

SELECTION CRITERIA

– Introduction Statement

The IAC aims at reflecting the diversity at all levels, whether national or international. Candidates from countries which are not already represented in the IAC membership are strongly encouraged to seek sponsorship. If unable to find a sponsor, they are invited to contact the IAC Office.

– Individual Membership

Artist candidates (makers as ceramist, artist, designer, architect)

Other individual candidates (writers, curators, collectors, etc)

– Affiliate Membership

Museums, Associations, Galleries, Schools, Foundations, Cities, etc.

– Criteria

1. ESSENTIAL

Continuity: Through their resume, the candidate will show evidence of an extensive artistic activity and of their relevant commitment to the fields of ceramic. Candidates are expected to demonstrate a continuous effort of highest standards in the field, regardless of the nature of their activities. This can include, but is not limited to:

- exhibiting and creating work (artists)
- significant curatorial practice involving ceramic objects in a demonstrably innovative manner (museums and galleries)
- critically acclaimed contributions to the field (authors such as art historians, critics, curators, and theorists)
- significant support, knowledgeable acquisition, development, and dissemination (collectors)

International scope: Ideally the candidate's practice will extend beyond national borders -- either through international exhibitions/competitions and/or participation to international events such as symposia or teaching in an international context.

However, it is acknowledged that artists from emerging countries or from countries which are politically "landlocked" may be disadvantaged. In such case, an important practice record and proven recognition at a national (rather than international) level will be taken into account.

A desire to establish, or to prove an already established international networks, should be evident from the candidate's statement, as a reason to become a member of the IAC.

Style: Both innovative practices and those of more traditional nature are accepted, but both should demonstrate a capacity to invest the work with an individual style which is both recognisable and consistent.

Contributions:

For artists: Candidates' studio practice needs to demonstrate excellence. Candidates for the membership will be evaluated based on the following principles:

- significant contribution to the field of ceramics, regardless of whether the studio practice is in sculptural, decorative, utilitarian, performative, or in another realm
- innovation in using the medium
- quality of making and thinking through the material
- Traditional / Indigenous: ceramic craft practices that are remarkable/unique and represent the underpinning of modern ceramic works

For museums, galleries, curators: Clear evidence of significant curatorial practice involving ceramic objects in a demonstrably innovative manner. They must demonstrate significant practice – through the content of the exhibitions, quality of the artists exhibited, the design of the exhibitions – i.e. the ways in which pieces are presented.

For writers: Critically respected contributions must be evidenced by respected publications in the ceramics and art field.

For critics: Critically respected contributions must be evidenced

Depending on the specific categories or contexts of artistic expression, specific related criteria will be used.

2. DESIRABLE but not essential (experience and personal qualities)

A) Evidence of contribution to the field of ceramics through:

- Administrative positions in national or international organisations or groups,
- Holding public professional office such as Chair/manager of national or international organisations or events,
- Mentoring or teaching (institutional, studio or workshop based),
- Participation in competitions, festivals, conferences, symposia and/or other information sharing events,
- Providing leadership in projects and research activity.

B) Traditional education or cultural environment:

From local or national masters, working in traditional towns (e.g.: Yixing, Longquan, Foshan, Jingdezhen, Bizen, Tokoname, La Borne, Izmir, etc ...)

- Evidence of mastering at a high level the local techniques, materials
- Convincing contribution to an innovative/new approach in the traditional context
- Proven interest for sharing techniques and knowledge, and in the culture of the “Other”

C) Academic education or “international standards”:

A clear and consistent relation between:

- the work (considering its intentions, historical/cultural references, artistic environment, ambition),
- and the following:
 - > the skills and the means used in relation to the proposed work,
 - > the relevance with respect to works of the same “family”,
 - > the personal contribution to the field.