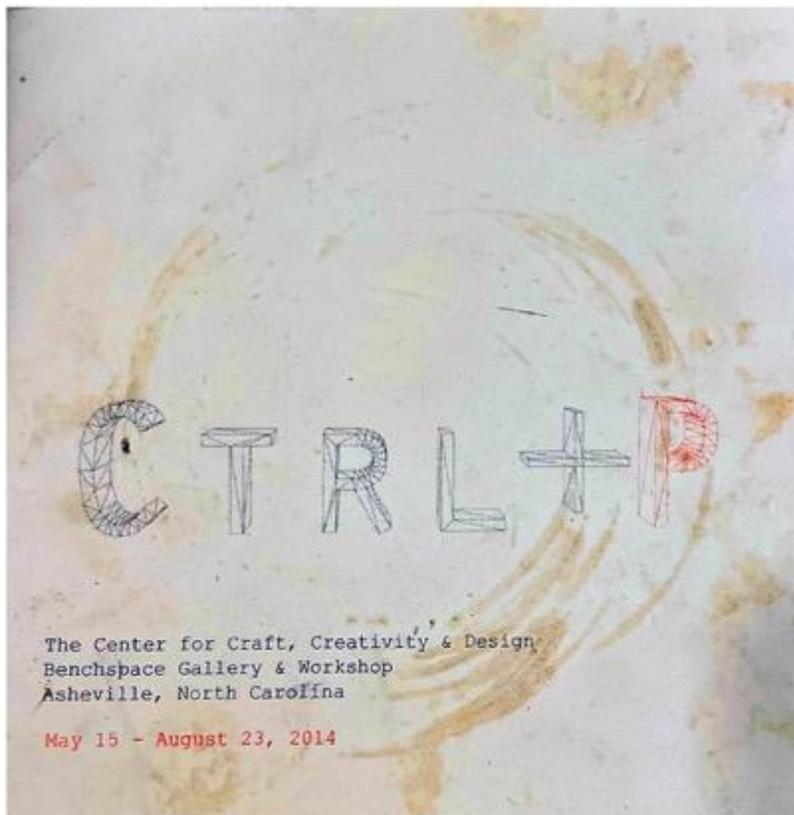
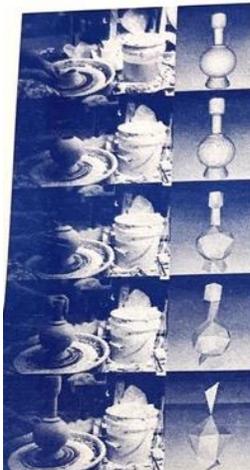


CTRL + P



<title>Ctrl+P: The Evolution of Craft and the Desktop Tool</title>
<h1>Anna Walker, Curator</h1>
<p>Visual arts and craft urgently need to make a critical contribution to the idea of making as a conceptual framework for rethinking Luddism, not as a romantic return to nature, but as the premise for a future digital commons, with craft skills implemented across a range of technologies - Ele Carpenter</p>
<p>For the artists in Ctrl+P, 3D printing and digital technologies are more than just tools used to create objects. The choice of using these new technologies impacts the underlying concepts of the work and allows for an exploration around issues of authorship, community, customization and the contemporary "do-it-yourself" culture.</p>
<p>In the three years since the inception of this exhibition in 2011, 3D printing and digital fabrication have exploded in pop culture and the arts. 3D printing repeatedly has been in the news, with the printing of parts to make guns, human organs, and even food products. Using an additive process of manufacturing, 3D printing starts with software programs known as CAD (Computer-Aided-Design) to create a digital model of an object design. The measurements from the digital model are sent to a machine that prints out a material, most commonly plastic, layer by layer. The recent accessibility of low cost 3D printers such as the MakerBot and free CAD programs such as Google SketchUp now allow anyone with a computer and some skill to create, download, and personalize objects for 3D printing.</p>
<footnote>¹ Carpenter, Ele. "Coal-powered Craft: A Past for the Future." The Journal of Modern Craft 4.2 (2011): 147-160. Print.</footnote>



 Bryan Czibesz and Shawn Spangler
<alt=""> Mapping Authorship
<longdesc=""> Digital video and rendering stills.
<yr=""> 2012
 Czibesz and Spangler</p>

<p>While 3D printing may imply the ease of making multiples, in reality it is the ability to personalize or tailor objects to our individual needs that truly sets this technology apart. The opportunities presented by such full-throttle customization apply not only to the objects themselves but to the way in which they are produced. In many cases, the artists in Ctrl+P have worked collaboratively, often in distant cities, laboring alone but for a collective purpose, dismantling the traditional ideas of individual versus collective authorship. Bryan Czibesz and Shawn Spangler took advantage of these benefits in working collaboratively on three different bodies of work in Ctrl+P. For example, Aerial: remarks on the history of things began as a 2012 installation titled Mapping Authorship that manipulated profiles of two historic vessels through both digital technology and traditional hand-forming methods. Vinyl shadows imply the original outlines of a nineteenth century vase by the British designer Christopher Dresser, while the second form reflects a Chimú stirrup spout bottle dating from the twelfth century. After being scanned, the originals were entered into a 3D-modeling program, allowing Czibesz and Spangler to manipulate pixels, distort the profile and capture different stages of these distortions through hand-built versions, or CNC molds. Spangler describes how "digital technologies have changed the context in which art is produced and displayed, while extending and intensifying perception of time and distance."</p>
<footnote>² Spangler, Shawn. "Variations on Simplicity." Ceramics Monthly. January 2012: 34-37. Print
</footnote>
<footnote>³ Spangler, Shawn. "Variations on Simplicity." Ceramics Monthly. January 2012: 34-37. Print
</footnote>

<p>
In this early stage of utilizing 3D printing and digital technologies, craft artists have seized an opportunity to expand their skills with the use of new digital printing tools. While some form of digital printing technology has existed for the past three decades in the craft world, modern innovation has made the equipment more accessible. However, to use these tools successfully, the artist must still possess underlying skillsets - the same manual skills, design ingenuity, and mastery of materials - that are inherent in craft. What makes this technological movement particularly exciting is that contemporary artists such as those in Ctrl+P still envision themselves as craftspeople, and yet are using novel technology to comment on evolving subjects - such as authorship. Given the history of craft as a discipline grounded in community, driven by guild groups and a community of makers, this is a particularly appropriate evolution. This is not a time for craft to become preoccupied with a new technology but, rather, a moment to realize the conceptual potential of these tools and lead with works that truly critique and engage with our contemporary society.

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<p>
Anna Walker is the curator of Ctrl+P and currently the Windgate Foundation Curatorial Fellow for Contemporary Craft at the Museum of Fine Arts, Houston. Prior to this she was the Curator at Houston Center for Contemporary Craft.

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<title>In, Out, and Beyond the Ctrl+P Paradigm: Unraveling Assumptions About What it Means to Send to Print</title>

<h1>Justine Boussard</h1>

<p>To be creative with computers is a difficult task to define. One must be quite sure what the creativity is related to; whether it is part of the processing of data, or information flow or the hardware which allows the process to take place.

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<p>
This 1969 quote from John Lansdown is an extract from the first Computer Arts Society exhibition catalog. Although nearly half a century old, it captures the complexity of creativity and skill in the digital age. As a part of the making is taken away from the hands, coded and performed by a machine, the creative process is intrinsically transformed. Digital technologies are not just a set of tools and machines - they have a language of their own that is complex and pervasive. From hardware to software and smart materials, digital technologies inform machines, outputs, services and skills alike. Attempts at making the workings of computer coding visible or giving it a formal language of its own have taken architects, designers and artists into new territories. The aesthetic of computer-aided design, a collision of mathematics (for example, Wertel Oberfell's Fractal Table) and organic forms (Greg Lynn's architecture, Joris Laarman's Bone Collection), often verges on the otherworldly; as if the viewers were catching a glimpse of the future. However, as some of these technologies enter the public realm, via the multiplication of makerspaces, online 3D printing services and dramatic drops in prices, more people have access to these cutting-edge technologies. The ambivalent position of 3D printing as both a professional and amateur tool is a particularly potent case study for anyone who wishes to explore the relationship between creativity, skill, and the machine.

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<footer="5">
Lansdown, John. "The Computer and Art: Some Questions and Non Apologies in Advance, or I don't know much about art but I know a good subroutine when I see one." Event One. London: Computer Arts Society, 1969. np. Print.

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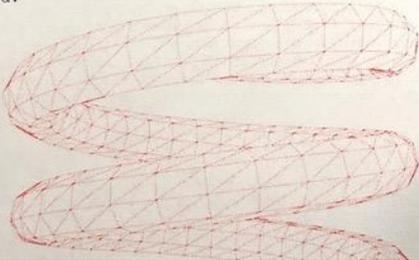
11

<p>
To promote 3D printers, manufacturers and service providers market them as the most instant and seamless of all the fabrication machines. All you have to do is send to print - an entire production process narrowed down to a computer shortcut: Ctrl+P. What could be dismissed at first as an oversimplification or a marketing trope is actually a meaningful focal point to explore the technology. So what exactly is at work when one hits Control + Print?

</p>

<p>
3D printing an object is a slow, complex and sometimes messy process, which requires a lot of knowledge and skill. One must be more or less fluent in CAD to draw an object or enter the correct parameters for printing. One must know which materials to use and the limitations of the machine in terms of size and shape. And most importantly, one must keep a close eye on the machine to prevent an hiccup during the lengthy printing. To send to print is by no means an instantaneous, seamless process as of yet. However, this short, simple action gets the limelight because it is the most legible. Ctrl+P is an action familiar to all users through an analogy with the common desktop printer. This act is a point of reference that eventually works as a synecdoche for the technology. One mention of Ctrl+P conjures up the entire process and makes it feel complete and resolved.

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<p>
The action of sending to print is also a strong tipping point; the key moment when the machine starts working, or dare I say, creating. This devolution challenges traditional notions of authority and skill. Kenneth Knowlton, another Computer Arts Society founder eloquently articulated this anxiety:

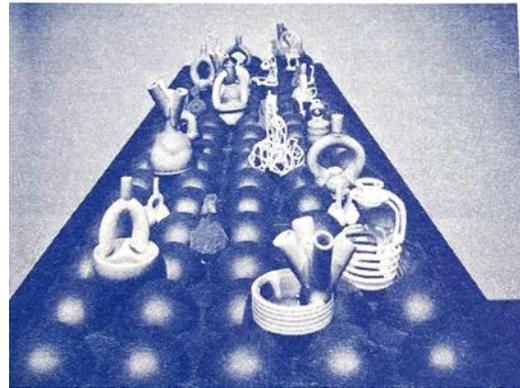
</p>

<p>The machinery which intervenes between artist and viewer precludes a great deal of normal communication. Even at the first stage - the punched card - one cannot tell whether the card was punched tenderly or in fury.

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<footer="6">
Knowlton, Kenneth. "Software for Computer Art." Event One. London: Computer Arts Society, 1969. np. Print.

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<p>
An additive manufacturing machine deposits layers of a growing variety of materials, according to a predetermined pattern. It follows the same process no matter what is being printed. A truly versatile machine, it was not meant to produce anything in particular, but to respond to rapid changing needs. As such, 3D printing does not produce any objects. It is up to the user to give the technology and what it produces a purpose. It is undeniable that 3D printing has pushed the barriers of what shapes can be produced, having got rid of the mold. The scientific applications in the medical field are being explored with very worthwhile results, from tailor made prosthetics to human tissues. Outside the realm of science, and browsing through open design platforms such as Thingiverse, one will mainly find fixing and improvement of household items, or the production of common objects and abstract shapes for the pleasure of the form. 3D printed outputs have no cohesive application, no backbone; they do not form a new typology of objects. Instead, much like the resin that comes out of the nozzle, they fill in the holes and gaps, complement what already exists. The technology is so excitingly novel that for the most part it feels like a formal exercise rather than a revolution - at best a medium for a new aesthetic. The versatility of the technology can be its own worst enemy.
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<p>
We are still in the early days of 3D printing, and the exploration of the machine's possibilities is going full blast. The environmental imperative and socio-economic pressures of our times compel us to harness this technology and make better use of it - defining a posteriori the ideology behind the technological prowess.
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<p>
As the artist hits Ctrl+P, the creative power is bequeathed onto the machine. Machines have no moods, no emotions - they steadily work on their axis. Although at first glance one might think this action means a relinquishing of authority, the prominence of Ctrl+P as a concept reinforces the agency of the artist. The "control" of the artist is reaffirmed through their ability to set the parameters although their agency is split with that of the software and machine manufacturers. Ctrl+P is the last human action, but the strongest.
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<p>
As we move from one side of this action to the other - from conception to production - the object mutates from digital to material. The physical object should logically be the ultimate goal - the end of the creative process. However some digital designers, such as Assa Asshuach, argue on the contrary that their creations exist in their digital form, and that the physical iterations are fossilized versions of it. In that sense, 3D printing is still lagging behind for such makers, as they envision a world where physical objects could be reprogrammed. So where does that leave the physical objects? Although the technology works according to an inner logic that differs from that of century-old industrial production, the outputs produced almost systematically fall into traditional and stable categories of objects: a lamp-shade, a table, a work of art. The form might not have been possible to produce using mechanical reproduction, but the function remains identical.
</p>



UTILITARIAN CLAY

Utilitarian Clay



Above: Bryan Hopkins. 5 Cup Set. 2012. 17 x 10 3 in. Cups: wheel-thrown translucent porcelain with platinum lustre band; plinth: handbuilt porcelain, all fired to cone 11 in a gas kiln, reduction environment. Photo by Tim Baraswell. Below: Past presenter and invited mentor, John Neely, talks with symposium participant, Dandee Pattee. Photo by Jill Green.

Shawn O'Connor describes the sharing of ideas at the symposium



UTILITARIAN CLAY VI: CELEBRATE THE OBJECT, AN INTIMATE SYMPOSIUM HELD every four years since its inception in 1992, took place on 19–22 September, 2012. Limited to 200 participants, it is in honour of the pursuit of utilitarian pots and the potters who create them. The event consisted of 16 demonstrating ceramics artists, six exhibitions, two moderated forums, a two-part historical lecture, “The Art of Drinking” by Pete Pinnell, a keynote address by Wesley McNair (poet laureate of Maine) and closing remarks by Mary Barringer. The concluding presentation was the potters’ favourite pots. The colloquium is the brainchild of Arrowmont’s program director Bill Griffith who has been with Arrowmont for 25 years. He coordinates this symposium with longtime friend and fellow potter, Peter Beasecker, associate professor of art at Syracuse University.

Its impressive 20 years of history provide us a glimpse into this field: where it has gone in recent years and, we hope, insight into its future. Whereas veteran and mid-career artists dominated prior symposiums, the focus this year was on notable emerging ceramics artists. This young group is indicative of how academically driven our field has become. All but one presenter earned his or her MFA through the American university system.

How has this academic training affected the course of the utilitarian object? Certainly, individual craftsmanship has risen to extraordinary levels. Current academically trained practitioners have extensive technical tool belts at their disposal, which they utilise to create their individually styled work. The endless variety of form, surface, texture and techniques was evident in the work and demonstrations by the presenters.



The six exhibitions on campus featured 221 works from 118 artists. In the main exhibition space, the 16 presenting artists were represented by multiple examples of personal works. Work by invited mentors was shown nearby allowing viewers to see obvious connections with the presenters, where they existed. Arrowmont’s gallery director Karen Green selected work from the school’s impressive clay collection to curate a show in the loggia gallery, which included pieces by Karen Karens, Michael Simon and many other past Arrowmont instructors and resident artists. Griffith curated a show comprising past utilitarian presenters in the Jerry Drown wood studio gallery. It represented some of the outstanding potters in our field, both past and present. Two smaller exhibitions up only for the duration of the symposium included the display of the potters’ favourite pots and pottery from invited assistants. All this work made clear the limitless interpretations of the utilitarian object by individual makers. The removal of the hand from the creative process appeared to be an apparent trend among the younger presenters. Nicholas Bivens and Shawn Spangler are prime examples of individuals who go to great lengths to conceal evidence of the hand. Like many of their peers, their work is clean, tight and reveals little evidence of construction methods. With technological advancements rapidly finding their way into our everyday lives and studio practices, this raises the question of how relevant the hand is to what we do. As a field we seem to be viewing and embracing technology and industry as the way of the future. Isn’t this move somewhat contradictory since our field arguably started out and exists as a movement against industry and technology? Why are some now changing that?

The most functional pots our field has championed in recent years appear to be moving further away from what many would classify as good utility. They now seem to be more vehicles for expression of form and surface than objects created to assist the basic human needs of consumption. The pot has become a surface for imagery and pattern. Although potters have been using surface decoration since the beginning, the emphasis on utility first came out of a practical need; surface applications came later. Some early human culture pots did possess more sculptural forms and promoted utility; most, however, serviced a need well enough. They often had specific ceremonial rituals associated with them. They were not everyday pots. Having our daily morning cups of coffee maybe considered a ritual, yet is a far cry from a religious ceremony. Few contemporary potters in our field seem to be considering all aspects of the utilitarian vessel in the final product. We hear much about how the handmade pot can enter peoples’ lives through everyday use and thereby speak about human emotion. But as makers are we paying attention to how these objects will exist in the real world, off the pedestal, off the cover of Ceramics Monthly and in the hand of the user?

OF THIS CENTURY

OF THIS CENTURY:

Residents, Fellows, and Select Guest Artists of The Clay Studio, 2000 - 2010



THE CLAY STUDIO CERAMICS
SHAPING THE FUTURE OF

SHAWN SPANGLER

Resident Artist 2006-

Shawn Spangler joined the Resident Artist Program in 2006 upon completion of his MFA from the New York State College of Ceramics at Alfred University. Spangler's work has been expressed in mixed media/new media interactive installations and the creation of functional objects. This seems like it would be an impossible combination, but for Spangler, it works. Pots /ceramic vessels have served as cultural indicators throughout time. Though made by a singular pair of hands, pots contain the potential to tell the story of man. They tell a story of where, when and oftentimes why the object was made and used. His installations address this through the participation of the viewing audience, who are allowed to build their own temporary vessel forms from hundreds of parts created by Spangler. These forms serve as each individual's testament to their world, their aesthetic, culture, and societal influences.

Using porcelain, Spangler's pots begin on the wheel. His thrown forms are simply defined, with strong lines. Each is smoothly finished while on the wheel, the refined surfaces and forms serving as the perfect ground for decoration, manipulation and/or alteration. For complex forms, multiple thrown parts are used in combination in the creation of a new whole. Often these complex forms sit upon a stand or base, offering a simple contrast to the object it cradles. Spangler reverses this strategy as well, with simple spherical vase forms cradled in multi-handled bases. His sensitivity to the scale and relationship of each part to the whole is obvious, as is his skill in making and mastery of his chosen material. Spangler's surfaces may be developed using incised line and/or repetitive sprigs or appliques that create an overall pattern on the form. Too, through subtle manipulation of his thrown forms, gently pushing out the walls of the pots themselves, Spangler achieves a finished effect that makes the pots appear as if they have inhaled a breath of air and are holding it in. The surfaces are further developed in the glazing process, with color applied in the incised line and often to the raised appliques, in contrast to the overall glaze ground color.

Spangler's mastery of his material is evident in the tightness and complexity of his architectural forms, specifically his teapots and ewers, as well as his softly "quilted" bowls and tumblers. His simply patterned surfaces, meticulously drawn lines and/or circles stained a brilliant red, are in strong contrast to his muted palette of softly colored glazes. Spangler's continued investigation of surface and form have resulted in the creation of strong body of ever changing complex forms.



CERAMICS NOW



BRYAN CZIBESZ AND SHAWN SPANGLER
Future Archaeology
 February 17 – March 17, 2017

STATEMENT

Exploring the ways that culture, labor, art, utility and technology are implicitly tied, this work focuses on the differences and similarities between hand-forming processes and digital reproduction technologies. The points of departure in this collaboration were a series of historical objects – ranging from a Korean funerary urn and Chimu stirrup vessel to a Christopher Dresser Ault pottery vase – digitally appropriated from museum collections. These scans were used in whole and in parts in a remaking, reconfiguring and remaking process that was a search for new formal territory. Using an extrusion-based ceramic 3D printer built for the project, they were able to 3D print parts with the same clay they used for generating form on the wheel and by hand, allowing for a depth of play and collaboration on each individual object that would not be possible with other digital and 3D printing processes.

This work represents a complete collaboration in the seeing, interpreting, forming and finishing of each object. While Czibesz does most of the digital and 3D printing work and Spangler does most of the wheel throwing, both of them shared all the conceiving, handling, construction and finishing from beginning to end, done during time spent in the same studios in Kingston, New York and Honolulu, Hawaii.

BIO

Bryan Czibesz earned his MFA from San Diego State University and has shown his work, taught workshops and been Artist-in-Residence throughout the United States and internationally, including at the Houston Center for Contemporary Craft (Houston, TX), The Center for Craft, Creativity & Design (Asheville, NC), the Nelson Atkins Museum (Kansas City, MO), The Clay Studio (Philadelphia, PA), c.r.e.t.a. Rome (Rome, Italy) and Watershed Center for the Ceramic Arts (Newcastle, ME). He currently teaches at SUNY New Paltz.

Shawn Spangler holds an MFA degree from Alfred University (Alfred, NY) and has been an Artist-in-Residence in Jingdezhen, China, Watershed Center for Ceramic Arts (Newcastle, ME) and The Clay Studio (Philadelphia, PA). Spangler is a founding member of the artist collective Objective Clay, and currently serves as Assistant Professor of Art at the University of Hawaii.

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CERAMICS NOW 2017

ADAM WELCH

Greenwich House's first art exhibition was held at 26 Jones Street in May 1905, showcasing students' pottery and clay modeling, among other objects. The "gallery" was a humble room within the House's original building on Jones Street, roughly 75 feet from the Jane Hartsook Gallery's present location. The exhibition was organized to show the community the activities the neighborhood youngsters had been engaged in. While the majority of the classes that the House offered were geared toward children, it was not long before adult clubs began to access the studios to produce works of their own. Greenwich House Pottery taught all aspects of the process, soup to nuts. These early examples of pottery and clay modeling from the newly formed manual training program were almost certainly rudimentary and diverged from other potteries of similar scope. In the early 1900s, very few people were as experienced or knowledgeable as the average ceramicist today. During this era, many practitioners, pottery schools and artists used pre-made and fired blanks or had laborers make forms for them to use.

Over the next 113 years, the Pottery has maintained its tradition of displaying ceramics for the benefit of both the artist and community. The Pottery has evolved over the years, though the core of that culture and certainly the spirit of exhibition manifest in those early endeavors still remain. The energy harnessed from these amateurs and our location in New York's West Village has been a constant at the Pottery, serving as a source of renewal. It was in 1970 that Jane Hartsook (Director, 1945-1982) created a permanent exhibition space on the second floor of 16 Jones Street – the Pottery's home since 1948. Before a dedicated space was established, exhibitions took place throughout the building including the garden, the storefront, the ground floor studio, as well as in off-site locations like empty storefronts, Gertrude Vanderbilt Whitney's studio, a branch of the New York City Public Library and patron's gardens, among others. Upon Jane Hartsook's retirement in 1982, the space was renamed the Jane Hartsook Gallery in her honor. In 2013, the Gallery was relocated to street level where it continues a century-long legacy of leading the field in its presentation of the most important ceramics exhibitions in New York City.

The Jane Hartsook Gallery seeks to broaden the knowledge of the ceramics sphere in our community, the field and the artworld with an emphasis on promoting emerging and underrepresented artists. This year we continue to pave the way, showcasing the limitless possibilities of clay. With artists vying for the chance to exhibit in New York City, it is inspiring that we are able to extend this opportunity to so many. *Ceramics Now!* included an expanded curatorial vision of contemporary art practice and exceptional ability from across the United States seen through the solo exhibitions of Heesoo Lee (Montana) and Ghada Amer (New York), two-person exhibitions of Bryan Czibesz (New York) and Shawn Spangler (Hawaii), and Naomi Dalgligh and Michael Hunt (North Carolina), a three-person exhibition with Andrew Casto (Iowa), Evan D'Orazio (Michigan) and Hilary Harnischfeger (New York), and the Residency and Fellowship Exhibition, *Ceramics Now* featuring Ghada Amer, Judy Hoffman, Alice Mackler and Ellen Robinson (New York).

The curatorial umbrella of the Jane Hartsook Gallery is shaped by committee, co-chaired by Aimee Odum, Katlin McClure and myself. The impetus that drives us to curate this series has not shifted since I developed it in 2011. We see the role of the gallery as posing the question, "What is ceramics now?" and the work we

select and the artists that create it are the catalyst to an answer. Though it would be a stretch to recognize an appreciable difference between one year and the next – not to mention placing an unnecessarily heavy emphasis on and burden on newness – change does happen, both spontaneously and gradually. While the groundwork of interest and activity in ceramics within the artworld reached a fever pitch a few years ago, the spotlight on clay has remained. With this trend at the forefront, we set out to determine the set of practices and artists that best encapsulate the activity currently taking place within the field. That is, which artists working in clay exemplify contemporary ceramicism? Though we do not claim that these artists and their work somehow outperform all others, we would argue that these particular artists represent something unique and original that speaks to the present.

This year's series kicked off with the solo exhibition by Heesoo Lee. Lee has made quite a name for herself through her Instagram feed, where she documents the unfolding of these botanical vessels. She is a realist, painting layer upon layer of underglaze atop forms that are themselves fashioned with shallow relief sculptural elements. Lee's work, colorful and alive, speaks to the fragility and delicacy of humanity. Her combination of painting and sculpture depicting poppy flowers, aspen trees and irises, accentuate light and shadow as metaphors for how we experience time – its duration and effect on identity. Lee offers us a glimpse into a new reality where we are surrounded by beauty.

Bryan Czibesz and Shawn Spangler's exhibition, *Future Archaeology*, was a collaboration between potter, sculptor and 3D printer. The results of this partnership are striking objects that are reminiscent of the Frish-Felton works of the 1960's. Czibesz and Spangler have managed to merge some of the oldest and the most current technologies in a smashup that results in exquisite objects. Assembling human made vessels with scanned and fabricated components, they create distinct simulations. They use historical vessels – ranging from a Korean funerary urn to a Christopher Dresser Ault pottery vase – as a launching point, investigating traditional forms from a contemporary context. Though they collaborate, each has uniquely proscribed contributions. Czibesz fabricates the work through digital alteration and the use of a ceramic 3D printer, instructing the machine how to print the form through digital scans, design and manipulation. Spangler employs the potter's wheel to create original forms that later are collaged with the prints. Ultimately, their works are slick productions that bring to mind concepts of authorship and originality through exploring the past and conforming to processes of the present.

Ghada Amer's exhibition *Déesse Terre* represents the work that Amer produced during a three month residency at the Pottery. There is no precedent for Amer's ceramics beyond her prolific body of work. Amer's large wall hangings are undulating curvilinear forms with raised rounded edges that resemble the image. These "ceramic paintings" contain portraits of women bright with color and fierce through elongated organic forms, growing in size and formal complexity in anticipation of her sculptures. The sculptures that she developed, joggling freestanding slabs, is far more conscious of its arrangement. The pieces influence her paintings, torn from their stretchers, folded and crumpled. These brilliant and imposing slabs are visible in the round, necessitating larger figures and subsequently more developed narratives.

This year's Resident and Fellow exhibition, *Ceramics Now*, featured Ghada Amer, Judy Hoffman, Alice Mackler and Ellen Robinson. This exhibition presented a selection of the work each of the artists created

THE OBJECT OF OBJECTIVE CLAY

The OBJECT of OBJECTIVE CLAY

by Joe Molinaro

"The world as we have created it is a process of our thinking. It cannot be changed without changing our thinking."
—Albert Einstein

Thinking of change, or at least the changing landscape for artists and how they approach finding markets and exposure for their work, is a dance that is performed on countless stages, each offering the promise of success for artists and the objects created in their studios. But for members of Objective Clay, a group of individuals working to maintain and expand a different model for how ceramic artists are represented, or better still, represent themselves and sustain a successful career making utilitarian objects in clay, this dance is being met with new ideas and challenges as they turn to one another for advice, encouragement, and vision. Looking backward and seeing

brick-and-mortar galleries that have dominated the marketplace, and more recently, looking to the Internet and how it, too, has spawned numerous online galleries and sites where artists are represented, Objective Clay emerges as a new and improved venue for sales, writings, support, and general representation.

While artists living in locations where potters have settled in close proximity to one another seek collaboration through community events for the promotion and sale of their ceramic work, it is clearly a model that works best for site-specific locations. As an example, concentrations of clay artists who live and work in regions of Minnesota, Virginia, Texas, California, North Carolina, and many other locations throughout the country, have allowed artists to join forces in promoting their work as a collective, providing concrete examples on how there is strength in numbers. Geography,



1 Objective Clay members (from left to right): pteridolys yopoli, Shawn Spangler, Bryan Hopkins, Jennifer Allen, Deb Schwartzkopf, Kip O'Keefe, Lindsay Ockenleiter, Sunshine Cobb, Doug Pittman, and Emily Schroeder Willis. (Not pictured: Brian R. Jones and A. Blair Clemens.)



2 Brian R. Jones' lumbar with black flowers, 8 in. (15 cm) in height, slip-cast porcelain. 3 Brian Spangler's Double Walled Vase, 20 in. (51 cm) in height, fired to cone 6 oxidation, 2015. 4 Works in progress during a group workshop organized by Objective Clay members.

in these cases, is what binds the artists together to create a localational ethos, and while it allows for the presentation of some of the finest pottery locally available, it also limits sales to those either living in close proximity or to others willing to travel a distance to experience an event and potentially walk away with valuable purchases.

In a very different scenario, and leaning on the strengths of physical galleries, community, and the Internet, Objective Clay hopes to redefine how artists work both as individuals and together.

Objective Clay was formed as a result of sharing the stage as presenters at the Utilitarian Clay VI Symposium in Annetown Center for Arts and Crafts in Carlinburg, Tennessee, in 2012. After several days demonstrating, lecturing, and sharing thoughts with each other about how their work is marketed and presented to the public, members Jennifer Allen, A. Blair Clemens, Sunshine Cobb, Bryan Hopkins, Brian R. Jones, Lindsay Ockenleiter, Kip O'Keefe, Doug Pittman, Emily Schroeder Willis, Deb Schwartzkopf, Shawn Spangler, and pteridolys yopoli committed themselves to one another as if they might discover a new model for exposure, interaction, and sharing. Knowing the difficulties associated with being in parts of the country where greater exposure is limited, the frustrations of solitude, and having few opportunities to interact with the buyers of their work, they made a commitment to explore

how the energy they were experiencing at the symposium might be sustained beyond the four-day event in an online destination.

The goal was to create a new model for how they and their work might move into the future through the creation of a group dedicated to sustaining a successful career making utilitarian objects in clay. After the symposium, the group met once a month via conference calls (they now use video conferencing). They also had smaller group committee meetings to work on specific tasks like the website, administration, and outreach projects.

The new paradigm they now work in has allowed for freedom; them into discovering different views that challenge them individually, and as a result, brought them closer together.

"Who buys your work?"

Initially the members of Objective Clay—a name settled upon after extended discussion, and one that embodies the idea of the utilitarian object—established its goal based on the question of "Who buys your work?" From that simple question, other goals came into view, that embodied the notion of establishing support for one another, utilizing social media and Internet resources (primarily through the creation of a web site, <http://objectiveclay.com>, that also offers an online sales gallery), posting informational videos and member-written articles,

log through their studio practices. With the strongest progress of the media process having the results of a regular practice, who knew how that will play out in time. While the need for ideas may appear more important for one group over the other, finding common ground in how Objective Clay needs to maintain, time and energy to meet its goals remains a constant and a priority.



8 Kip O'Keefe's Burnt Orange Tea, 10 in. (25 cm) in height, northern-brown glaze, ceramic, slip-cast, fired to cone 6. 9 The "Clay" Ceramic Dinner Plates (Mug) 11.5 in. (29 cm) in height, white glaze and unglazed end-caps, fired to cone 6 oxidation. 10 Lindsay Ockenleiter's Toppies in 10 in. (25 cm) in height, hand-thrown red glaze, fired to cone 6.

They are young in a group, and seem to be able to members differing views and opinions through their weekly calls. Some did see the group together for workshops, who for the NCECA conference, and other events has helped to see that they are able to do so for the future. This type of personal interaction empowers their ability to work together in a more meaningful way. Although their goal is to define what the group is, some issues, the bonds they established from the time they first formed as a group as Utilitarian Clay VI have provided the strength to work through difficulties and address the goals that continue to define their today.

Exposure and Representation

As with other ceramics both large and small, one in particular that all members are an important one is how they are exposed, and in doing so, how they are going to maintain their exposure. While there is currently a gender balance in the group, each member has expressed a desire to work more local and national diversity. They

Starting an Online Collective

The Objective Clay Model allows individuals to work collaboratively as a group to advance their careers. Here's how it works:

- Using a group website as a distribution for their work, current projects, and the general public who are interested in their members' work, with the goal of reaching more immediate and personal interactions.
- Valuable for achieving direct communication with the audience, making their work visible, and creating a central area where members publish, participate, promote, and showcase their work in clay, and information on upcoming events.
- Working collaboratively to one another and playing out on shared projects, via the Internet and social media, and regular FaceTime, Skype, or Google Hangouts meetings.
- The duties, which include between all members are to:
 - create a two-year schedule including annual budgeting for projects and fund-raising for maintaining the business structure of the group, organizing annual retreats, website maintenance, writing blog posts, articles, and other content, creating videos, planning and coordinating workshop events, and other community-related activities, including group inspiration, planning and implementing marketing strategy and tactics, organizing exhibitions, organizing the Expo booth and hosting NCECA conferences, and developing to incorporate the larger community.



14 Objective Clay's NCECA Expo booth setup during the conference in Kansas City, Missouri, March 2016. 15 pteridolys yopoli's Double Walled Vase, 20 in. (51 cm) in height, ceramic, slip-cast, fired to cone 6 oxidation. 16 Kip O'Keefe's Burnt Orange Tea, 10 in. (25 cm) in height, northern-brown glaze, ceramic, slip-cast, fired to cone 6.



17 pteridolys yopoli's Double Walled Vase, 20 in. (51 cm) in height, ceramic, slip-cast, fired to cone 6 oxidation. 18 Kip O'Keefe's Burnt Orange Tea, 10 in. (25 cm) in height, northern-brown glaze, ceramic, slip-cast, fired to cone 6.



11 John Hines's Plate (Mug) 10.5 in. (26 cm) in height, ceramic, slip-cast, fired to cone 6 oxidation. 12 Lindsay Ockenleiter's Toppies in 10 in. (25 cm) in height, hand-thrown red glaze, fired to cone 6. 13 Sunshine Cobb's Double Walled Vase, 20 in. (51 cm) in height, ceramic, slip-cast, fired to cone 6 oxidation. 2015. 14 Brian Spangler's Double Walled Vase, 20 in. (51 cm) in height, fired to cone 6 oxidation. 2015. 15 pteridolys yopoli's Double Walled Vase, 20 in. (51 cm) in height, ceramic, slip-cast, fired to cone 6 oxidation. 2015.

and more importantly, maintaining a sense where they might have opportunities to have their work seen with the buyers of their work. Networking of their individual artists by working behind-the-scenes business and marketing. Objective Clay or its efforts on working back-and-forth and independently with each member taking on a specific role within the group. Each member is responsible for the business—each member is responsible for their own work on a weekly basis, with some members taking on a specific role within the group. Each member is responsible for the business—each member is responsible for their own work on a weekly basis, with some members taking on a specific role within the group. Each member is responsible for the business—each member is responsible for their own work on a weekly basis, with some members taking on a specific role within the group.

With all the success Objective Clay has experienced during the last month of their existence, the time to re-evaluate their work is now. The group has been successful in many ways, but there are still challenges that need to be addressed. The group has been successful in many ways, but there are still challenges that need to be addressed. The group has been successful in many ways, but there are still challenges that need to be addressed.

Another concern for the group is how to maintain working in a brick-and-mortar gallery that has dominated the marketplace, and more recently, looking to the Internet and how it, too, has spawned numerous online galleries and sites where artists are represented, Objective Clay emerges as a new and improved venue for sales, writings, support, and general representation.

RE/ CHARTING



Re/Charting

Bryan Czibesz & Shawn Spangler

The aim of this exhibition is to map an artistic authorship upon ceramic vessels through object interpretation, transformation, and re-contextualization from a point of origin. Using traditional hand-forming methods combined with new 3D modeling and prototyping technology, this project is an experiment in process and result. Our goal is to open a dialog that highlights the connections and margins between the manual/handcrafted and mechanical/digital processes of producing ceramic vessels.

In *The Work of Art in the Age of Mechanical Reproduction*, Walter Benjamin identified a de-contextualization of works of art through reproduction. Benjamin posits that the presence of the original is indispensable to the concept of authenticity because it includes all the history—or tradition—required to reach that point. Our intentions are to use existing ceramic vessels as vehicles for interpretation of this authenticity.

We will create a succession of pieces through a system of generative appropriation. Source material will be interpreted both directly by the eye of the artist and by the “eye” of the machine (2D and 3D scanning), and a successive generation of objects will be reproduced: one directly by the hand of the maker, and another by the hand of the machine (3D modeling and prototyping processes). The resultant objects become source material for a successive generation of form. The hand-made object is interpreted and reproduced by the machine, and the machine-made object are interpreted and reproduced by the hand. The result is an exploration of process between artist and machine, validated by the location of the origin.

This project is a Sisyphean pursuit of process and an examination of the ways a source object can be interpreted through time. The resultant work are ceramic objects, but a significant component of the show's installation is documentation. This video component will complement the installation, providing the audience with a secondary artifice: an epistemological framework of our procedure, a visual element and didactic component of our process. It maps a history of process and will provide—for all the finished work—a unique presence in time and space that can be experienced by the viewer. Ceramic history is implicitly tied to ideas of culture, technology, labor, art, utility, and human survival. As our means of producing functional vessels has evolved, technological development has always defined an edge, or boundary, of old and new, of traditional methods and the introduction of new tools. Today's new ceramic frontier is 3D modeling and prototyping technology. The resultant work in this show explores the usefulness, and legitimacy, of this technology in the context of traditional ways of making.

This exhibition is an example of the working processes that are on the edge of traditional making, and they offer fuel for discussion about the place of new methods in a medium as fundamental and tactile as ceramics.

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