brighton, 2011

Sacks, Oliver (2011) *The Mind's Eye*, Picador, UK

Sacks, Oliver (1985) *The Man who Mistook His Wife for a Hat*, Picador, UK

Sampethai, Valentini, *Tracing continuity between childhood and adulthood: body attachments and practices that persist in a growing self*, www.materialworldblog.com/2014/03/tracing-continuity-between-childhood-and-adulthood-body-attachments-and-practices-that-persist-in-a-growing-self/ (accessed 22.03.2014)

Scharfstein, Ben-Ami (2009) *Art without Borders, a philosophical exploration of art and humanity*, University of Chicago Press, USA

Schön, Donald (1983) *The Reflective Practitioner*, Arena, UK

Scrutton, Roger (1999) *An Intelligent Person's Guide to Modern Culture*, Duckworth

Segal, Hanna (1991) *Dream, Phantasy and Art*, Brunner-Routledge, UK

Sennett, Richard (2008) *The Craftsman*, Penguin, UK

Schaafsma, Polly (2003-4) *Out of the Underworld: Landscape, Kachinas, and Pottery metaphors in the Rio Grande/Jornada rock-art tradition in the American Southwest* www.waspjournals.com/journals/beforefarming/journal_20034/abstracts/papers/20034_06.pdf (accessed 18.01.13)

Shaw, Anthony (2013) York Museums www.yorkartgallery.org.uk/page/ViewNewsArticle.aspx?ArticleId=44 (accessed 02.01.13)

Shepherd, Nan ([1977] 2011) *The Living Mountain*, Canongate

Shubin, Neil (2009) *Your Inner Fish*, Penguin, UK

Simonides (c.556-c.468 B.C.E.) Ancient Imagery Mnemonics - *Memory Palaces* <http://plato.stanford.edu/entries/mental-imagery/ancient-imagery-mnemonics.html> (accessed 25.08.14)

Slivka, Rose, (1978) *The New Ceramic Presence*. In, Clark, ed. *The New Ceramics*, USA, pp. 31-142

Slivka, Rose, ed. (1968) *Crafts of the Modern World*, Bramhall House and World Crafts Council

Smith, Janet (1998) *Biographical Objects, how things tell the stories of people's lives*, Routledge, UK

Sontag, Susan ([1966] 2009) *Against Interpretation, and other essays*, Penguin Modern Classics, UK

Sontag, Susan (2003) *Regarding the Pain of Others*, Penguin, UK

Spira, Rupert (2004) *Bowl*, Sainsbury Centre for the Visual Arts, UK

Spira, Rupert (2009) www.youtube.com/watch?v=nDMs5XTvxE interviewee Chris Hebard (accessed 03.01.12)

Spooner, Brian (1986) Weavers and dealers: the authenticity of an oriental carpet pp.195-235, in Appadurai, Arjun, ed. *The Social Life of Things, Commodities in cultural perspective*, Cambridge University Press, UK

Sprackland, Jean (2013) *Strands, A year of discovery on the beach*, Vintage, UK

Stair, Julian (2012) www.aestheticamagazine.com/blog/interview-with-julian-stair-on-his-new-exhibition-at-mima/ (accessed 19.08.12)

Stein, Murray, ed. (1995) *Jung on Evil*, Routledge, UK

Stewart, Susan(1999)in Kwint, ed. *Material Memories, design and evocation*, Berg, New York, London, pp.17-36

Stewart, Susan (2005) *On Longing, Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Duke University Press, USA

Stout, Dietrich & Chaminade, Thierry (2011) *The Evolutionary Neuroscience of Tool Making* Institute of Archaeology, UCL www.sciencedirect.com/science (accessed 13.02.11)

Tilley, Christopher (1999) *Metaphor and Material Culture*, Blackwell Publishers, UK

Times Higher Education www.timeshighereducation.co.uk/story.aspx?storyCode=2003517 (accessed 03.09.14)

Tononi, Guilin and Cirelli, Chiara (August 2013:26-31) *Perchance to Prune*, Scientific

American, USA (22.07.2013),
 Turkle, Sherry ed. (2007) *Evocative Objects, Things we think with*, MIT Press, USA
 Updyke, John, cited in in Klein, John E. (2013) www.randolphcollege.edu/x17424.xml
 (accessed 05.11.13)
 Van Gennep, Arnold ([1909]1960) trans. Vizedom M. and Caffee, G. *The Rites of Passage*, University of Chicago Press, USA
 Vincentelli, Moira (2000) *Women and Ceramics, Gendered Vessels*, Manchester University Press, UK
 Vincentelli, Moira (2013) *The Welsh Dresser, A case study*. In: Dahn, ed. *Interpreting Ceramics, Issue 1*, <http://www.interpretingceramics.com/issue001/welsh/welsh.htm>
 pp.11-21 (accessed 02.02.14)
 Walsh, Helen (2013) *W.A. Ismay: Collector, Connoisseur and Potaholic*, York Museum Trust www.hepworthwakefield.org/whatson/coming-soon-matthew-darbyshire-and-the-w.a.-ismay-collection/ (accessed 10.01.14)
 Warner, Tony (27.07.1990) *June Raby*, *Arts Review*, UK pp.420-421
 Weiner, Annette B. (1992) *Inalienable Possessions, the Paradox of Keeping While Giving*, California University Press, USA
 Westerhoff, Jan (2013) *When Are You? You think you live in the present?* Available from: *New Scientist* www.newscientist.com/special/self (accessed 03.03.13)
 Wingate, Richard (18.05.12) *Biological cells*, in *Future Tense Conference*, Goldsmiths College, University of London (Wingate, Kings College)
 Whiting, David. Ed. (2012) *Gordon Baldwin, Objects for a Landscape*, York Museums Trust, UK
 Whiting, David (2009) *Modern British Potters and Their Studios*, *Ceramics Handbooks*
 Williams, Raymond (1976) *Keywords, A vocabulary of culture and society*, Fontana Press, UK
 Willetts, W. (1965) *The Foundations of Chinese Art, from Neolithic Pottery to Modern Architecture*, Thames and Hudson, UK
 Winnicott D.W.([1965] 2006) *The Family and Individual Development*, Routledge Classics, UK
 Wittgenstein, Ludwig (1958) *Philosophical Investigations*, Basil Blackwell, UK
 Wittgenstein, Ludwig (1929) *Culture and Value*, University of Chicago Press, USA
Women and the Economy (2013) www.un.org/womenwatch/directory/women_and_the_economy_3006.htm *United Nations Organisation* (accessed 28.10.13)
 Wood, H. H. and Byatt, A.S, eds. (2008) *Memory, An anthology*, Chatto and Windus, UK
 Wolfe, Tom (1989) *The Painted Word*, Black Swan, UK
World's Oldest Pottery found Yuchanyan Hunan Province, China (2009). <http://news.bbc.co.uk/1/hi/sci/tech/8077168.stm>
 Yanagi, Sōetsu (1972) *The Unknown Craftsman, a Japanese Insight into Beauty*. Kodansha International Tokyo, Japan
 Young, James O. (2001) *Art and Knowledge*, Routledge, UK

Appendices

Appendix 1: Enticing New Growth (publication)

The mix of methodologies incorporated in this study is also suggested in my paper *Enticing New Growth*, published by Sage in 2013. It involves phenomenological enquiry and its knowledge building potential, auto-ethnographic research and references to scientific, social and biological information. Part of this investigation is expressed in chapter 1:55 and chapter 2:77.

Enticing New Growth, formed part of the 'Practice Makes Perfect' forum on practice-based research at Swansea Metropolitan University in 2012.

Sage published online, December 2013: <http://ahh.sagepub.com/content/early/2013/12/20/1474022213514558.abstract>

In print: *Enticing New Growth*: Part of the 'Practice Makes Perfect' forum on practice-based research, Volume 13, Issue 3, July 2014, pp. 284 - 293. Sage Publications.

Neuroscientist Dr Richard Wingate of King's College, University of London, confirmed scientific details for me at the conference *Future Tense*, held at Goldsmiths, University of London on 18th May 2012.

Enticing New Growth

Images:

Figure 1. Fragment of drawing, June Raby

Figure 2. Experiential Learning Theory (ELT) is portrayed as 'an idealised learning cycle or spiral where the learner touches all bases – experience, reflection, thinking and acting' (Kolb 1984).

Figure 3. Adaptation of Kolb's Experiential Learning Theory as synaptic connections.

Figure 4. Diagram of neuron connections with modules: electromagnetic and chemical information movement.

Figure 5. Drawing from Museo de La Plata, Argentina, June Raby

Figure 6. Hand-held reliquary, June Raby

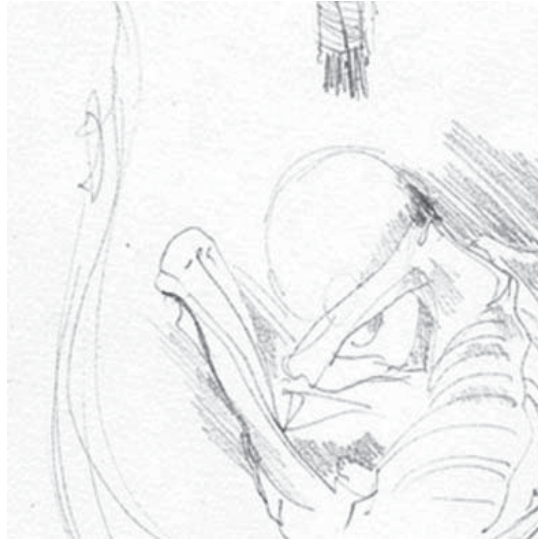
Figure 7. *Ancestor*, June Raby

Figure 8. Coffee mug from the Leach Pottery, St Ives

Figure 9. *Memory Holder (Reliquary)*, June Raby

The full text is on the following pages.

Enticing New Growth



(Figure 1)

By taking the vessel as a research tool and merging experiential learning with neuron development, the value of all routes to knowledge can be demonstrated.

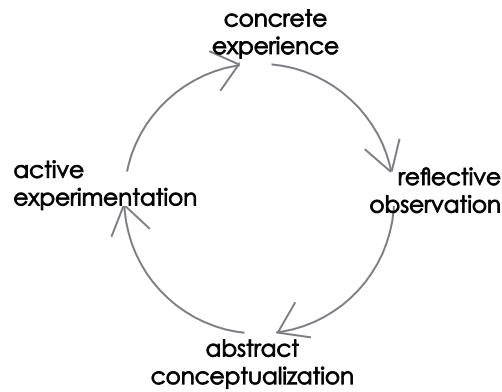
As an artist, designer and cultural historian, my work is concerned with integrating thought with material creativity. By relating science to methodology and learning strategies, somatic, experiential awareness comes to the fore. New scientific evidence about our neural network enables us to return to the body of experience we already have; learning to respect the understanding that physical actions engender in the mind, fulfilling our potential by acknowledging the sensory, emotional and rational parts of ourselves. The apparent chaos of the senses, avoided for so long in the rational sciences, is essential for growth, creativity and knowledge. The overarching dependence on analytic thought over felt experience denies its essential relationship to growth, creativity and knowledge, with profound implications for our society.

Key words: neuroscience; creativity; experiential; matter; vessel; methodology.

In 1934 John Dewey commented that: 'for many persons an aura of mingled awe and unreality encompasses the "spiritual" and the "ideal" while "matter" has become by contrast a term of depreciation, something to be explained away or apologised for' (Dewey 2005:5). However, in *Entanglement*, Amir Aczel describes experiments that indicate that according to quantum mechanics, the mere process of observing a particle destroys (or "collapses") the wave – function of the particle (Aczel 2003:243). If this is so, our attention to matter, to material objects deserves more awareness.

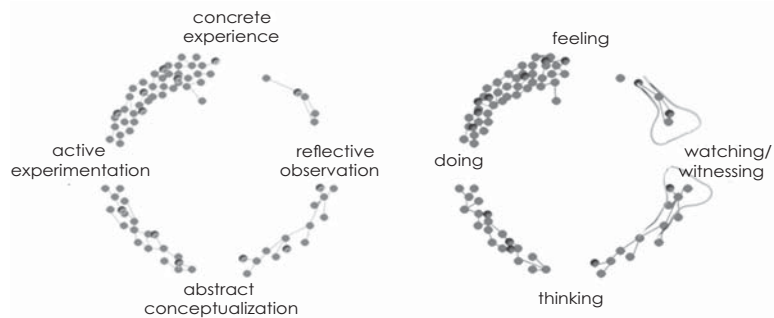
Several years ago, while putting together images for a talk on my work, I was shocked to discover that they told my life story. I was discovering the inseparability of my practice and my thinking (Fig 1). It was deeply integrated, indissoluble, and once recognised, effectively accessed important memories and knowledge. Unconsciously my hands and brain were recreating symbols and meanings of which I was just becoming conscious.

The connectedness of all things here is important. The Western stress on the separation of mind from body, science from art, are artificial constructs and are detrimental to learning. In 1984 David Kolb, building on Dewey's ideas, created a simple but effective Experiential Learning Theory (ELT). His diagram portrays the ideal components involved in effective learning and understanding (Fig 2). The work was later developed with Yeganeh Bauback (2009) to express more clearly the physical manner in which this occurs: experience = feeling; reflection = watching or witnessing; abstract conceptualisation = thinking and active experimentation = doing.



(Figure 2)

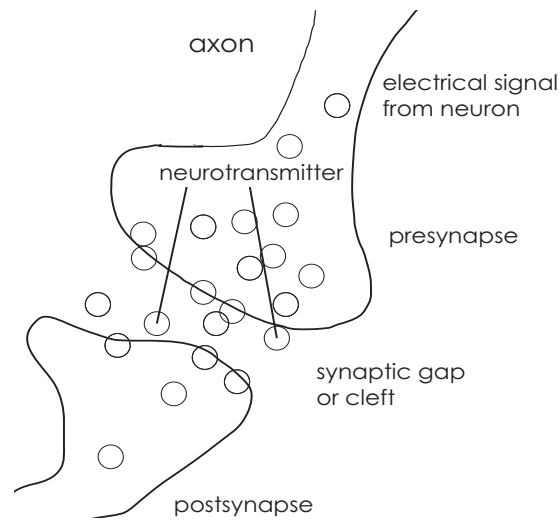
Attention is paid to the watching and thinking modes of learning with a concurrent lack of recognition for the value of haptic experience. A culture of sensory deprivation neglects the importance of experience and feeling as foundations for motivation. We need to integrate all for cultural and industrial health and prosperity.



(Figure 3)

Instead of sequential arrows connecting key areas of learning, the above diagram correlates to neuron development in the brain where synaptic gaps entice new growth in a cumulative manner through close attention to an activity (Fig 3). ELT holds the premise that a motivating experience is the inspiration for everything we do, whatever the discipline. To miss any key area is to create a vacuum filled with an over-reliance on those noticed and valued. Here this premise is translated into the experience of making, building up each element though relation to the previous experience however it occurred. Sensory engagement provides an opportunity to claim connections to deeper more perceptive awareness, contemplative processes, memory and reflection.

In *Memories Are Made of This*, Rusiko Bourtchouladze describes synaptic function (Fig 4). as taking in: '...learning and memory, all perception, all movement; all emotions emerge from this event. Individual molecules are the fundamental decision making elements of communication with one another' (Bourtchouladze 2002:117).



(Figure 4)

Our social conditioning increasingly encourages us to focus on digital imaging, on visual and cognitive processes. Making skills are seen to lack relevance in education (Dewey, 2005, Sennett, 2008, Crawford, 2010), yet they deeply inform our language, thought and spatial awareness. For many creative people, language is tacit understanding through their work. Conscious thought can be counterproductive as the eye to hand construct can be thrown off balance by making unnecessary diversions to abstract thinking, instead of following the more tacit knowledge through the hand.

The tendency to insist that knowledge is expressed exclusively through words or existing symbols means that we are limiting our capacity to think effectively. If we do not consider it vital to understand the deep attention that goes into making something well we are losing something of great value. It generates somatic and verbal language, the potential for immense satisfaction in the exercise and the sense of completion when that object finds a place in the world. The focus on abstraction is potentially limiting. We must also refer to the somatic to understand the physiological, cultural and psychological motivations that initially prompted our actions, to understand why we do what we do.

George Lakoff and Mark Johnson explain how embodied language, including the container metaphor, is extant in culture and lies at the heart of our social systems. Complex metaphors are directly grounded in experiences and link directly with subjective judgements (1980:255). Research undertaken at University College London (UCL), indicates that we use the same areas of the brain for making and for speech. This relatedness reinforces that active participation through the senses is an important aspect of communication (Stout, 2011). Through experiencing matter, by making, we engage both abstract and concrete modes of learning, engaging the whole of our being in the process. We can then entice knowledge out of its subconscious hiding.

While visiting a museum in Argentina, I was struck by a powerful object; a vessel with the skeleton of a small child, carefully folded into the interior. As I looked I wondered about this child and its family.



(Figure 5)

Drawing these remains led me to consider more deeply the cultural history surrounding the vessel and its contents, this child contained in a funerary urn, its final resting place, holding memory in this more permanent container, taking it back to the womb of the earth. This is the sort of event which initiates the very need to create symbols in a search for meaning outside the mundane, to ask questions in the search to understand our existence.

Cultural and religious symbolism helps structure the formal aspects of a community and helps connect us with ourselves. Social history clearly illustrates how much humans need to draw on external things for inspiration and consolation. Small children frequently attach to a comfort toy or a blanket as a transitional object in separating from the mother (Winnicott [1965] 2006:18-19). Adults too use objects in a transitional stage to hold memories.



(Figure 6)

The above piece (Fig 6) was made in empathic response, and awareness of the consoling potential of objects. In taking alchemical symbols to explain the process of projection, Carl Jung refers to the vessel symbol as the womb: 'the place of gestation, imitating the natural place since it is concave and enclosed and circular, the matrix; the perfect form into which the square, as an imperfect form must be changed' ([1954]1983:42). Words in a catalogue for 'Assembling Bodies' at the Museum of Archaeology and Anthropology in Cambridge corroborate this:

The urn's form may be seen as a way of reconstituting a person's skin. It is not a temporary container used to channel life-force, but a means of giving a new kind of wholeness and bounded-ness to the body's remains. Urns embody persons; while at the same time provide metaphorical links to storage vessels and houses (Herle et al. 2009:22).

There are numerous examples of people relating the body and the vessel to the earth, to birth and to death, one building on the other in an endless cycle of beginnings and endings.

These events are physical experiences. While I drew the urn and its contents, I felt and thought, connected these reflections with other thoughts, drawing together my experience of making vessels with my experiences of other losses and other memories. By incorporating archival research I discovered what could be metaphorically contained within imaginary vessels made in the future. I was connecting my haptic knowledge and experience of observing and witnessing with thinking. This event encouraged me to work with the reliquary as a means to assist others in holding important memories. All while carrying out the physical act of using my hands to express stories and feelings.

The act of close attention to something reminds us how much is invisible and inaccessible. Because something is constantly in our presence we can be unaware of it until something acts as a catalyst and the object rapidly reforms and transforms its being and identity in our minds-eye.



(Figure 7)

Ancestor (Fig 7) was inspired by the *urn* drawing, and connected with my own psycho-geographical history. Making connects emotional and cognitive processes. In this work I was attempting to find a path to enable a sense of belonging. The vessel symbolically contains my ancestors, my yearning for roots. The need to connect to other disciplines is found unconsciously. In my experience powerful work is engendered by a visceral feeling, an excitement at the possibility of communicating effectively, sharing with others understandings and ideas.

At this point there is great vulnerability. The relatedness of body to mind is heightened and the impact of extraneous input from others most potent. Considering a piece and re-working it in my mind is a sort of dream-thinking where the object is malleable in infinite ways, ready to unfurl in different configurations and possibilities. This stage is very sensitive to new ways of thinking, new ideas. There is a physical sense of catching the breath in the desire to find an adequate means of communication, to find a voice.

The pressure to 'produce' however creates the danger of neglecting attention to felt experience, speeding on to what is known rather than being sensitively open to potential. I and my work are exposed, open to allow for changes and yet that impetus can be conflicted by an alien idea which nevertheless is taken seriously because of the necessary flexibility to allow for change. Of crucial importance in developing a creative language is this openness to a personal subjective language, to experience and knowledge, it is potentially diminished by external inputs. Once this juncture is safely passed and the concept scaffolding safely in place, then ideas from others can be hugely enriching. Research into other disciplines is not affected - indeed there is huge hunger to blend anything that has merit into the mix.

Through the process of making and through archival research, artists are creating stories, embodying them. *Ancestor* incorporates a shallow bowl holding an animal bone for the past, and rose hips for the present and future. Oars metaphorically guide direction while a Chinese *Bi* symbol suggests harmony. All these images combine tacit memory through making with deliberate archival research, searching for images that feel true to the concept and configuration.

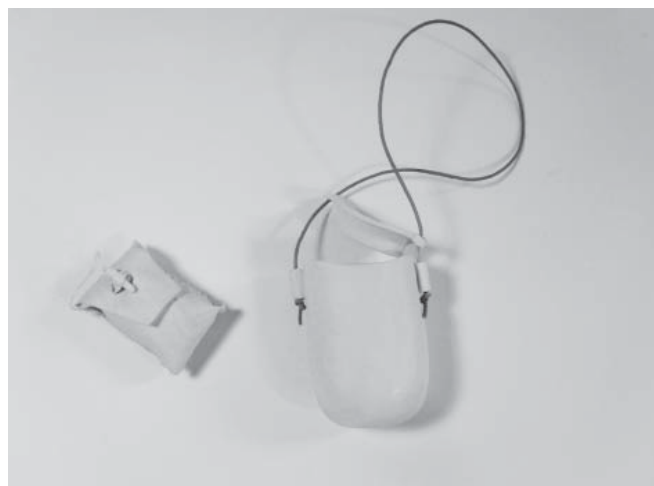
Objects attach themselves to us because of the memories we attach to them within a specific context. We are interrelated on that level. The physical act

of making draws social and creative thinking together. Interrelating lived experience with objects like ceramic vessels (Fig 8). These vessels 'live' much longer than us, even if damaged or in shards, physically holding memories which we pass on to others in the same manner that an action creates the impulse for neuron development.



(Figure 8)

The hand-made object can have subtleties of texture, interesting imperfections and uniqueness that come from being made by an individual who has put something of themselves into it. Treasured because it holds personal and collective memories - of our families, our friends, our landscape. It was present and a witness when momentous events occurred, storing our experiences in subtle and devious ways, hiding difficult memories from us until we encounter stimulation through a new but connected experience. Like the synapse, the handmade object holds a transitional space where events can happen.



(Figure 9)

In making reliquaries (Fig 9), I consciously progress through Kolb's four stages of learning:

The *Felt* experience through drawing the vessel and skeleton.
Watching /witnessing considers culture, history, identity, belonging.
Thinking how society deals with loss, inspiring the contemporary reliquary.
Exploration through *Doing* (making the reliquary) leads to further experiences

Through making, we re-discover instinctual reactions, and in reflecting on these reactions, we connect felt experience with 'higher brain' reflective and reasoning powers – bringing together memory, instinct and new awareness. Attentiveness is brought to the value of learning the unexpected through doing, accessing faint memories and demonstrating the importance of recognising all routes to knowledge.

Contemporary British designers Jonathan Ive and Thomas Heatherwick utilise the skills and values they learn from doing. Steve Jobs, former CEO of Apple Corporation, discovered the importance of form, space and balance through studying calligraphy and transmitted the value of this learning to business.

In making, work frequently falls into chaos as aspects are demolished and reconfigured into more integrated alignments. Growth is enticed as cross disciplinary potential is unearthed: tied together in the building of new insights as new physical skills are developed and integrated with disciplines such as science, anthropology, history, geology and genealogy – enabling ideas through 'reading' or creating the object with all the senses.

Notes:

Neuron: biological cells with the potential to reach out to other neurons in a network of knowledge via synaptic gaps or clefts.

Synapses: the areas of chemical or electrical impulse that enables contact between one neuron and another.

The *Container Metaphor* is a pre language metaphor, formed in all cultures and involves displacing feelings into another person or object.

Reliquary: relic holder

Bibliography (in paper):

- Aczel A.D. (2003) *Entanglement*, John Wiley and Sons Ltd.
Bauback Y. and Kolb D. (2009) *Mindfulness and Experiential Learning* (Working Paper) Case Western Reserve University
Bourtchouladze R. (2003) *Memories are Made of This*, Weidenfeld & Nicholson
Crawford, Michael (2010) *The Case for Working with Your Hands: Or Why Office Work is Bad for Us and Fixing Things Feels Good*, Viking Press
Dewey J. [1934] (2005) *Art as Experience*, Penguin
Herle et al (2009) *Assembling Bodies*, Cambridge University Press
Jung, Carl Gustav (1966:42) *The Psychology of the Transference*, Ark Paperbacks
Kolb D. (1984) *Experiential Learning: Experience as the Source of Learning and Development*, Prentice Hall. US
Lakoff G. and Johnson M. (1980) *Metaphors We Live By*, University of Chicago Press
Sennett, Richard (2008) *The Craftsman*, Penguin
Stout D. and Chaminade T. (2011) *The Evolutionary Neuroscience of Tool Making*, www.sciencedirect.com/science/article/pii/S002839320600385X
Neuropsychologia, Volume 45, Issue 5, 2007, Pages 1091-1100 (accessed 17.09.2012)
Winnicott D.W. ([1965] 2006) *The Family and Individual Development*, Routledge Classics UK

Appendix 2: Chapter Two: Correspondence

In Chapter 2:74 (Memory), I referred to correspondence sent to me regarding Ai Weiwei breaking the *Han Dynasty Urn*, by collector Ezra Davies:

Hi

It was great to meet and talk. As promised, I enclose my communication with the Victoria and Albert. First is the reply, but if you scroll down, you will find my original letter. I actually wrote a handwritten note even earlier that I had no reply from. But I know they got it, because they put me on a mailing list. Ironically, the first mailing was celebrating Ai Wei Wei!!!. I must say though, Ai Wei Wei has produced lots of work I like.

We must stay in touch.

Regards,

Ezra Davies

----- Forwarded Message -----

From: Glenn Adamson <g.adamson@vam.ac.uk>

To: Asia Enquiries <asia.enquiries@vam.ac.uk>; Luisa Mengoni <l.mengoni@vam.ac.uk>

Cc: Anna Wu <a.wu@vam.ac.uk>; [REDACTED]

Sent: Sunday, 5 February 2012, 10:20

Subject: Re: Fwd: Ai Wei Wei

Dear Mr. Davies

your message has been passed on to me, as I was one of the curators involved in bringing the Ai Weiwei show here to the V&A.

I certainly appreciate your perspective on Ai's project, which does indeed involve the destruction of an object. As you rightly say, his work often involves flagrant gestures that are aimed directly at institutional practice.

As you may also appreciate, however, his gestures are intended to be metaphorical; as a political artist in China, he has a long history of conceiving antagonistic art works, and the gesture of smashing an ancient object of cultural value, or painting it with a corporate logo, is clearly intended to be read as protest against the contemporary situation there.

For me the gesture also refers to the specifics of the ceramic medium - by smashing the pot, he's in some way 'restoring' it to the condition that many objects of that period are found in (as shards in the ground), and the Coca-Cola logo rhymes with swirled decoration that you find on ancient pots of the Banshan type, like this one:

<http://collections.vam.ac.uk/item/O73133/jar/>

There is also an art historical legacy to be considered; there are important precedents for Ai's work in such earlier art as Robert Rauschenberg's 'Erased De Kooning Drawing':

<http://www.sfmoma.org/explore/collection/artwork/25846>

While you understandably argue that his work is not ‘good art,’ there are plenty of people who disagree (in fact he was named as the number one personality in the art world last year by Art News). This doesn’t necessarily mean you’re wrong - a wonderful thing about art is that it accommodates and generates disagreements of this sort - but it does indicate that there is a range of opinion.

One further thing that may interest you is that the pots Ai destroys and defaces are rather likely to be fakes, because he acquires them in a street market in Beijing which is notorious for its unreliability. My own guess is that the artist doesn’t mind if the pots are ‘real’ or not - he is simply fascinated by issues of authenticity and inauthenticity. (His studio is called “Fake” and as you will have seen in the show, he often makes direct copies of ancient works.)

As we are in the terrain of avant-garde art here, I don’t think these matters are easily settled. I can say that from my own perspective as a historian and critic, I have found a lot in his work, and that I find the juxtaposition of his art with ancient objects in the V&A collection to be very stimulating. But I also respect the fact that you find his work dismaying; that is one of the responses I have to it, too.

Certainly you should rest assured that, while we have given space to Ai Weiwei’s work, we remain absolutely committed to the preservation and study of historical objects. You mention that you had come to the V&A looking for ancient pots, and as you’ll have noticed we don’t actually have a large collection of pre-medieval objects, whether from Asia or Europe. As you probably know this material is much more thoroughly collected in the British Museum, which has archaeological expertise. But we do have the finest collection of ceramics in the world, and are keenly aware of our responsibilities as custodians of this material.

I hope that this message has at least been helpful in clarifying our reasoning in bringing the Ai WeiWei show to London. Thanks very much for your forthright criticism, it is one that we take very seriously. If you have any further questions I would be happy to try to answer them.

And we very much hope that you will continue to visit the V&A.

With best wishes

Glenn Adamson
Head of Research

>>> Ezra Davies 29/01/2012 01:09 >>>>

Dear Sir or Madam

I submitted a written complaint explaining that your exhibition showing Ai Wei Wei destroying an ancient pot and vandalising others with paint was sad. I am disappointed to receive no reply, as I am still rather upset about it.

In case you mislaid it, I will try to explain my point again.

I believe that we are all custodians of art. I am lucky enough to own some ceramics myself, by some leading contemporary ceramicists. There is every chance that the items in my collection will outlive me. I dearly hope that future generations, whether in my family, or not, will have the pleasure of owning them and enjoying them. I

feel a strong responsibility that they should be kept safe. Although I own them, they are part of the heritage of the World. I must not destroy them by will. Maybe it is in some way similar to the way parents should not damage their children, as parents are custodians.

Breaking a pot in the name of art? Well I suppose it is art, but only in the broadest sense. It is not good art though. The pots which he put horrible paint on? He hasn't improved them. He has been a poor custodian. They are ruined forever. After thousands of years of existing, they were wilfully spoilt.

It is quite ironic that I actually visited the VnA to look at ancient prehistoric Chinese pots. I didn't find many, except for those vandalised ones. I feel very disappointed indeed.

Please try to restore them, so that future generations can enjoy them. They will also plug a gap in your collection.

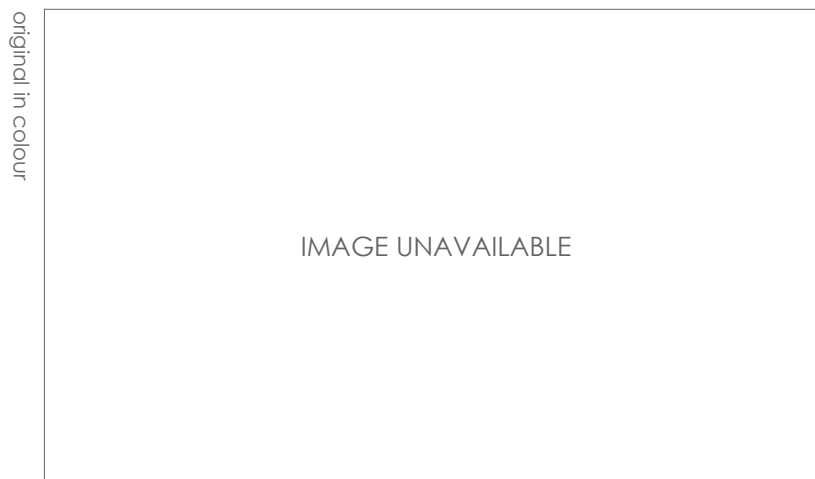
That ceramics gallery has been one of my favourite places on the Planet Earth. I feel so fortunate to see it. How can you spoil it with such a callous display. Shame on you. It quotes Ai WeiWei explaining how he does not like ceramics. He shouldn't be there in the gallery!

Shame!

Yours faithfully,
Ezra Davies

In an extension of this and reported in the Guardian newspaper by Richard Luscombe, another apparently 'priceless' Han dynasty urn belonging to Ai WeiWei is smashed at Perez Art Museum.

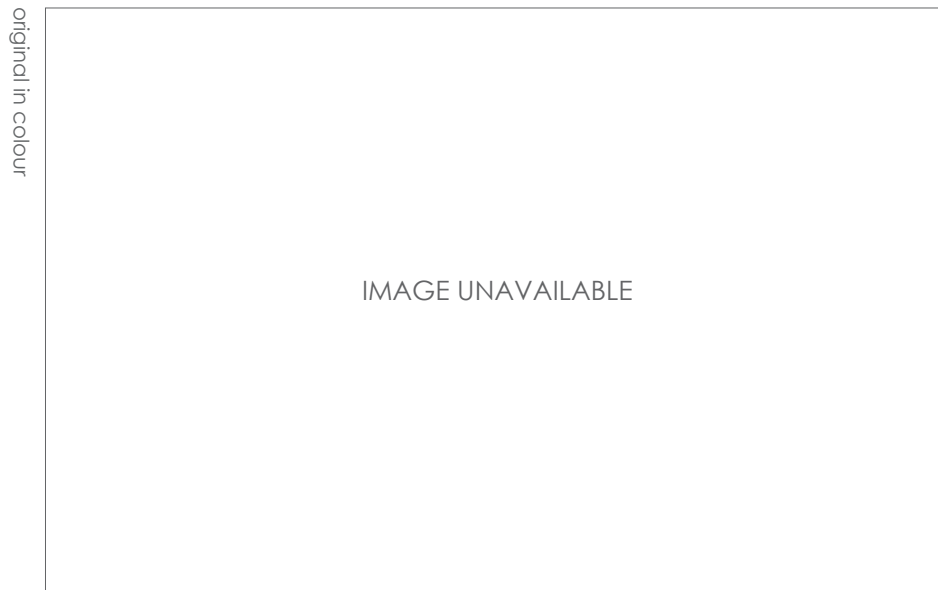
Unaware of the V&A 'backstory', the urns are assumed to be genuine. However Ai WeiWei merely: 'condemns the protest as a misguided act of vandalism' (Guardian Newspaper, 19.02.14:20).



local artist Maximo Caminero breaks a 'Han Dynasty' urn at Perez Art Museum, Florida, 2014

If the vessels are not *Han Dynasty*, but fake replicas - as seems likely to be the case,

then Ai WeiWei may have taken a publicity stunt plotline from the 1966 film, *Gambit* directed by Ronald Neame, USA (Neame, 1966, *Gambit*, Universal Pictures)



<http://www.craveonline.com/film/articles/182719-five-great-movies-michael-caine>
accessed 02.03.14

Subsequently Mr Caminero was:

...put on probation for 18 months and is to serve 100 hours of community service by teaching children how to paint. Mr. Caminero also must pay restitution of \$10,000, the appraised value of the vase he dropped on the floor of the Pérez Art Museum Miami on Feb. 16 in what he said was a political act.... The vase itself dated from the Han dynasty, but Mr. Ai had reimagined it by applying peach and green paint... Reached in Beijing hours after the incident, Mr. Ai said that the Dominican artist's argument "doesn't make much sense" and that wrecking other artists' work "will bring him trouble"... Mr. Caminero is being permitted to pay the restitution in monthly increments of \$555 to Berkley Asset Protection Underwriting Managers, which had insured the Ai pieces and which paid \$10,000 to Mr. Ai for the destroyed vase. (The police, in their original report, had guessed the value at \$1 million.) Mr. Ai received another \$10,000 as his artist's fee for the exhibition at the Pérez museum.

(Nick Madigan 13, 08. 2014 http://www.nytimes.com/2014/08/14/arts/design/man-gets-probation-in-attack-on-ai-weiwei-vase.html?_r=0 accessed 03.09.14)

Ai WeiWei, the ardent critic of corruption has done rather well out of this exploration of value, place and State.

Appendix 3: Case Study Research

Methodological concepts relating to this research are discussed in chapter 1 (pp.42-49). Here I state why each maker was selected and share further aspects of our conversations. I spoke to each individually and include below a brief outline of our meetings.

In addition to talking to the artists, I discussed their work with a number of knowledgeable and prominent people in contemporary ceramics who are not makers and who generously gave their time. They include Dr Jeffrey Jones, Reader in Ceramics at Cardiff School of Art and Design (by phone, 01.08.2013), Andrew Renton, Head of Applied Art at the National Museum Wales (at the Museum in Cardiff, 05.09.2012), Paul Rice, ceramics specialist and writer, at the Paul Rice Gallery (London, 21.01.14), where he took time to show me some ceramic treasures and talk about his experiences around collecting and dealings in the art world.

Anthony Shaw the art collector, critic and curator met me at the Marsden Woo Gallery in London (06.03.2013). He provided real insight into the deep involvement, integrity and passion of the true collector and connoisseur as well as pertinent information relating to Gordon Baldwin and his work. Tatiana Marsden of Marsden Woo Gallery enabled me to draw and handle some of Baldwin's pieces there. David Whiting, the writer and critic whom I talked to by phone (23.06.2013) likewise generously shared his time, insight and knowledge with me.

Helen Walsh, Curator of Ceramics at York Museums Trust (YMT), which holds many contemporary ceramic pieces - some lent by Shaw and others donated by W.A. Ismay and Henry Rothschild. I met Helen at a conference in London (19.07.2014) and she shared the impact of seeing a Baldwin piece (*Vessel for Dark Air*, 2003) after its purchase by YMT, later emailing me with the following text (22.08.14):

When I started working at York Art Gallery in 2004, on my first day I was given a tour of the building. The last stop on the tour was the gallery's picture store where this piece was sat on a table. There was no natural light, so it was a very gloomy and as the lights came on one at a time this piece seemed to glow incandescently. The gaping black hole in the top seemed really menacing to me. Even though the neck had a very strong architectural structure, when you looked inside there was no sense of that, just a dark abyss. It reminded me of a scene from the cult 1980's film *Flash Gordon*, when two male characters were playing some kind of Russian Roulette game, putting their arms into a big tree trunk with holes in until one was bitten by the poisonous creature lurking within. I always had the feeling that something nasty may happen if I dared put my arm inside this pot. Even after ten years this work retains that first impression, it's not my favourite pot but it is certainly the one that for me is the most powerful one in the collection.

The piece is illustrated below.

original in colour



Vessel for Dark Air, Gordon Baldwin, 2003, Courtesy of York Museum Trust

In the unstructured conversation I had with the artists, the same request was made to each:

Were they aware of any particular memories embodied in their work, through their material or metaphorical associations?

Did they know the others being researched and if so could they share any response to their ceramics?

Everyone shared their inspirations with me and in particular Gordon Baldwin and Elspeth Owen generously talked about their philosophical thoughts and experiences with examples of memory re-enacted through their pieces.

Engagement with these disparate though connected artists invited me to think deeply about their work, how they relate to each other, and on how this reflection acted on my own work, boring deeper into technique and memory and taking me back to my own 'place of stones', my seaside childhood.

This is how they and I chose to use our time. In making things that take time, we are exploring the value of time, of things and ideas, of resources, of what matters.

Success has come in part from these makers finding a viable space for themselves and their work to exist in comfort. A *niche* has been constructed, excavated or found, vital it seems for finance, visibility and power in the arts. The ability to hold this niche reflects on the social attitudes around them, how they are formed, how status is aggregated and accepted within society (Young, 2001).

These personal conversations were invaluable to me. I directly gained a clearer understanding of the artist's concerns and philosophies. If the conversation had been in a more structured format, the depth and range of important concerns would probably have remained dormant, unexpressed. As it was we discussed wide-ranging ideas and I got to know something more real, more authentic of the person

behind the work. A rigid structure would have inhibited confidences on interesting and valuable perspectives and a less thoughtful conversation.

1. Gordon Baldwin

Gordon Baldwin was chosen for several reasons. He has an international profile as a ceramic artist and I admire the range and artistic expression in his pieces. A large collection of his work had recently been lent by Anthony Shaw to York Museums and Art Gallery (now York Museums Trust), and at the time of writing was being shown in a large retrospective touring exhibition. The show *Objects for a Landscape*, enabled me to see the work and engage with it physically. Digital imagery cannot capture the essence of such pieces.

I emailed Gordon Baldwin several weeks before there was any contact. His wife Nancy emailed on his behalf after he'd said: 'Go on, I'll talk to her', and I was asked to phone on 29th December 2012. Baldwin informed me early in the conversation that he had difficulty in seeing and it was causing him much distress. In turn I explained that my desire to communicate directly was to gain an understanding of how memory and experience merged in his work, to hear his thoughts unmediated by another. We talked for around an hour.

The key themes that emerged were his preoccupation with landscape and creating 'portable inscapes', his discovery that the technical constraints inherent in ceramics stimulated innovation, and his interest in silence, in contemplation, and finding beauty in darkness: 'Things become themselves, become what they should be - become *mine* - this is hinted at in my titles when they feel good, feel strong. It is impossible to describe in words'.

He talks too of the creative act of making, of the essential need for creative physical and mental space to *roam*: 'all of us need to feel the urge to say: Look what I've done! [with] childlike joy, happiness and pleasure. This comes of just doing, of working instinctively. Things get caught up and become, get resolved'.

2. Elspeth Owen

Elspeth Owen was introduced to me by an acquaintance. Of the four she was most accessible, inviting me to her very chilly studio, despite the season (December 20th 2011) shortly after I got in contact. Elspeth kindly picked me up from Cambridge station (and delivered me back there later), and shared her inspirations, knowledge and ideas generously. We talked for several hours on many subjects around working with clay while hugging Robin Welsh mugs of tea (Fig 0.6). She shared her early experience of making, her memories and feelings. Elspeth described how her work was thoroughly integrated in her life, in her concern for people, and in her political beliefs. She also talked about and recommended books that had encouraged her.

Reminiscent of Baldwin's *Inscapes*, Owen described making *Shelter Shapes*. She suggested that: 'making is very personal and very limited...texture has followed through everything, it still holds interest after forty years...the unconsciously knowing [that] your whole self is expressed in the work over such a long period of time'.

3. Susan Disley

Susan Disley was my last selection, and a difficult one. I wanted a balance of women and men. Women are far more likely to have studied ceramics at degree level and done extremely well at this stage, but are far less likely to have been 'successful' - financially rewarded and culturally recognised. There are several reasons for this but to have fewer women would have further skewed the recognition of talent away from them. Teaching in art colleges has been a financial mainstay for many artists

and though gender equality has improved markedly in Higher Education with now around 34.6% employment, mostly at lower levels, the majority of women artists have been disadvantaged at all stages:

“Academia is characterised as being cutting-edge, innovative and hypermodern, yet wherever you look it is underpinned by the archaism of male domination,” says Louise Morley, director of the Centre for Higher Education and Equity Research at the University of Sussex. “Why are so many women missing from leading institutions, particularly at senior management levels?”

One reason, she believes, is that the entrenched patriarchal power nexus at universities, with their male-dominated departments, interview boards and academic journal editors, is self-perpetuating. This makes it more difficult for women to attain the critical acclaim and academic capital that might lead to full-time positions, or sabbaticals to further their work.

“There is a cultural climate that favours men,” Morley contends. “Women are not recognised for their talents or abilities and are often forced to do low-level, high-volume administrative work, while many more men assume external-facing roles that have immediate...career gains.” (Times Higher Education, <http://www.timeshighereducation.co.uk/story.aspx?storyCode=2003517> (accessed, 03.09.14).

Further references are also made in *The Times Literary Supplement* <http://www.the-tls.co.uk/tls/public/article1465771.ece> (accessed 06.10.14)

Susan Disley is a hand-builder, whose current work is influenced by art, architecture and archaeology. We talked at a show of her work at the Contemporary Ceramics Centre in London on the 24th April 2013. It was a crowded opening and discussion was limited.

When asked about inspirations, Disley mentioned visual references but avoided personal or philosophical motivations behind the work, leaving me to consider later how much the scantiness of self-promotion had impacted on her artistic status. When we met she had talked of her absolute determination to ‘succeed’. However, despite several attempts to contact her again - directly and through the Contemporary Ceramics Centre, I failed to have further dialogue with her. I was left to research where I thought her visual inspirations might have come from (rather than felt experiences), taking the few clues she gave me by starting with Arp (Figs 3.35; 3.36) and Corbusier (Fig 3.37; 3.38).

4. Julian Stair

Julian Stair was selected for this study because he also worked on reliquaries and at the time of writing was in the public eye through his exhibition, *Quietus* (Figs 3.55; 3.56; 3.57). Almost concurrent with the creation of this work, a large Arts and Humanities Research Council (AHRC) grant had been awarded to ceramics staff at Westminster University - just as their ceramics courses closed. Julian joined after its inception to support their academic and studio research. The funding was to investigate the ‘Expanded Field’ of ceramics and to support new research thinking. The wording is tautological - ceramics, a keystone of civilization has existed globally in many forms for millennia but as Professor Christie Brown admitted, the choice was partly because the title was catchy (Brown, talking at the *Ceramics in the Expanded Field* conference, Westminster University, 19.07.2014).

When I met Julian at his studio on 28th January 2013, I was concerned not to talk much, but to listen and only prompt if necessary. Julian however seemed to be searching for knowledge from me, especially on my research methodology. It was quite difficult to redirect the attention until I mentioned having had a meeting with Elspeth Owen, which enabled the conversation to go towards the others in the research grouping.

Stair seemed puzzled when I asked him about metaphorical references in his work though he talked about the anthropomorphic qualities inherent in clay. He did not want to discuss anything personal in relation to the vessels: 'I don't put memories into the work'. He did however say that the making was therapeutic. The pieces in *Quietus* could be deemed sufficiently eloquent in their non-verbal articulation.

Appendix 4: Holders of Memory

I include here images and text relating to the culminating thesis PhD Viva Exhibition.

Artist's Statement

Material, Memory, Metaphor

This PhD Viva exhibition gathers together reflections on clay - that most pervasive and basic of substances - and on the fired containers made from it, investigating through making and through traditional academic research the vital place the ceramic vessel hold in our psyches. Through its holding function it carries through time an obscured but powerful symbolic resonance.

The themes of separation, transition and integration are explored in the work. The pieces in *Memory Holders* carry and obscure memory from public scrutiny yet invite speculation. *Votive* attests to the yearning inherent in a sense of loss, the creative drive which seeks to replace the lost object and explores the symbolic significance of the vessel.

Through the *Suspended Landscape* pieces I consider the tenuousness of grounding, the sense of safety and comfort that some take for granted and some do not. The pieces reflect on experiences of war, dispossession and emigration, the discovery of new spaces and new encounters. *Faultlines*, while also about exploration and coming to terms with lost things, refers to the difficulties inherent in finding a place in the world – a physical as well as metaphoric sense of belonging. It is a search for and celebration of material culture in its deepest sense.

This search for meaning and for creative expression comes directly from these experiences - there is joy inherent in making and extensive learning is activated while doing so. In giving ourselves time for contemplation and reflection, we are concurrently learning about ourselves and discovering greater awareness of the connectedness of things, of people and place.

The work is made from the land and refers back to it. In my desire to find my own space of belonging, I revisited my childhood seashore and rediscovered that sense of place in it. This finding brought the realisation that the search for roots inevitably comes back to the physical environment, the material and human connectedness and grounding of it.

June Raby was born in La Paz, Bolivia. After escaping from a violent revolution, her family came back to Britain and she was brought up in the North East of England close to the sea. The work shown is an existentialist travelling to find roots, a sense of belonging, searching for the things that hold, that are lost from that holding. It is an investigation too of the sedimented knowledge laid down on the way.

In addition to the text above a separate statement is included for the *Suspended Landscape* pieces in the exhibition.

Suspended Landscapes

These Suspended Landscapes describe aspects of the conscious, perceptible surface of land and self, the sedimented matter that is hidden literally and metaphorically below the surface. They are about fragile spaces, about things that create a sense of place, of belonging, and of context.

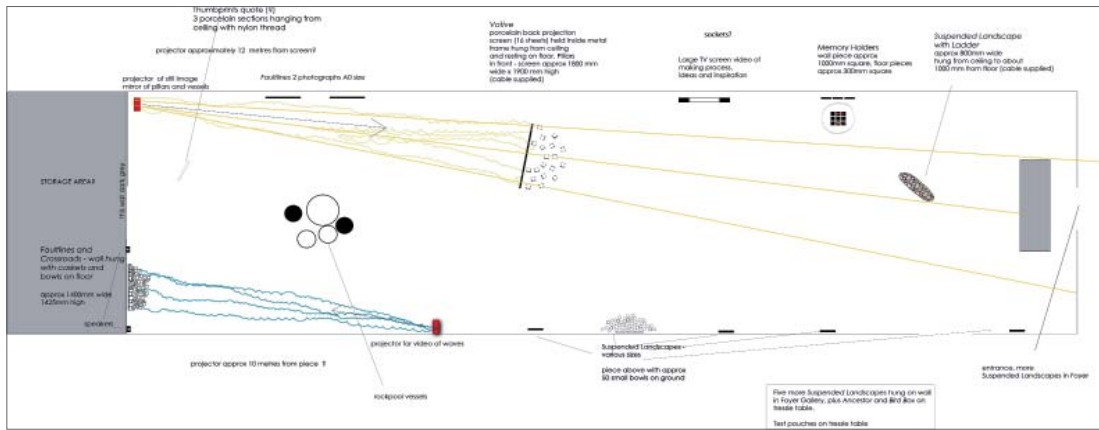
The work describes the unpredictability of the ground beneath our feet. Disrupted not only by geological disturbances, land can also hold a felt experience of eroding solidity. This sense is stirred when instability occurs in our lives, economic depressions, wars, loss of freedoms and family, of a sense of safety and comfort - the everyday struggles of life and death throughout the world - part of the inevitable changes that occur in everyone's lives. The search for meaning and for creative expression comes directly from these experiences.

The work explores the manner in which knowledge is layered down, memories of the common and disparate themes in our histories. They are explorations of memory, of the many things that hold meaning, of lived experiences of people, play, and of treasured objects.

In focussing on creating an essence of landscape, personal and communal memories are found in its crust, its edges and liminal spaces. They are held within a context, they inhabit a connective space, and are tied to the immense wealth of ceramic finds in archaeology which expose traces of past lives - enabling us to explore in greater depth aspects of our cultural and social history – changing perspectives and understanding as our knowledge accumulates. These pieces hold treasures lost and found and the promise of sustenance.



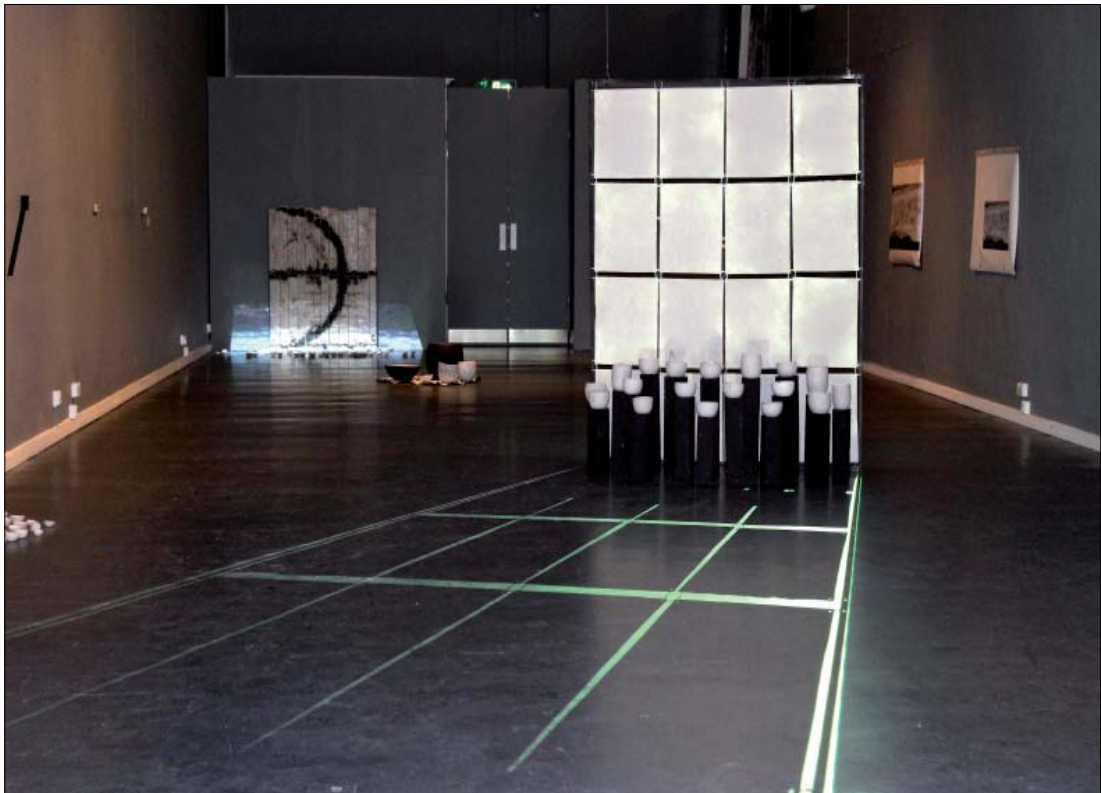
Suspended Landscapes in Foyer Gallery, UCA Farnham, additionally on page 228



James Hockey Gallery plan



Memory Holders



View of PHD Viva exhibition, James Hockey Gallery at the University for the Creative Arts, Farnham



Faultlines and Crossroads, with overlaid digital film and Rockpools in foreground

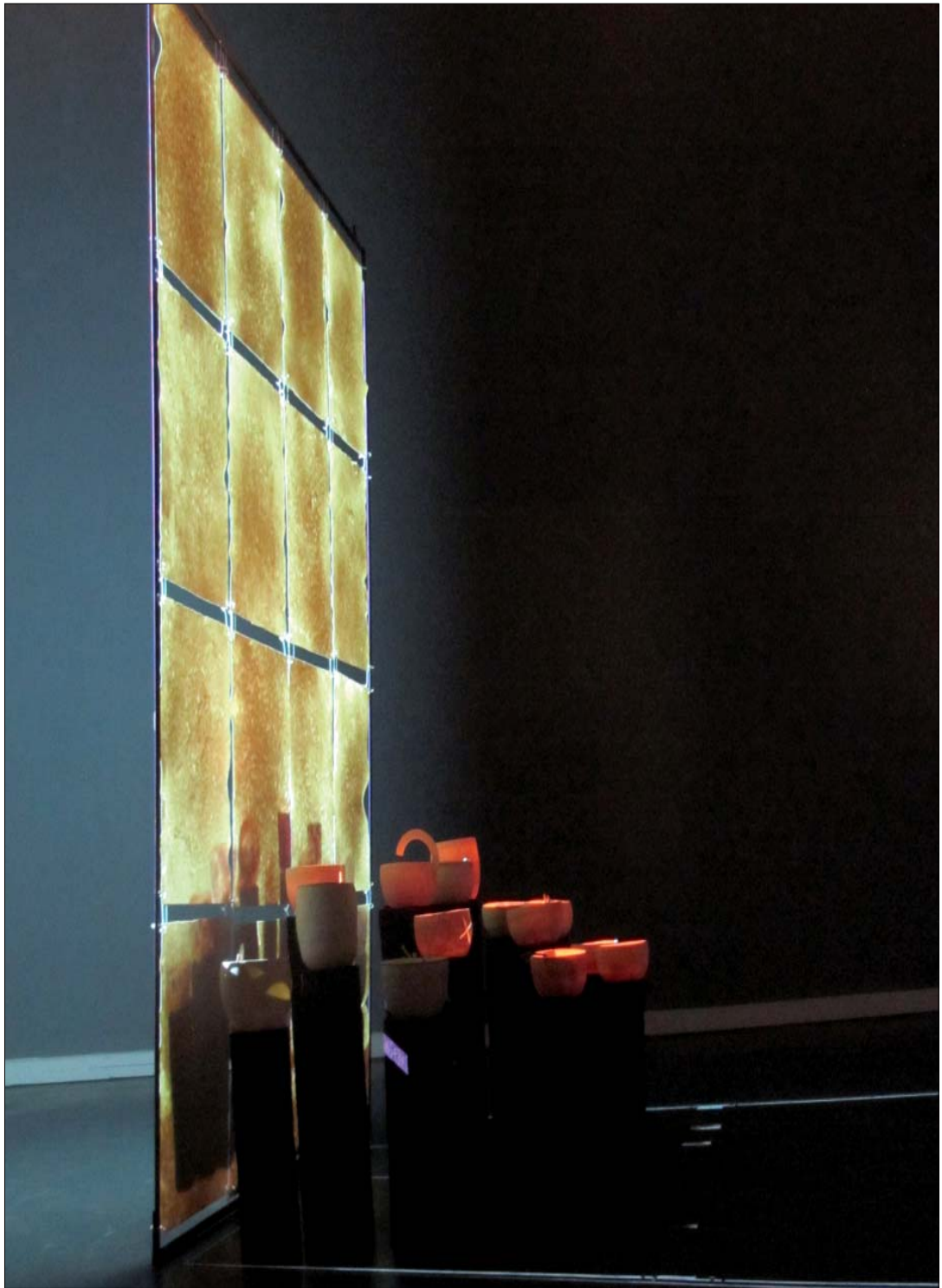


Suspended Landscape with Ladder



all originals in colour

Suspended Landscape with Ballast

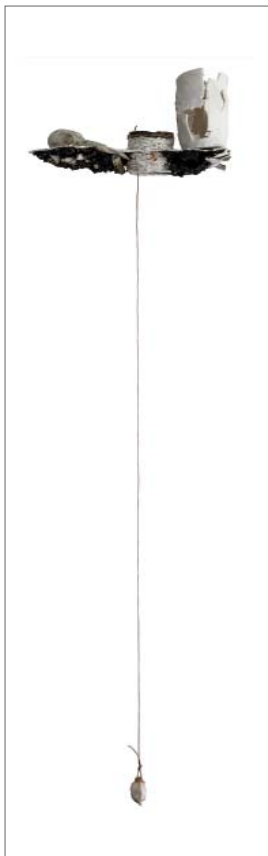


Votive, with digital image penetrating the large porcelain sheets and separately lit vessels (alternative view).

original in colour



Ancestor and Reliquary Casket, with Balanced Landscape in distance



Suspended Landscape with Derelict Objects

all originals in colour



Suspended Landscape with Sandbags



Suspended Landscape with Nest-Feathering Equipment

