CERAMICS AND ITS DIMENSIONS

INTRODUCTION

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

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

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

The project intends to analyse the evolution and the different ways of use of ceramics from the baroque period to the present time. It places a lot of importance in discovering the future by studying the evolution of ceramics according to new challenges such as consumers needs, sustainable development and integration of minorities. Potential of new technologies will be explored to enable communication and access for numerous groups.
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CERAMICS AND ITS DIMENSIONS
Partner countries of the planned EU project (Leadpartner: Porzellanikon – Staatliches Museum für Porzellan in Hohenberg a. d. Eger / Selb, Germany)
CERAMICS AND ITS DIMENSIONS

MODULE 1
Ceramics between change and challenge – between past and present

Symposium

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

Ceramics play an important role in European cultural heritage, but there is an impression that its role stands in opposition to the role of the ceramics in contemporary everyday life and culture. The aim of the Symposium is to offer directions for studying the continuity of the use of this material and relations between the traditional and the modern in all segments of society. The participation of the most eminent experts and scholars from Europe and all over the world would be of use to form the basis for exchange of new information, contemporary research and scientific methodologies, and would also enable to establish a forum for further discussion. The Symposium will take place from 20th to 22th May 2015 at The National Museum of Belgrade at the Gallery of Frescos and will bring together all partners, most eminent experts and scholars from Europe and all over the world which would be the basis for exchange of new information, contemporary research and scientific methodologies.

Touring exhibition

The exhibition, managed by the International Museum of Ceramics in Faenza (MIC) with the collaboration of all the partners, has the aim to offer to a wide public the contents of the European project Ceramics and its dimensions in order to enhance the value of the different cultural heritage of each country partner of the project. The exhibition intends to explore the past usage of ceramics in order to better know our present situation, starting from the every-day ceramic production to reach the great possibilities of ceramics in any field, included the world of art. The exchange of mutual knowledge and the sharing of rich ceramic histories will strengthen the role of European ceramics in order to face the difficult future challenges that, in particular, the cultural policies have to carry on. It is necessary to be part of a context where each partner offers a fundamental brick to build a reliable structure. The exhibition is expected to leave a powerful message, to attract the attention of several targets of audience, without being worried to establish the fundamental and basilar role of ceramics. The exhibition, consisting in a corpus of items coming from the museum partners, will focus the attitude of people towards ceramics from different point of view: historical/artistic, educational strategies and virtual access to collections and heritages.

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

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

Organiser: Muzej primjenjene umetnosti, Beograd
Museo Internazionale delle Ceramiche in Faenza

Organiser: Museo Internazionale delle Ceramiche in Faenza
Co-organiser: Eesti Tarbekunsti- ja Disainimuuseum, Tallinn
module focuses on the use of ceramics in architecture by artists, architect, and industry since the late 19th century. Will analyse its expansion as an architectural decorative covering thanks to its use by some of the various European art movements of the time. The module will study the main buildings, architects, and artists that have used ceramics as an architectural element in Europe, the various uses of ceramics in architecture, the main European ceramic products, their technological innovations, their commercial relations, the circulation of new ceramic products and uses in Europe, and the future: design and sustainability. The results will be compiled in a database accessible via Internet in several European languages. It will include: the most significant European architectural heritage, important architects and artists using ceramics in architecture, the main ceramic industries and innovations within that industry, and a bibliography.

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

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Organiser: Museo Nacional de Cerámica y Artes Suntuarias “González Martí”, Valencia
Co-organiser: Muzej primjenjene umetnosti, Beograd
University of Ulster, Belfast campus
Associated partner: V & B
Talking heads interviews

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

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

Organiser: The Potteries Museum & Art Gallery and British Ceramics Biennial (BCB) team, Stoke-on-Trent
Co-organiser: Vispārīgās Ķīmijas Tehnologijas Institūts, Rīgas Tehniskā Universitāt
Eesti Tarbekunsti- ja Disainimuuseum, Tallinn

Workshop & Touring exhibition

Concerning modern design we have to be innovative and creative in the competition to the low-cost suppliers of Asia. Designers are needed, but their tasks are becoming more complex. To achieve leadership in this competitive industry, Europe has to look for ways to develop sustainability in production, marketing and delivery of products to meet the consumers’ real needs, but at the same time has to solve the problems of global warming, energy and environment. We need to challenge the education of future ceramic artists and designers with new and brave spirit.

The Shaping-the-future-module consists of a symposium which offers a workshop dealing with the questions and possible innovations dealing with requirements of tomorrow’s design of tableware and home designs. Within the workshop a selected number of students from partner schools and universities will together with teachers and researchers develop themes and rules to adapt the different requirements on the material and to create the spirit of the next generation concerning design patterns.

From each participant students will be involved. The students project will be limited to one year. The contact between the students should be mostly via internet and is intended to create a network of schools and universities in Europe. The results should be objects that will be presented in an exhibition consisting of screen-presentations, installations and exhibits constructed as a touring exhibition being shown mainly in design centres or design museums.

Organiser: Aalto University, School of Art, Design and Architecture
Department of Design, Helsinki
Co-organiser: University of Ulster, Belfast campus, Kunsthochschule Berlin (Weißensee) – Hochschule für Gestaltung National Museum of Slovenia, Ljubljana
Associated partner: KAHLA/Thüringen Porzellan GmbH

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

An important objective of the project is to raise awareness of young people taking into account the new generation of artists, designers, stakeholders, architects dealing with ceramics. The part Future Lights in Ceramics aims to provide profound knowledge on ceramics to young people through contact and discussion with experts. Together with the European Ceramic Society (Ecers), federation of European national ceramic societies, an exchange of artistic and creative skills and knowledge about technology and material science is intended. The transfer of knowledge will drive new aspirations. The group of young people, the Future lights in Ceramics, coming from the world of research, design, architecture, industry, will exchange their qualifications and expose their ideas to extend and improve innovation of technical ceramics.

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

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

Final Congress

A final congress is planned as an element to combine the results of the entire project and to open perspectives for the future. It will trace new tendencies coming up in ceramics and follow up the role of architectural ceramics and its potentialities for forming public space, but also as an economic impetus. New trends within European and global design will be discussed and changes regarding technics, also lifestyle as another important aspect, be illustrated. Representatives coming from the areas of design, art, culture, universities, marketing, and industry shall get together and debate, on the basis of the projects progression and its results, European ceramics presence and future. To take the globalisation into account a representative from the USA, China, Taiwan, and Japan will be invited to discuss the developments and innovations of ceramics and its use in the respective countries and continents comparing to Europe.

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

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

1 Sports Minister of Ireland Carál Ni Chuilín with Fire Games Young Ambassadors at the Young Ambassadors Conference, 2013, © Northern Ireland Executive
2 Sarah Teather, Minister of State for Children and Families (UK), talking with Young Ambassadors, 2011, © Council for Disabled Children
3 British Ceramics Biennial 2011, Stoke-on-Trent, © Photo Joel Chester Fildes
To cover all the work under the project, a website will be developed linking together with the existing EU projects sites which shall be merged under a roof-internet portal. It will collect all web pages for EU projects referring to ceramics. It will spread results from past, current and future projects. Links to companies, universities, museums, and research institutions, and will provide further information.

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

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

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

Virtual worlds play an ever increasing role in communication and leisure activities especially for the young people. Creating a virtual house of ceramics aims to explore the potential of virtual worlds to develop a platform for information, exchange, and discussion. This virtual European house of ceramics accessible via internet will connect together all actors dealing with ceramics, such as universities, designers, industries, and museums.

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

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

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

Organiser: N.N.
Inspiration, education, and entertainment in a unique way

Prague Chamber of Trade and Commerce founded the Museum of Decorative Arts in Prague in 1885. The Museum collects and preserves for future generations in both national and international contexts examples of historical and contemporary crafts, as well as applied arts and design. Since 1989 exhibitions presenting new trends have been included in our programme like post-modern applied art in 1990, prominent foreign artists, and the work of living Czech artists. Exhibitions include objects form Czech Cubism, Bohemian Art Deco, a Cabinet of Arts and Curiosities, ceramics, glass and porcelain, as well as posters and photographs.

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

Estonian Museum of Applied Art and Design (ETDM) is located in the old town of Tallinn in a 17th century storehouse. The museum collection was initiated in 1919 as part of the collections of the Estonian Art Museum. Today it consists of examples of contemporary Estonian applied art as well as of design prototypes and products. The collection, with 15,000 exhibits from the early 20th century until the 1960s, includes works of textile art, ceramics, porcelain, leather, glass, jewellery, metalwork, furniture, and product design. There is also a rare collection of photographs, negatives and slides; a small specialist library and an archival collection. The collections of Estonian Museum of Applied Art and Design offer the largest and most comprehensive overview of Estonian applied art and design. The museum houses a permanent collection on two floors and has spaces for temporary exhibitions.

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

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

The School of Arts, Design and Architecture is an institution of higher education for design, media, architecture, motion picture, art education and art. The new school, formed in a merger of the School of Art and Design and the Department of Architecture of the School of Engineering in 2012, will carry forward the internationally recognised expertise created by its predecessors. The school combines the areas of design and implementation of human-oriented environments as well as areas of research and teaching based on humanistic and cultural traditions. Cooperation and interaction between the different disciplines of the school challenge technology-driven thinking and put greater emphasis on a human and user-centred approach in the creation of environments.

The school’s unique character is a result of its ability to combine experience stemming from a long tradition with new thinking in a way that enables new, creative solutions. The key areas of research are design, digital media, audiovisual representation, art, visual culture, well-being architecture and emerging technologies, and urban planning and design. The school produces specialists and innovators of art, design, and architecture with strong artistic and technical skills. Fruitful interaction between science, art, design, and architecture makes research carried out at the School highly versatile. The topics of research relate to the fields of art, design, media, and architecture with sustainable development as an all-encompassing theme.

The links between teaching, research and artistic activities and other society, business and culture are active and very close. Partners include top Finnish and international universities and centres of expertise, such as MIT, Harvard, Delft, and Alessi for example.

1 Workshop facilities, Aalto University, Department of Design
2 Student work, Aalto University, Department of Design
University was founded in 1946 by sculptor Otto Sticht. It provides theoretical and technical education for designers with a regard to social, technological, environmental aspects. Its international partners and collaborators give students a multitude of opportunities to foster mobility and intercultural exchange. To engage with themes and develop ideas, students are offered a broad range of courses in theory as well as opportunities to do practical and project-oriented work. This interdisciplinary approach is supported by schools, 13 workshops and studios. Exchange of ideas between disciplines is encouraged. It enables them to develop the ability to think across boundaries, to take responsibility for contemporary problems, to cooperate with a diversity of social groups. These overarching goals and the exposure to working with concrete problems provide students with unique challenges and promote imagination, creativity, and social responsibility.

The MIC founded by Gaetano Ballardini in 1908 represents a reference point for ancient, modern and contemporary ceramics in Italy and throughout the world. In the museum exhibition halls ceramic productions from all the ages and continents are represented: from ancient pieces found in Mesopotamia dated back to 5th millennium B. C. up to the production of contemporary great masters such as Picasso, Matisse, Chagall, Fontana e Burri and others. Starting from the bookshop visitors can find a wide selection of publications and several ceramics created by the local workshops to buy. The collections emphasize the Italian production starting from the first elegant archaic ceramics from 14th century, to the examples of refined decoration and shapes from the Renaissance, along with the well-known "white of Faenza", wonderful creations that determined the synonymy between the word majolica and faience. True masterpieces from the main Italian ceramic centers are displayed to testify an incomparable patrimony, all the art style are represented, from the Liberty to the Symbolism, from the Futurism to the Cubism and informal movement. The didactic section allows visitors to understand the ceramic materials and procedures of realisation.

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

1 „Fika”, result from student project Mahlzeit at Weißensee Kunsthochschule Berlin, © Sarah Bräuner
2 „Subtle”, result from student project „Zweieinhalb” at Weißensee Kunsthochschule Berlin, © Jonas Schneider
3 Historical library where about 64,000 texts devoted to ceramics are preserved and available for the public
4 Exhibition hall devoted to the Italian Renaissance
5 Technicians of the Restoration department at work
6 MIC school department Playing with Art

www.kh-berlin.de
www.micfaenza.org
The Faculty of Materials Science and Applied Chemistry at Riga Technical University is a centre of research and education of functional ceramic materials synthesis, analysis and technology.

Institute of General Chemical Engineering was founded in 2010 by merging the Department of General Chemical Engineering and Rudolfs Cimdins Riga Biomaterial Innovation and Development Center (RCRBIAC) of RTU.

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

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

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

1 A view from *The Red Corner* exhibition room featuring Soviet propaganda porcelain produced in the Riga Porcelain Factory, in the foreground: decorative vase, Vladimir Peshinsky, 1952, in the background: two vases, Zina Ulste, 1953
2 Decorative vase Lenin, decor by Beatrise Karklinia, porcelain, cast, overglaze decor, gold, Riga Porcelain and Faience Factory, 1970
3 Decorative vase, exhibit from the Riga 700th Anniversary Exhibition, J. C. Jessen’s Porcelain Factory, 1901
Museum of Applied Art, founded in 1950, is a unique and specialised art museum aiming at the research and study of applied arts, architecture and design. The Museum’s collections house around 37,000 objects of applied arts. Beside objects created within Serbian cultural ambience, the Museum also collects and treasures objects created within European and Oriental cultures that influenced the formation of cultures flourishing in the Balkans.

The Museum’s collections feature objects that help trace the development of ceramic production from Hellenism to today. The oldest ceramic vessels are dated between 3rd and 2nd centuries B.C. The objects from the Roman and Medieval production, dated from 2nd to 15th century, Italian Renaissance and Baroque maiolica, European 19th and 20th centuries workshops, and Oriental ceramics, form parts of the Museum’s collections. Most objects made of porcelain trace the development of European workshops such as Meissen, Vienna, Sevres, Herend, Selb, throughout the time of 18th and 19th centuries, while a small part of the collection features the works created in Chinese centers of production between 18th and 20th centuries.

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

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

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1. Ewer Maiolica, 1769, Central Europe, Haban Ceramics, MAA Inv. No. 5147
2. Part of Dinnerware Set from the Obrenović Family Court Porcelain, 1890 – 1900, Austro-Hungarian Empire, Fisher & Meig Porcelain Factory, Pirkenhammer, Bohemia, MAA Inv. No. 21284
3. Design for a decorative place and vase, Dušan Janković Paris, 1925, MAA Inv. No. 10352
4. Teapot from A Summer Day Cycle, Mirjana Išaković, Belgrade, 1895, soft stoneware, MAA Inv. No. 23472

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

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

Galerija fresaka, Beograd

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

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

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

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www.mpu.rs

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

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

2. Vase, 1880s, Brothers Schütz ceramics factory, Liboje near Celje, inv. no. N 8380. © National Museum of Slovenia

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

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

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

1. Kitchen, © Santivalladolid
2. Dancer, Elenita Pia, Antonio Peyro, 1930, © Santivalladolid
3. Plate, received as a gift from Pablo Picasso in 1955, © Santivalladolid
4. Floor tiles, © Santivalladolid
British Ceramics Biennial
Stoke-on-Trent, UK

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

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

1. After the Death of the Bear, Phoebe Cummings, British Ceramics Biennial 2013. Courtesy Joel Chester Fildes

Staffordshire University
Stoke-on-Trent, UK

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

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

1. City Campus
2. Flux Willow Blues
3. TV Newsroom
The Potteries Museum & Art Gallery
Stoke-on-Trent, UK

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

The Staffordshire Hoard was discovered by a metal detector in a field near Lichfield in 2009 and is the largest hoard of Anglo-Saxon gold ever found. There are over 3,000 gold and silver artefacts including helmet plaque fragments, sword pommels and religious items. Now world famous, the Staffordshire Hoard is much more than a collection of Anglo-Saxon war booty – it is the legacy of craftsmen whose artistry fashioned precious metals and gemstones into incredibly detailed sword hilt fittings, helmet items and other items. The items currently on display at the museum are exhibited within the wider context of Anglo-Saxon society with pottery and other ornamentation from the period.

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

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

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

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

Design for living

University of Ulster members of the Centre for Applied Art Research are research active in the areas of Ceramics, Silversmithing, and Textiles. These research activities are both studio based practice and investigate the Applied Arts from a history and theory perspective. Ulster is also recognised as a leading university in knowledge exchange with industry and in academic enterprise arising from research.

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

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

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

www.stokemuseums.org.uk

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

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

www.riad.ulster.ac.uk
Further partners

Ireland, Design & Crafts Council of Ireland

Associated partners

Germany, CeramTec International
Germany, TU Clausthal
Germany, KAHLA/Thüringen Porzellan GmbH
Germany, Landesstelle für die nichtstaatlichen Museen in Bayern
Germany, Villeroy & Boch AG
Latvia, Turiada Museum Reserve – Special protected Cultural Monument
Latvia, Rundale Palace Museum