

FABRIK Seminar, October 3, Gustavsbergsteatern and Gustavsbergs Konsthall  
(Gustavsberg's Theatre and Gustavsberg Art Gallery)

The schedule is preliminary, slight changes can occur

- 8.45                      **Coffee and registration in Gustavsbergsteatern foyer**
- 9.00                      **Welcome/Stockholm Craft Week opening ceremony**  
Fredrik Nornvall, Värmdö municipality  
Jasmin Farid, Värmdö municipality  
Stockholm Craft Week board  
Evelina Hedin, Gustavsbergs Konsthall
- 9.30                      **Ezra Shales "Manufacturempathy"**
- In **The Shape of Craft** (Reaktion, 2017), Ezra Shales argues that "empathy with materials" is more useful and pragmatic ideal than "truth to materials" and in this presentation he will speculate that empathizing with manufacturing is more beneficial than the usual position in 20<sup>th</sup> and 21<sup>st</sup> century craft and academia, which has tended to assert that individual autonomy and expression are threatened by the assembly line.
- 10.30                     **Ulrika Schaefer, Nationalmuseum: A brief history of Gustavsberg's porcelain factory**
- 10.50 – 11.10         **Walk to Gustavsbergs Konsthall**
- 11.10                     **Inger Andersson: "How work unfolds" at Gustavsbergs Konsthall**
- "My talk will be about thoughts along creating an archive connected to the Porcelain factory of Gustavsberg. The project continues another work with interviews of 90-year-olds in Gustavsberg that I made a few years ago. Now I've included photos from the Porcelain factory's archive and photos from Lennart Backman's archive to be a part of a materialized archive. The archive also contains pieces and references from my practice through the years going on in various studios in the former Porcelain factory."
- 12.00 – 13.00         **LUNCH at Gustavsbergsteatern**

13.00

**Neil Brownsword: "Obsolescence and Renewal"**

For nearly three decades Neil Brownsword's artistic practice has reflected upon transitions in North Staffordshire's ceramic industry, drawing particular attention to the value and sustainability of its intangible heritage. In collaboration with a senior generation of industrial artisans, Brownsword restages their endangered practices through performative works at prestigious venues which have included the Korea Ceramic Foundation, Ashmolean and Victoria and Albert Museum. His interventions highlight the nuances of their craft and offer a new layer of production that re-imagines the histories and influences of traditional manufacture. This presentation will illuminate Brownsword's practice and its contexts to date.

14.00

**Lisa Wallert, artist representing studio collective G-studion**

14.20 – 14.40

**Swedish "fika"**

14.40

**Sissi Westerberg: "Performing Labour"**

Sissi Westerberg will introduce the long term, place-based artistic research project: **Rejmyre Art Lab's Center for Peripheral Studies**, that has engaged the small glass factory town of Rejmyre for over ten years. She will focus on a recent project, **Performing Labour**, that was initiated and led by Swedish/American artist Daniel Peltz from 2016-2017. The project included a series of intensive research periods in which artists were employed as full-time guest workers in the Reijmyre Glasbruk. Each artist was charged with developing and creating a "product" of and about labour while inhabiting the specific conditions of this hybrid industry/tourist spectacle.

15.30

**Matt Smith: "Spode: A 31 Note Love Song"**

This talk examines the relationship between factory production and museum display. Taking his artist residency at the Victoria and Albert Museum as a starting point, Matt Smith explores the interrelationships and tensions between studio pottery, artistic practice, industrial ceramics and the presentation of ceramics within the museum.