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THE SELF, THE COLLECTIVE AND THE WORLD

RCA/V&A History of Design and Ceramics & Glass MA1,
Royal College of Art, London, May 2021





in dialogue with history

the self, the collective and the world

History of Design and Ceramics & Glass MA,
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Limited edition print ____ / 150 copies

history of design

an introduction

annie lye

In Dialogue with History is a creation born out of a concerted endeavour between a core group of first-year students from the V&A/RCA History of Design (HoD) MA Programme, and Ceramics and Glass (C&G) MA Programme. This collaboration opened up a new avenue of approaching the arts, material history and curatorial thinking that was on one hand an exhilarating opportunity, and on the other hand a daunting endeavour.

Within a period of less than two months, a ten-person team consisting of HoD and C&G students was formed. Given the restrictions of the pandemic, we were driven to experiment with new approaches to exhibiting and hosting discussions for a wider online audience, and subsequently explore alternate creative methods to allow for these conversations of material history to persist.

This Zine publication is exactly this. Inspired by the conversations raised in the February symposium of the same title. The writings and thoughts captured in this publication aim to broaden and continue the dialogues with history. Across three themed sections, namely *The Self*, *The Collective* and *The World*, we explore the works of 22 C&G students from a curatorial, artistic, and historical perspective.

In Dialogue with History – the symposium and publication combined – is a testament to the creative public engagements that have emerged out of a spontaneous collaboration between HoD and C&G students. Though more than anything, it attests to the urgency of needing to question history from alternative perspectives and disciplines outside of our own, and to confront conventional ideologies that dominate the conversations.

Pandemic or not, there is no more opportune time to consider a dialogue with history.



ceramics & glass

an introduction

rosie stonham and noa chernichovsky

We, as a group, have never met in person. In all previous years in the history of the RCA, a group of Ceramics and Glass MA students from across the world would walk into the workshop on the first day and begin forming connections. Not only with each other but also with the materials we have all chosen to master. Until this year, the first year Ceramics and Glass students would embark straight away on the V&A project, wandering the halls of the museum and choosing a piece from the collection that inspired them in some way. This year under the unprecedented limitations of COVID-19 restrictions, our selection process was expanded to include any piece of ceramic and glass from any institutional collection, anywhere in the world. We explored the digital archives of museums to choose our inspiration pieces. As a result of this process, the vast majority of us have never seen our chosen museum object in the flesh. Working alone, in whatever space we were able to carve out for ourselves in our individual corners around the world, we had to work differently. As we all had varying degrees of access to ceramic and glass making facilities, many of us used materials, techniques we had never used before. This brief challenged us to think in new ways, and to use every tool in our arsenal to get our messages across. For many of us, this led to us extending our creativity and stretching our discipline, developing material languages that may stay with us for the rest of our creative journeys. For many of us the journey 'down the rabbit hole' into the history and context of our objects led us to know ourselves better and taught us to hone and refine the conceptual underpinning of our work.

We were introduced to the History of Design students due to our shared interest in 'things' and the way that material culture speaks to human nature, how objects are in dialogue with the time period in which they were created. Mediated once again by onscreen interactions, the History of Design students got to know us, our work and our projects, bringing their own understanding and interest to the objects that launched each of our projects. They curated our work by discovering common threads and themes through the works, and united us into the long line of continued material culture and our contemporaneous place within it. Highlighting, in part, echoes of the pandemic that can be found in the individual works. This collaboration gave us the chance to make our work feel more valuable, and live longer. It brought our works together from across the world and validated them. The collaboration gave space for the work – and proved at least to ourselves that it actually happened.



porcelain

a material history

cher yin and li-xuan teo

Porcelain is undoubtedly one of the necessities in our daily life. It has become the predominant material in terms of tableware or ornamental ware to be easily found in shops. Due to its ubiquity and commonplace nature, porcelain ware may not seem to be as special to us today. This ceramic material, however, embodies hundreds of years of history that flow through trade networks across the globe, originating in Cathay, a poetic title in reference to China termed as such by Europeans during the early modern period.

During the Age of Discovery, lasting from the 15th century to the 18th century, over 300 million Chinese porcelain pieces were shipped from China to Europe. The complex exportation and trading markets of porcelain reflect the feverous demand of this valued material object, also known as 'white gold'. Asian porcelain played an important role in the process of communication between the Eastern and Western spheres of material production and consumption. The introduction and importation of porcelain not only influenced changes of European living habits, but also promoted the innovation of ideology and culture and the change of social classes to a certain extent.

For Asia, the huge demand for ceramics has promoted the industrial skills and production mode, promoted the economic development of Asian countries, mainly China, and enriched the content of Asia's ceramic art. After the Industrial Revolution, the Western world gradually mastered the secret of burning paper and porcelain. Asian countries no longer held the secrets of porcelain production and gradually lost their dominance over the sale of porcelain.

Nowadays, we will no longer say that porcelain is the property of one country or another. Porcelain is not to be owned nor can its ideology be tethered to a specific site. Rather, porcelain offers a material pathway to investigate the circuit of exchange and the externalization of ideology and culture. If one were to trace out the flow of assimilation and appropriation of the craft and production of porcelain, it would reveal an intricate web that entangles past and present histories of the world – bringing the major national forces such as China, Japan, Korea, the Netherlands, France, England, and America together.

Over centuries, the history and tradition of porcelain has been constantly enhanced and enriched through its pilgrimage across the different geographies, cultures, styles and periods; at every stage, evolving in its craft, value and the perception of it amongst consumers. Now, as we embark on the 21st year of the 21st century, how will our new encounters influence the evolution of porcelain? How will our global consciousness be embodied in the tradition and philosophy of porcelain?



the self

sensitivity, fragility and mortality

annie lye and li-xuan teo

introduction

The first theme to be explored is *Sensitivity, Fragility and Mortality* – a contextualisation of the works within different interpretations of the self. The ceramic and glass works featured here situate viewers in a heightened sense of self-awareness; conditioning us to be more attuned to the fragile and temporal nature of our existence.

on 'the self'

The creation and curation of this theme began as a single word: self. How do we define the 'self', and by extension, our 'selves'? How do we experience 'self', and how can we share those experiences with others? While exploring these questions, we came to a definition of the self as a reflection of the internal – the hopes, dreams, and feelings that we keep for ourselves, as opposed to the personas and performances we use in interacting with the external 'other'.

The works in this category all speak to the artists' inner worlds, as defined by their individual experiences of life and the world around them. They explore how a sheer range of emotions can be revealed through the medium and making of ceramics and glass. Some works portray fearless liberation while others externalise vulnerable anxieties, moments of anger or desperate frustrations. One also finds in the works the decay of heartbreak and life itself. They remind us both of where the self starts, and where everything inevitably ends.

The historical inspirations that these works have drawn on is as diverse as the experiences being recounted. From Choson Dynasty 'moon jars' to ancient Greek pottery, Rococo mirrors and Bartmann 'witch bottles', the artists featured here have connected the past to the present through acute emotional sensitivity, and they demonstrate the power of material culture in the shaping of narratives across time and space. They challenge us to consider the commonalities between us and our forebears, retracing the lessons in history that help us understand ourselves through the environs that have shaped humanity.

the self

reflections from **matt smith**

on museum decontextualisation

'Museums take objects and put them in their own taxonomies. They put them into their own ways of seeing the world and categorizing it, and the relationship between objects and the people who either made them, loved them, or gave them, quite often gets cut away.'

on erasure of the self

'Historical methods of categorization and systematic ways of understanding often overlay european scientific methods on objects and people. And as a result nuanced differences and other ways of being become erased.'

on mortality

'Mortality in the museum, for me, may be more accurately seen through the idea of Western erasure of knowledge systems; of how modern scientific discourse has erased and discounted traditional ways of being and belief, and historic ways of understanding as well.'

work description

Elizabeth Degenszejn liberates herself as an artist and as an individual from the rigidity of traditions through her reinterpretation of the nineteenth century Rococo style.

Shinhye You explores how being in love, two might become one. **Yiran An** rejects functionality through embracing the abstraction of thought. **Rosie Stonham** in *Scar Tissue* discovers the aesthetic and emotional potency of accidents. These works pushed the boundaries and explored the versatility of ceramics and glass, exploring both the emotional potential of the medium and the artists themselves.

The fragility of the physical and emotional world were explored in works by **Gayi Soori** and **Zixuan Wang**. Whereas **Soori** reflects on the impacts of lockdown and its connection to violence against women, an issue often concealed behind private, domestic veneers, **Wang** heightens the conformative nature of ceramic and clay to the softness, hardness, fragility, and potential violence of the human heart. In both instances, the delicacy of the respective materials are interwoven with the social concerns being expressed by the artists, which contrast a powerful emotional message in each work.

Finally, we face mortality with the works of **Mils Bridgewater** and **Caroline Chouler-Tissier**. Drawing from the lived experiences and memories of both ourselves and others, these works examine the social politics of generations past and present. They wonder about untold histories and what it means to be remembered. **Chouler-Tissier** summed up this theme best by comparing 'hidden unknowable space inside our heads' to the invisible interior of the vessel, which inspired her work, *What I'm Going To Do Now I'm ALIVE*.



Elizabeth Degenszejn
Release
 Porcelain, unglazed
 28 x 0.5 x 21 cm (approx)
Elizabethdegenszejn.com
[@elizabeth_degenszejn](https://www.instagram.com/elizabeth_degenszejn)

(left), Vase, ca. 1760,
 © Victoria and Albert Museum,
 London



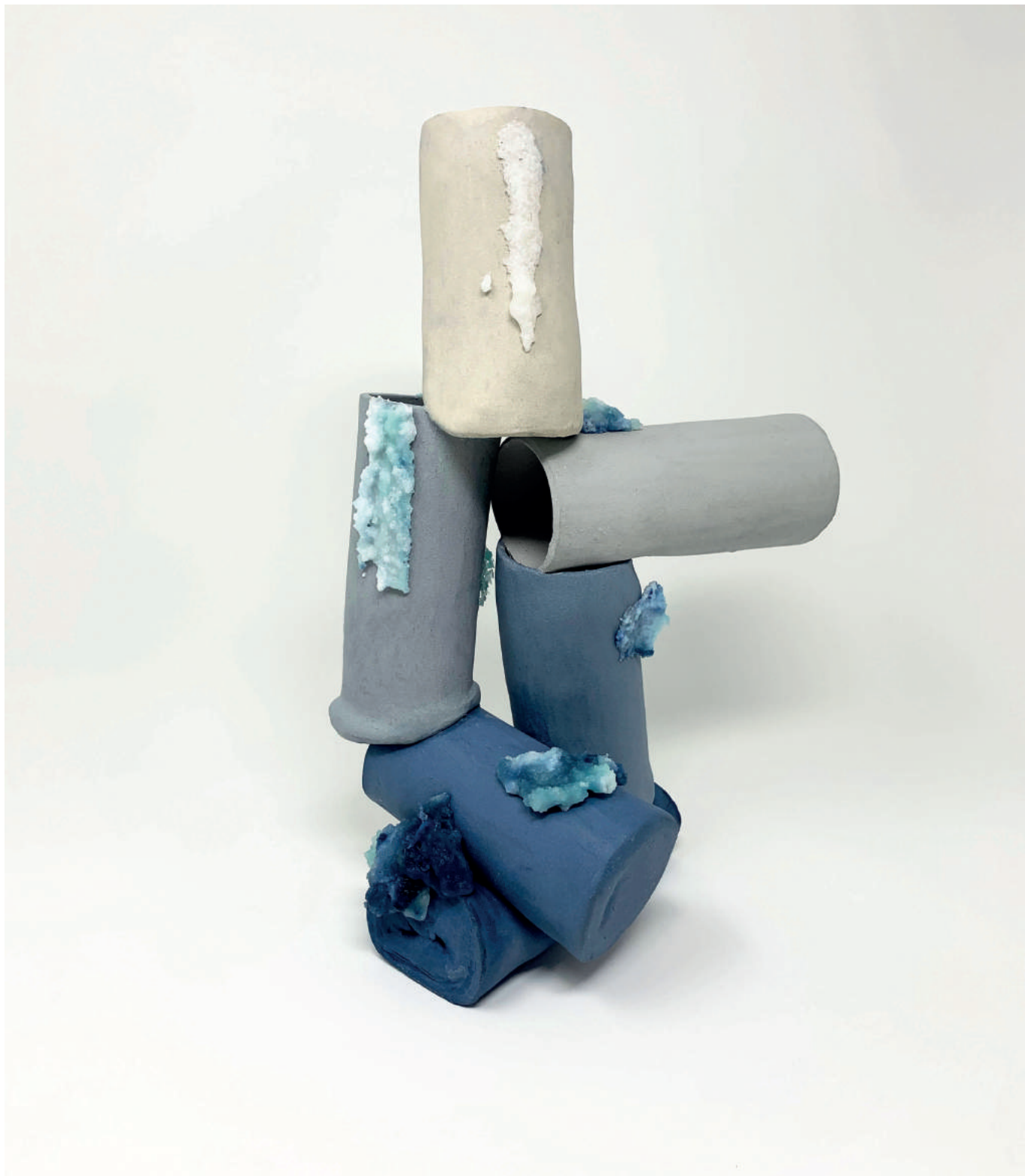
An Yiran
*Last Night, Protective
 Colouration, Skim, Net, Fall*
 Resin, fibreglass
 6 cm (diameter)
 (showing 1 of a series of 5)
 @yiran_a_



(right), Plaque, 1939-1955,
 © Victoria and Albert Museum,
 London



Shinhye You
Almost Human
 Wool sponge, porcelain, pigment
 16.5 x 13 x 13 cm
[@_red.ant](http://Overmydeadbody.creatorlink.net)
 (left), Moon Jar, 2005, © The Trustees of the British Museum



Rosie Stonham
Scar Tissue
 Blue pigmented unglazed
 stoneware, sugar
 32 x 15 x 10 cm
 @rosiestonham

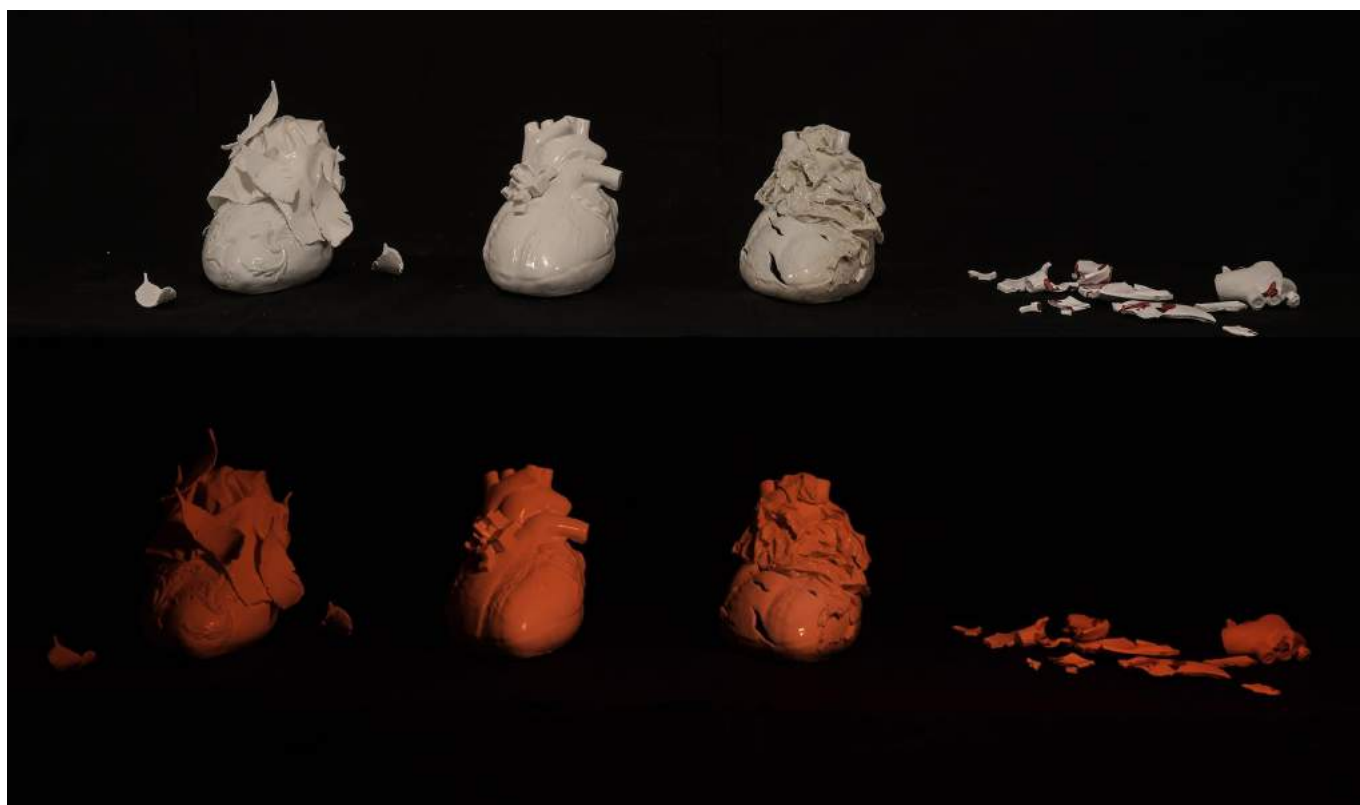
(right), *Sea Sculpture* ca.
 1725, © Victoria and Albert
 Museum, London





Gayi Soori
Chloris,
 Unfired porcelain paper clay
 22 x 5 x 5 cm
 Gayisoori.com
 @gayisoori

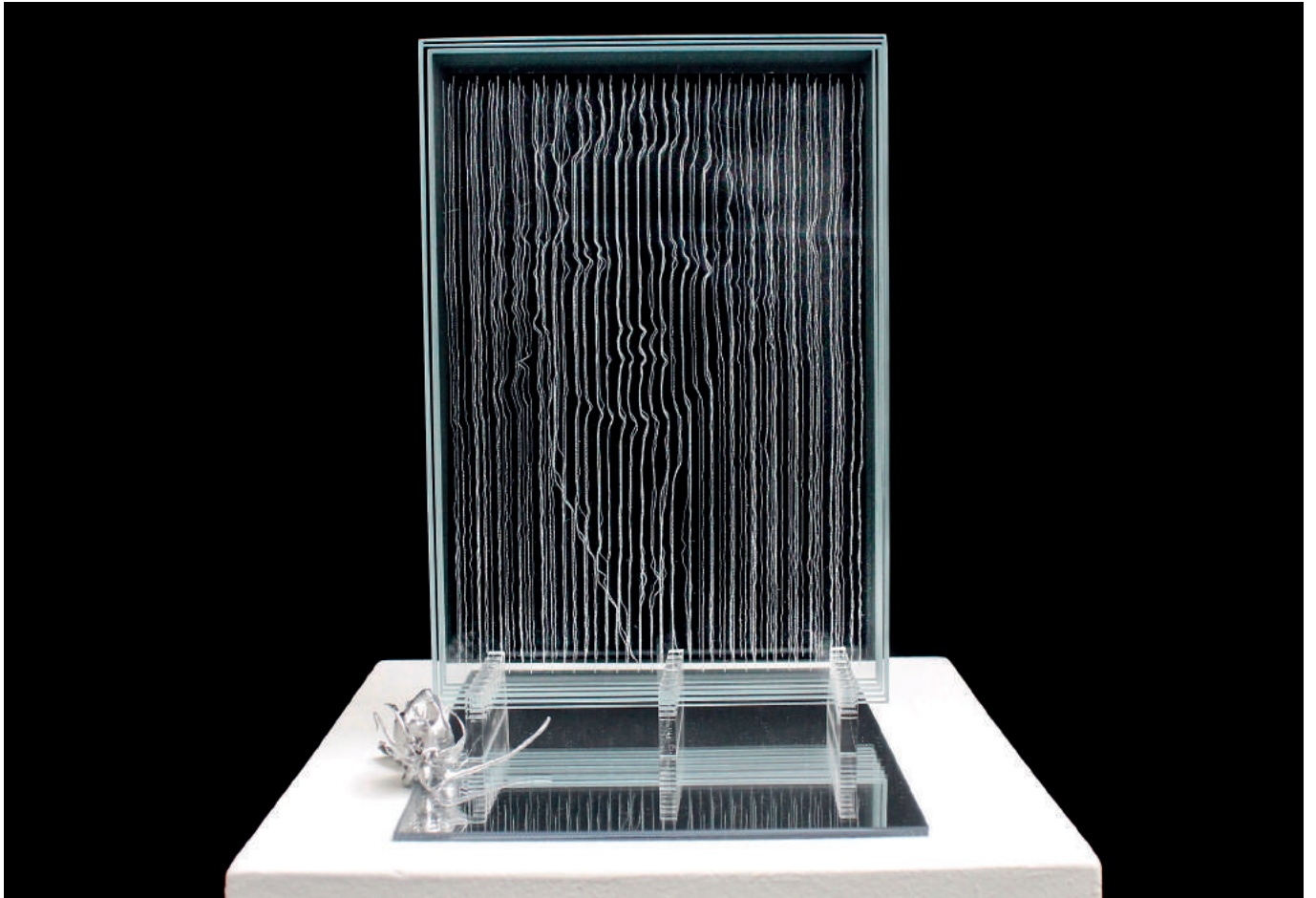
(left), 'Bartmann' Bottle, ca.
 1660-1665, © Victoria and
 Albert Museum, London



Zixuan Wang
Ceramic & heart (soft, hard, fragile, hurt)
 Ceramic
 180 x 40 cm (display size)

(right), Ewer, ca. 1752-54,
 © Victoria and Albert Museum,
 London





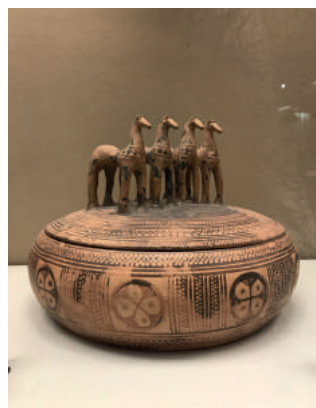
Mils Bridgewater
Untitled

Glass, perspex, rose and
acrylic paint
16 x 24 x 12 cm
Milsbridgewater.com
@milsart99

(left), Venetian Mirror,
1750-1800, © Victoria and
Albert Museum, London



Caroline Chouler-Tissier
What I'm going to do now I'm
ALIVE
 Wax, plastics and clay
 Various size
chouler-tissier.com
[@ct_ceramics_rca](https://www.instagram.com/ct_ceramics_rca)



(right), Pyxis, 750-760BC,
 © The Trustees of the British
 Museum

the collective

theatricality, ritual and spectacle

margot drayson and eline vandenbosch

introduction

The theme addresses this hyper-awareness towards object display and object interaction. Certain reinterpretations of objects were envisioned to take part in theatrical and ritualistic conditions, alternative forms of the traditional cabinet of curiosities' mise-en-scène. The lockdowns influenced the rituals we participate in and how we value them. By missing the access to see and touch objects we are asked to create new methods of escape to a world far from Covid and far from home, or find new platforms where rituals and conversations can continue. How did Covid challenge the meaning and interaction of objects within the community that surrounds them?

on 'the collective'

During the symposium, while referencing the Cabinet of Curiosities and introducing its potential reconceptualisation in the 21st century, Dr Caroline McCaffrey-Howarth remarked how all seven works under this theme call for the participation of various actors – not just the creator and viewer:

'Coming into this idea of the *Wunderkammer*, the *Kunstammer*, the Cabinet of Curiosities, and the Chamber of Art and Curiosities and thinking about how objects are arranged, how they are ordered and displayed and therefore how do they interact with each other and the agency with which they interact with the viewer or user, or holder, or even some cases in this selection, the listener of these objects (?)'

The seven artists under this theme have re-created to their own degree a sense of collective or a sense of community, in the process of making their glass or ceramic work a spectacle, ritual, or theatrical experience. The works require a degree of participation, in some instances not necessarily a physical one, and therefore present themselves as entry ways into collective moments of contemplation or action, from viewing to wearing, believing, and participating.

While a collective might seem to be a concept distant and unfamiliar to us, considering the past months we have faced and the current socially distant lifestyle we lead, it is one that persists and is vital. Notably, the collection of works here have shown that a collective or a community may bloom during periods and in shapes least expected. As these artists have illustrated in their works, a sense of collective or longing for one seemed to affect the outcome and experience of each individual work, and such a sense eventually brought itself as a common factor across the thoughts and concerns of the seven projects included here.

reflections from **dr caroline mccaffrey-howarth**

on microcosm

'In many ways, our homes, in fact, have been transformed into these kinds of microcosms of sorts. A space that now has to encapsulate something so much larger because we physically can't leave the compliance of it. But cabinets of curiosities I think provide a snapshot into cosmopolitanism, transnationalism trade during a time when we were still trying to discover so much about the world around us.'

on dislocation

'For me, I think what emerges the most through[out] all of these works is the sense of dislocation. Dislocation of the object, of the technical process. The dislocation of society through COVID-19 and in fact, I would maybe argue that it is a sense of dislocation which permeates the impact of COVID on our artistic and creative practices, as well as on our habitual and ritualistic traditions.'

work description

Zoe Weisselberg and **Karlina Mezecka** address the cabinet of curiosities' beautification of objects in a way that satirises the cabinet's approach to veil anything considered morbid, or turn nature's organism into decorative collectibles. By making the ceramics a multisensory object, **Weisselberg's** *Putrefaction* transforms the potpourri into memento mori, a reminder that 'the ongoing, unstoppable decay of humanity is still with us, it hasn't disappeared and it can't be ignored'. **Mezecka** also engages the viewer in a remise-en-scène in which the object's artisanal quality and its decorative association emphasise the cabinet's orchestrated visual experience.

Theatricality takes on a mystical turn with the glass works of **Dovile Grigaliunaite** and **Phillipa Silcock**. While both works rely on an interaction with the viewer that connotes medical and chemical procedures, they ultimately embody vectors for connection and protection. **Grigaliunaite** re-envision a roman flask into the contemporary lab setting, in which chemistry means not only the controlled and medical but also humane and natural: 'to me chemistry is a metaphor for conversation and connection: the action would have many layers of understanding'. Meanwhile, **Silcock** moves away from and challenges the science by referring to the more therapeutic, mystical power of amulets. Originally objects of charms, **Silcock's** glass amulets provide emotional protection and comfort at a time during which it feels like there is little hope. **Silcock's** sacred items speak to the importance of rituals and social interactions lost in the face of Covid.

Inspired by the performativity and history of the Korean tea ceremony, *A Blue Improvisation* by **Ruth Mae Martin**, points to the health benefits and etiquettes around the rituals of dining. **Martin** explores how lockdowns and health and safety measures have pushed new dining etiquettes that now include masks, gel, and plastic screens. **Unu Sohn's** *This is Fine* looks back nostalgically at the atmosphere of candlelit dinners and long conversations, and plays on our association with candles. **Sohn's** beeswax candle lampshade is alive, lit, and living but also melting and dissolving. This idea of destiny and the ritual surrounding material is further explored in **Yimei Yuan's** *We Are Not Owners Here*. Making a wind ceramic instrument into a theory about human destiny, **Yuan** draws a parallel between the human experience of the world and the human interaction with the ceramic making process. As ceramic balls collide in ceramic containers, **Yuan's** installation creates a musical composition different at each round, much like destiny characterises life with a sequence of unexpected events.



Zoe Weisselberg
Putrefaction
 Paper porcelain, glaze
 30 cm
<http://zoeweisselberg.com/>
 @zoeweisselberg

(left), Vase 'pot pourri
 Pompadour', 1758 (made),
 19th century (decorated),
 © Victoria and Albert Museum,
 London



Karlina Mezecka
Untitled
 Stoneware, glaze, industrial
 tiles, styrofoam, found objects
 Various sizes
 @karlinasm

(right), Ornament, ca. 1870,
 © The Metropolitan Museum
 of Art, New York. Gift of
 Ronald S. Kane, 1967





Phillipa Silcock
Holding hope - Amulets for contemporary concerns,
 Cast glass, virtual 3D imaging
 5 x 4 cm
 @phillipasilcock

(left), Scarab Amulet,
 © The Trustees of the British
 Museum



Dovile Grigaliunaite
Untitled
 Blown glass, found objects
 Various sizes
<http://dovilegrigaliunaite.com/>
 @doviledesign



(right), Roman Empire Bottle,
 1st century, © Victoria and
 Albert Museum, London



Ruth Mae Martin
A Blue Improvisation,
 Jesmonite, resin,
 corrugated plastic
 Various sizes
www.ruthmaedesign.com
[@ruthmaedesign](https://www.instagram.com/ruthmaedesign)

(left), Stoneware stem up
 with thick grey-cream glaze,
 Joseon Dynasty,
 © The Potteries Museum and
 Art Gallery, Stoke-on-Trent



Unu Sohn

This is fine

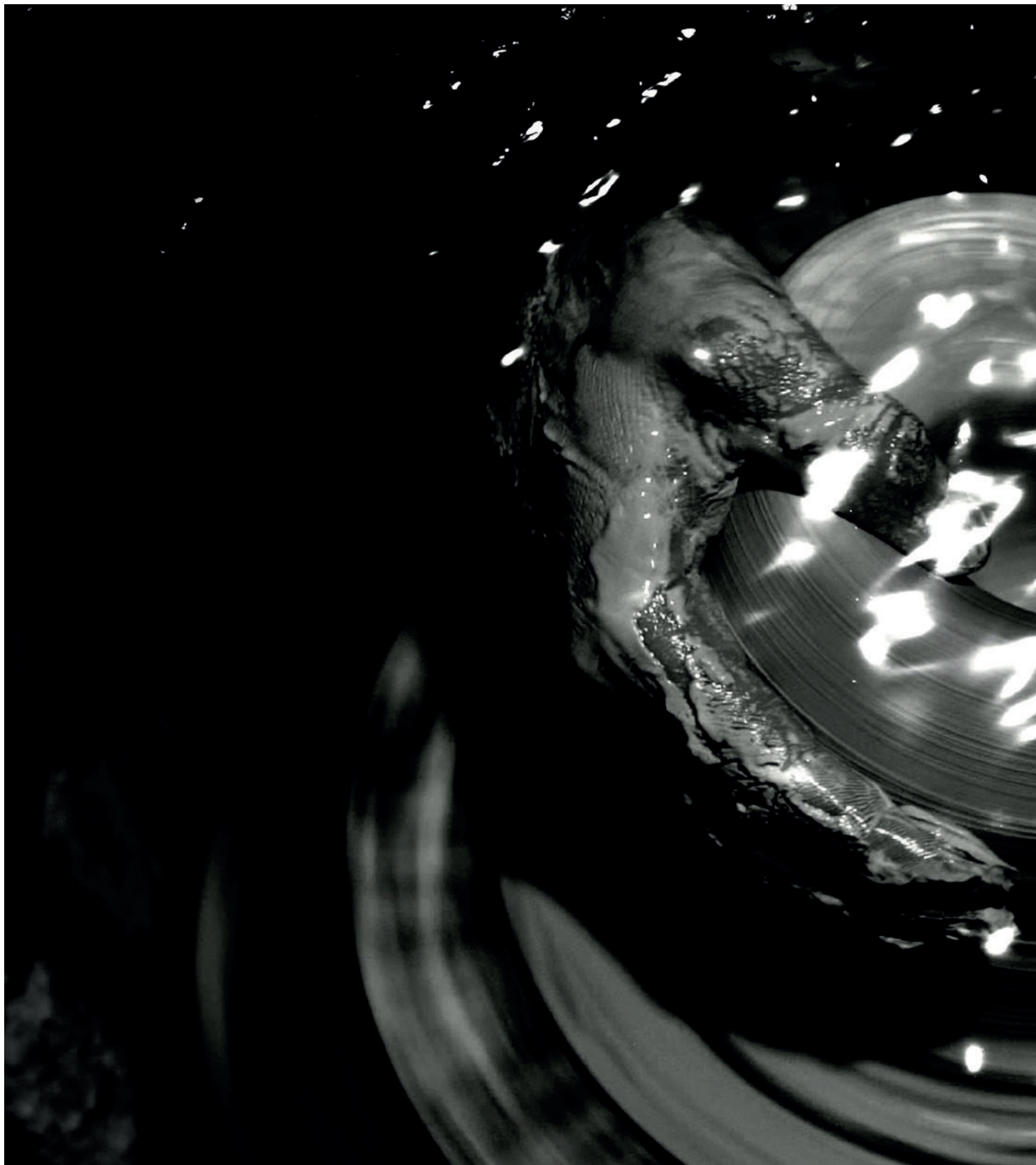
Beeswax, cotton string, fire
65 x 30 x 30 cm

www.unuc ceramics.com

@pottery.bb

(right), Table Chandelier, ca.
1720, © Victoria and Albert
Museum, London







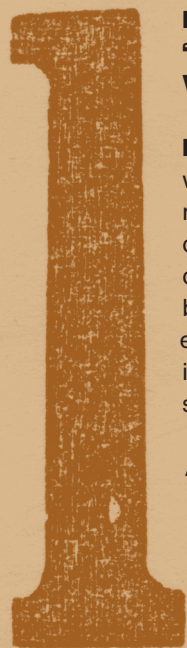
Yimei Yuan
We are Not Owners Here
 Ceramics, photographs, film
 Various sizes
 @yimei.yuan

(right), Wind Instrument,
 pre 1890, © Victoria and
 Albert Museum, London



reflections from the ceramic & glass artists

The one-day symposium 'In Dialogue with History' back in February featured a selection of ceramic and glass students to speak on behalf of their work, the overarching theme as well as the shared experiences with their colleagues. We felt that it was important after the event to open up a space for the rest of the ceramic and glass students to voice their individual responses and add to the richness of what it means to create amidst a global pandemic. We hope that their responses below begin to reflect the unabated and resourceful spirit of these students, especially in a global pandemic-period of considerable challenges.



How do you see your work as a reflection of 'The Self / The Collective / The World'? Would you have curated your work differently?

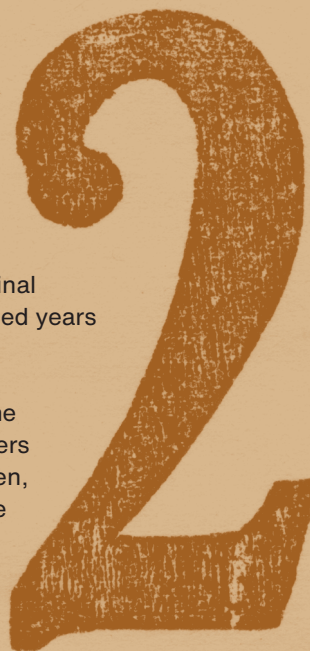
Elizabeth Eugenia Degenszejn: 'My work was definitely well positioned within the theme of 'The Self'. The process of making is for me, a meditation and purification of anxieties. What seems to drive my creative energy is the expression of feelings of ambivalence. The conflict between a persona that conforms and pleases in order not to be rejected or abandoned, and a person who wants to escape that emotional state and have the courage to be herself. A battle that reveals itself through moments of profound self-doubt to one of remarkable strength and confidence.'

Alice Foxen: 'My practice looks at mundane and overlooked objects and spaces in the urban environment. For *Questioning the Collection* I chose to respond to an unknown, overlooked and camouflaged object and create a new playful landscape for it to live in. In noticing the overlooked I claim these objects and spaces for myself and form new landscapes and narratives.'

What was your goal in responding to your museum object? Does your work continue the legacy of the object that originally inspired you, carve out a parallel legacy, or create a new starting point?

Mils Bridgewater: '...I was drawn to the mirror itself, the fact that it had an unknown maker and was not on display added to the intrigue. I became fascinated by the story behind the mirror and found myself responding to the history of the original owner. I do feel that my response runs parallel, yet two hundred years apart, with the original museum object.'

Inger Sif Heeschen: 'My chosen object is a collection of stone axes which transitioned from circulation among antique dealers to a geological survey at The National Museum in Copenhagen, mentioned in Fyns Stifstidende, 26 May, 2008, under the title "Almost real copies of stone axes". By entitling my project "Battle of ages," I wish to refer to the approximation and inaccuracy in which archaeological finds are being dated and categorized within different ages, such as Stone-age, Bronze-age, Iron-age. But also to question how narratives are constructed around historic artifacts to gain insight and to visualize ancient societies...My starting point was my eager to visualize Nordic antiquity, by sculpturally forming a timeline of axe-heads, evolving in formations, as a result of the extraction and the processing of new material. But nevertheless, with a desire to approach the tales of my auto-fictional ancestors, the Vikings.'





How might the symposium have changed the way you think about and perceive your work and practice?

Caroline Chouler-Tissier: 'Being a maker is a solitary experience. It is a rare opportunity to see your work through someone else's eyes. How enlightening then to have the History of Design students inspired by my ideas and expert dialogue around my intentions with insightful interpretations by Lars Tharp and Matt Smith in an academic light and language that opened up wider connections and new lines of enquiry for greater depth of understanding.'

Have your ceramics and/or glass work this academic year encouraged new rituals in your daily life? Do you still consider forms/ incorporations of rituals, theatricality and spectacle in your work in face of current affairs and changes in the medical, political and social landscapes (vaccinations and end of lockdowns in some areas, but more deaths in others)?

Phillipa Silcock: 'My *Collections* project subsequently influenced the topic of my dissertation which looked at the inter-connectivity between the artist, the object /work of art and the observer. All three, I see as connecting through past experience, nature, history, culture and circumstance to create the experience of art. Whereas previously my work was more introspective, I increasingly see a degree of theatricality and drama as an important aspect of my practice as I consciously embrace that which draws me to surprise and wonder.'



Shinhye You: 'The most difficult thing I experienced was that I could not get access to my studio often. I changed the veranda into a small studio recently, but it took a lot of time. I still have trouble firing my pieces because they have to be carried before firing, which means that they are fragile. On the bright side I turned my eyes to other materials that are easily approachable in my life.'

the world

embodiment, evolution and legacy

joana albernaz delgado, celine nguyen and luis vicente

introduction

The theme of embodiment, evolution and legacy looks at seven works that consider these concepts within a global context. How do we perceive and interpret the cultural context and stories embodied in the objects studied by Ceramics & Glass? How do the responses reflect their contemporaneity and our own? And what is the role of the museum, the artist, and the designer in maintaining these objects' relevance into the present? The works in this theme engage with these questions conceptually and materially, becoming themselves 'containers' of the narratives they respond to.

on 'the world'

It is when the past confronts the present that ideas of tradition and contemporaneity emerge. In responding to objects from museum collections, the seven works here interact with the past, perceive the past, and carry elements of the past into the present. If things are time capsules, then things which respond directly to the past are two-fold time capsules, containing both history and contemporaneity.

All seven works take stories of the past and bring them forcefully into the present. In doing so, they create a meaningful bond between the museum and contemporary ceramics and glass practice. The museum as an institution is charged with caring for objects from our past. But it is the work of artists, designers and historians—interacting with the museum—that transmits the ideas of these objects into the future.

By engaging in dialogue with the past, these works invite us to consider how artifacts and art works change through time, from which, as George Kubler has written, 'a shape of time emerges'. As Kubler concludes, it is through that shape, and not from the perspective of styles, that 'the collective identity, whether tribe, class, or nation, comes into being'.

It should be said, however, that these works are much more than contemporary responses to objects from the past. The artists in the following pages use history to provide context and inspire new avenues for their practices, finding creative paths in surprising places and creating their own individual contemporaneity.

reflections from dr sarah cheang

on embodied experiences

'We could ask questions like "How would it be to drink out of this cup? Can I find another cup that's similar and drink out of it?" We can use our bodies to try and cross over into history. But of course we can't actually access the historical moment of drinking from the cup. Our understanding of our own bodies is very different from our ancestors, and possibly our bodies themselves are different from our ancestors' bodies...Reenactment is not a direct conduit to the historical moment, but it can be an intervention into the practice of history. Remaking, and physical interacting, feels very direct...It's not real, it's not a time machine, but it contains embodied experiences.'

reflections from lars tharp

on the transmutability of clay

'When confronted by objects from the past, near or far, we come face-to-face with mortality - of our ancestors and of our own. Objects can take us to an infinite number of places, cultures and conditions.

Whether fashioned by human hand, by wheel or by machine, Ceramics are above all fossils of human activity. From Stone Age to Space Age, from birth to death, Ceramics have been central to almost all spheres of human activity.'

work description

Inger Sif Heeschen's *Battle of Ages* responds to a collection of archaeologically inaccurate Nordic stone axes that were passed off as dating from 3500–2900 BCE. By using fiction and fantasy, it interrogates how the past is fictionalised by the present, and how museums are perceived as chambers of truth.

Alice Foxen's work considers an anonymous museum object. In the absence of historical context, *Zigzagscape* connects the fluid visuality of an anonymous agaware piece to broader histories, such as dazzle camouflage motifs used in World War I.

Natasha Fontenelle references a Phoenician glass pendant in *The Quiet Ones*, a collection of small, gently formed clay pieces that suggest a holistic relationship between creatures and their contexts. The 'quiet noise' contained in these forms is reminiscent of how artists 'listen' to museum objects, to tell or retell their stories.

Noa Chernichovsky's *Yotkan Collection and Questioning my Collection* take inspiration from a humble collection of 70 unglazed terracotta fragments of Buddhist figures (3rd to 6th centuries CE). Both works consider how such fragments can be restored through artistic intervention and made into whole works.

Xiangying Lei responds to a Yuan dynasty vase and its elegant floral fretwork by bringing traditional Chinese and Mongolian text, patterns and textures into a new context. Two sets of pieces, one coloured and one white, show a lively tension between sleek rectangular forms and detailed patterns inspired by Chinese blue-and-white porcelain.

Inspired by a 9th century CE Iraqi bowl, **Caz Hildebrand's** *From the Ground Up* expresses a desire to symbolically liberate objects from museums and return them to their origins. A proposed 15 metre tall installation of enlarged Kufic script, reminiscent of an architectural monument, shows how an object's legacy can expand even when trapped inside a museum.

Isi Rodriguez's *Lazarus* draws a connection between a decadent and frivolous past, as embodied by a late 18th century Mughal backscratcher, and contemporary over-consumption and environmental crisis. The elegant, grotesque heeled shoe expresses themes of gluttony and fragility before a collapse. It embodies the feeling of being stuck while trying to escape, combining despair and hope.



Inger Sif Heeschen
Battle of Ages
 Terracotta Earthenware,
 35 x 25 x 10 cm
 Black Stoneware
 32 x 20 x 12 cm
www.ingerheeschen.com
 @sif_bang

(left), Collection of Stone
 Axes, © National Museum of
 Denmark, Copenhagen



Alice Foxen
Zigzagscape
 Coloured stoneware and
 porcelain, plywood
 20.5 x 21 x 11 cm and
 20.5 x 21 x 18 cm
www.alicefoxen.co.uk
[@alicefoxen](https://www.instagram.com/alicefoxen)

(right), Cat holding a Mouse,
 1740-1760 CE, © Fitzwilliam
 Museum, Cambridge





Natasha Fontenelle
The Quiet Ones
 Various sizes
www.natashafontenelle.com
 @ms_fontenelle

(left), Glass pendant in the form of a demonic mask
 6th–5th century BC,
 © The Metropolitan Museum of Art, New York. Gift of J. Pierpont Morgan, 1917



Noa Chernichovsky
Questioning My Collection
 Stoneware, earthenware,
 glazes, glue, textile,
 readymade
 30 x 29 x 17 cm and
 21 x 29 x 21 cm
www.noachernichovsky.com
[@noachernichovsky](https://www.instagram.com/noachernichovsky)

(right), Terracotta Fragments
 from The Stein Collection, 3rd
 century-6th century,
 © Victoria and Albert Museum,
 London





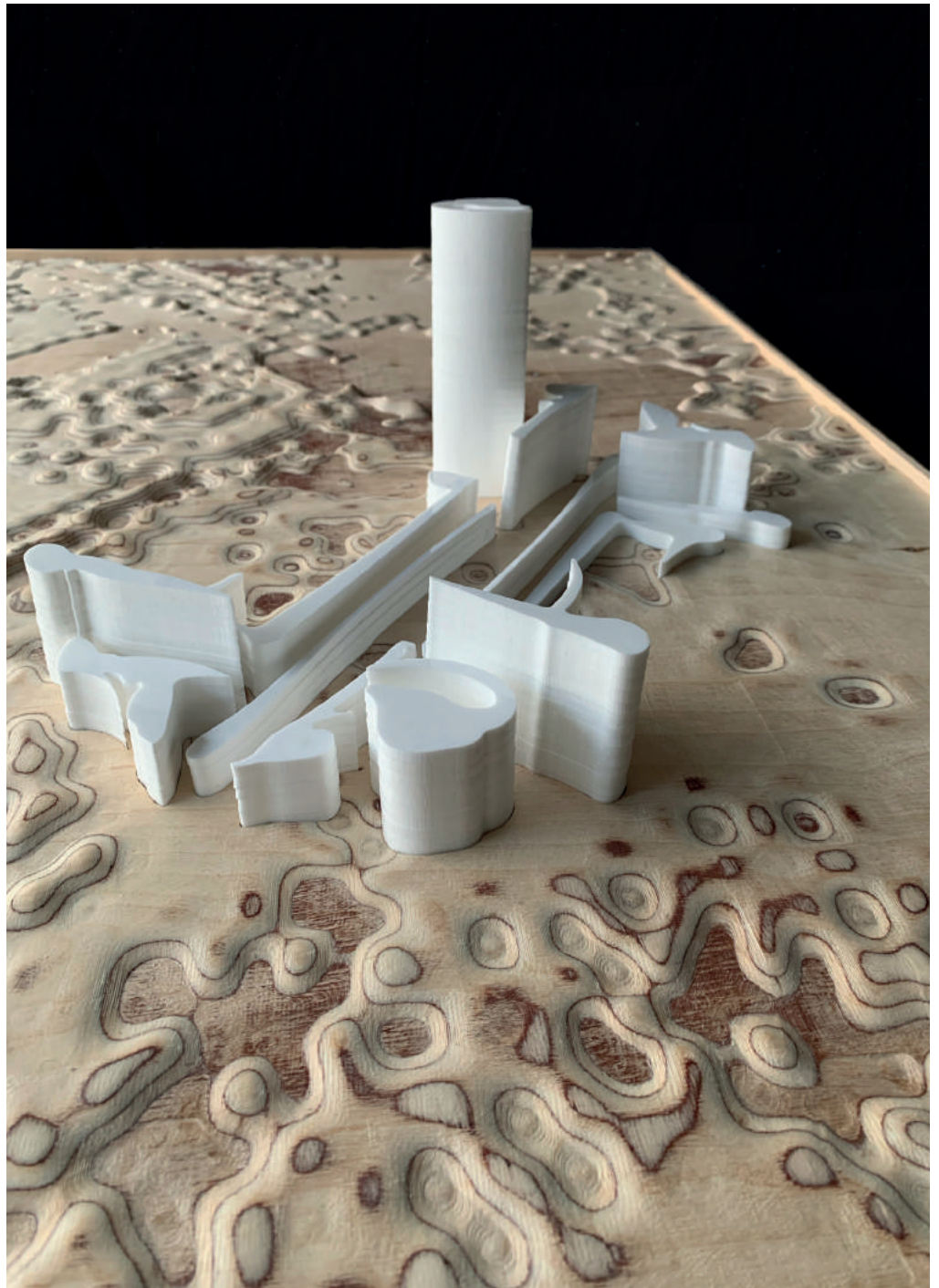
Xiangying Lei

Palimpsest

Clay

18.5 x 14.5 x 10.5 cm and
6.5 x 6.5 x 15.5 cm

(left), Blue and white Glaze
Jar, © Hebei Museum



Caz Hildebrand
From the Ground Up
 Plywood, acrylic sheet
 125 x 125 x 15 cm
 @cazhildebrand

(right), Bowl Emulating
 Chinese Stoneware,
 9th century,
 © The Metropolitan Museum
 of Art, New York. Harris
 Brisbane Dick Fund, 1963





Isi Rodriguez

Lazarus

Polluted porcelain, local clay,
resin, pigments, digital media
30 x 21 x 12 cm
@isirodriguezpottery

(left), Back Scratcher Part,
© Victoria and Albert Museum,
London

contributors & acknowledgements

This zine was made possible
with the immense hard work
and creative input from the
main publications team:

Noa Chernichovsky,
Caz Hildebrand,
Li Xuan,
Annie Lye,
Celine Nguyen,
Rosie Stonham
and Luis Vicente.

To our passionate and creative
team members Eline Vandenbosh,
Joana Albernaz Delgado and Margot Drayson from
History of Design (HoD), who helped put this entire
project together, as well as, the twenty-two
Ceramic & Glass (C&G) students who
shared their work and thoughts with
us in this publication.

Many thanks to our invited guest speakers for the
WIP Symposium in February earlier
this year, Sarah Cheang,
Caroline McCaffrey-Howarth,
Matt Smith and Lars Tharp.

To Ian Gabb
for sharing
with us
the craft
and beauty
of wood-block
letterpress printing
so that we could
feature it in
our zine.

A very special thank you
to Steve Brown
(Head of C&G Programme)
and Sarah Cheang
(Head of HoD Programme)
for inspiring us to jump
on an opportunity
to collaborate
between the
two programmes,
for your unwavering support,
and for believing in our creative
endeavours.

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