

- 1 *National Treasure*, Neil Brownsword with Anthony Challiner, looped projection, 15 min 48 sec
- 2 *Embodied Matter*, Oh Hyangjong, Etruria marl
- 3 *Hwigyeong*, Juree Kim, looped projection, 10 min 9 sec
- 4 **FACTORY, Neil Brownsword with Rita Floyd, performative installation**
- 5 **FACTORY, Neil Brownsword with James Adams, performative installation**
- 6 **FACTORY, Neil Brownsword with Anthony Challiner, performative installation**
- 7 **FACTORY, Neil Brownsword with Paul Holdway performative installation**
- 8 *Embodied Matter*, Neil Brownsword, filter press cake
- 9 *Mould*, Neil Brownsword, Etruria marl and Spode Factory lift shaft
- 10 *Evanescent Landscape: Falcon Pottery*, Juree Kim, Etruria marl
- 11 *Impermanence - The Soil Absorbs Water*, Juree Kim, sound loop, 14 min

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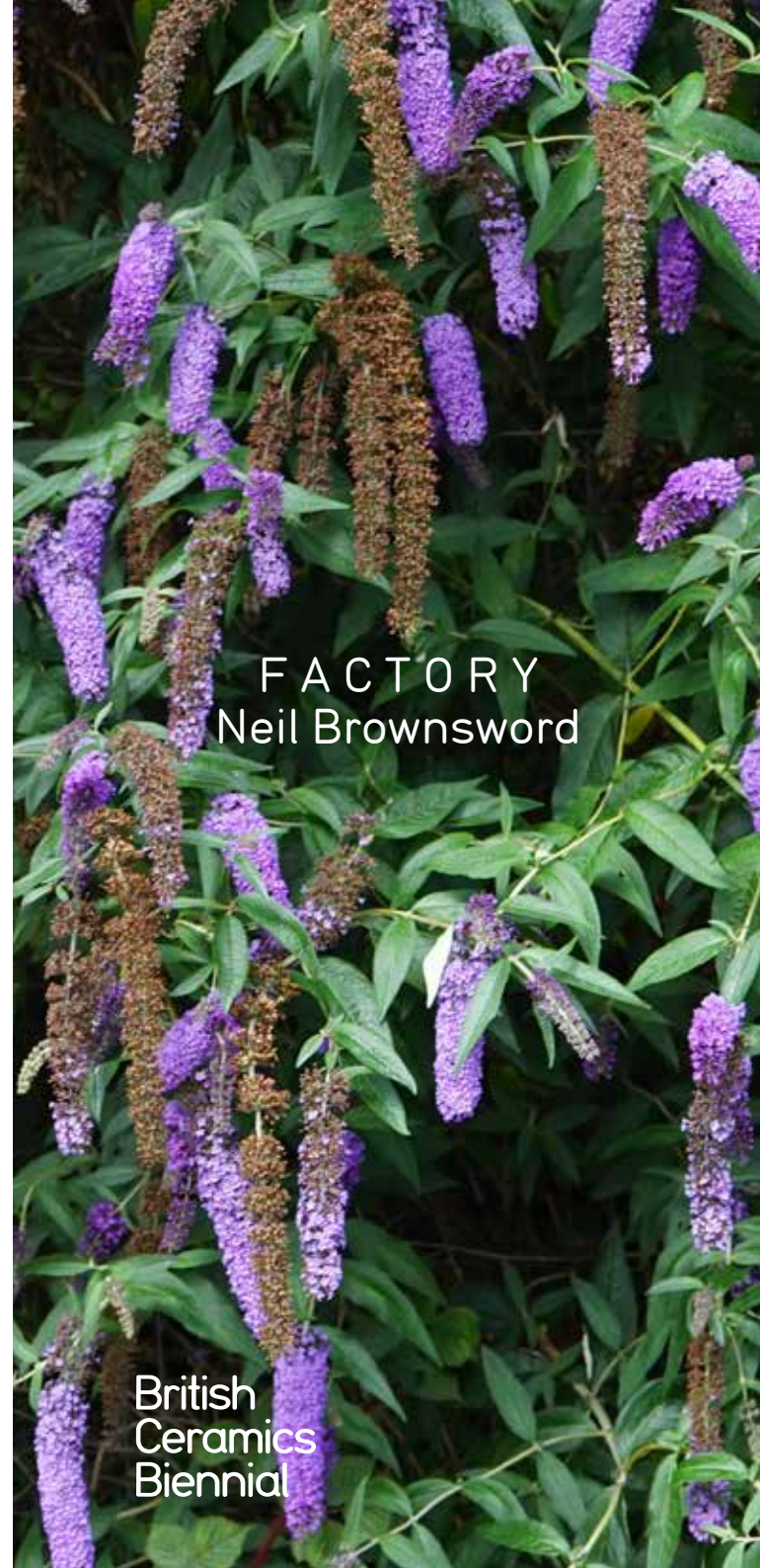


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FACTORY
Neil Brownsword

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FACTORY

Neil Brownsword

Neil Brownsword examines inter-relationships between the past and present, through 'reclaiming' the former Spode Factory as a site of ceramic production. In his performative installation FACTORY, recently exhibited at the Korea Ceramics Foundation, Brownsword 're-orchestrates' the specialist knowledge of former ceramic industry artisans, to highlight marginalised practices now in danger of being lost. South Korea's safeguarding of intangible heritage, associated with its own ceramic history has ensured that associated skills are maintained for future generations. Brownsword presents insights into tacit knowledge from factory production in North Staffordshire, that is worthy of comparable status and preservation.

Rita Floyd

China flower making is one of the few methods of mass production that relies completely upon the dexterity of the hand. With changing fashion and the impact of globalisation, this industry in Stoke-on-Trent has all but disappeared, with Rita Floyd being amongst the last of a generation of artisans who retain this skill. Throughout the FACTORY performance, Rita re-enacts her former working practices, providing an intimate space for the audience to witness the rhythmic intricacies of touch evident in her craft. Yet this point of passive

spectatorial consumption is immediately disrupted by Brownsword's simple instruction for Rita to discard whatever she makes. The linear deposit of waste forms that gradually accrues in the gallery space, becomes a provocative metaphor for the failure to protect an important aspect of intangible heritage.

James Adams

James Adams was employed as a modeller and mould-maker at numerous factories including Wedgwood, where he trained alongside Brownsword in the late 1980's. Plaster moulds revolutionized the industrialisation of ceramics in Britain in the 18th century, and to this day continue to be the 'tools' for mass production. As a regenerative gesture, Adams re-moulds and repairs materials and objects found discarded at the former Spode factory, using methods which digital technology has largely replaced.

Paul Holdway

For over forty years Paul Holdway worked as a master engraver at the former Spode factory until its closure in 2008. Copper plate engraving for ceramic print remains a process which is very rarely used today in the industry, and Holdway's knowledge of its history and

practice is unsurpassed. He has researched and successfully reproduced methods developed by early 18th century pioneers of ceramic print for mass production, such as 'glue bat printing' and 'pluck and dust'. During FACTORY, Holdway will tissue transfer print from a copper plate specially commissioned by Brownsword which cites historic precedents developed through this early technology.

Anthony Challiner

Since the age of 15 Anthony Challiner has worked as a china painter at numerous factories that include the likes of Royal Doulton and Spode. He is amongst the last of a generation of china painters in Stoke-on-Trent, whose profession has gradually been displaced by the changing tide of fashion, and by ceramic print technologies for mass production. Throughout FACTORY Challiner will continue the tradition of portraying picturesque decay, evident in many examples of 18th century English ceramics. Yet the ruins that grace the back of discarded plates salvaged from Challiner's former place of work, are not the archetypal scenes from the Grand Tour, but those which document aspects of industrial transition in North Staffordshire.