

“For people who work with clay every age has been an Information age and ever age will always be since curiosity is a timeless appetite and the information it’s food “

slides *DOWN LOAD P35 PLATE SHOW SCOTT RENCH /SCOTT RENCH COMPUTER IMAGE*

This quote from Jack Troy i .in the publication Art and Perception has a a timely ring in that he identifies with the information age that occupies much of what we do and use to access areas of practice on a Global scale . The term New Technology gathers that predictable vision of the glowing screen the distant learner and the quest to complete the same task more directly the only measure of success judged more by speed of completion than by any advancement in understanding or the enhancement of the outcome .Of course such technologies deal with issues of accessibility ,being able to supply the masses with their material needs the commercial world of manufacturer.

GORMLEY FIELD CERAMIC FIGURES/ PLATE WITH TABLES STOKE

But as independent practitioners makers of our own products how have we enlisted the technologies old and new that can give access to furthering understanding and personal development?

The tune which was dragged from distant memory suggest a way into the annals of time and possible starting point to be begin to explore the impact of those New Technologies that of their time were as controversial to the aesthete as an opportunity for the industrialist to construct a manufacturing empire;

“IT AIN’T WHAT YOU DO ITS THE WAY THAT YOU DO IT THATS WHAT GETS RESULTS! OR THE ENDLESS DEMO

SLIDE FROM PAULSCOTT DEMOS OR SLIDES FROM PRESTON

A familiar ring, in that levels of communication particularly in the field of

contemporary ceramic practice does occupy a level of pre occupation, regardless of its potential effectiveness and the sense of discovery that provides an outlet for an appropriate form of technological use of expression.

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IT,S WHAT YOU DO NOT ALWAYS THE WAY THAT YOU DO IT .

The criteria may then rest on the interpretation of values and quality which in turn may form the nature of its content both as a physical state and on another level capable of a more perceived intellectualised rigour, therefore criteria applied may hinge upon the physical properties or technical standards that can be measured. For example the nature and use of materials ,or the “ergonomic “ properties that offer a level of appropriateness to the particular group of people.Or it may refer to an assessment ,through that measure of the creativity of the maker or of the skilful working of the material and processes.

SLIDE CINDY SHERMAN MADAMEDE POMPADOUR SOUPERIE/RICHARD SHAW WALKING MAN.HOT OF THE PRESS

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slide barton

John Heskett in his paper :”QUALITY AND NEW TECHNOLOGY states ” Perhaps the major problem is that whether a quantifiable factor , or something more subtle such attempts to define quality in terms of good design or bad design frequently refer to the designed object in isolation. These assessments tell us little about many other factors and in particular how quality is achieved by designers,or, how it is recognised and comprehended by people for whom it is intended the users.”

SLIDE GLYNS BARTOMP10 HOT OF THE PRESS/EDARDO PAOLOZZI THE KULKLIUM SUITEP42 HOTHEPRESS

The debate that this begins to fuel is one that we are as able to apply to the present way in which the participation with technologies in contemporary ceramic practice begins to question the separation in the evaluation of the role and content that such an adoption of processes that can neutralise the purpose of" making ".itself.Or conversely provide that insight to aid the realisation of the nature of the activity beyond its technicality.

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In this section it is my intention to explore those issues and draw parallels with Gutenberg . It will identify with these solutions found through forms of negotiation within the environment of the problem space that can be needed.

The case of purpose

That the problem was located within the technology.

A sense of search for a technology to meet that need.

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IMAGES OF 15C

In the mid-fifteenth century books and especially the Bible were not widely available for a lack of an efficient technology of printing It was then when the metal worker Johann Gutenberg began his systematic search for an approach to mass printing of the Bible.In his day the handicraft of printing already existed Wooden plates were carved and used to print a number of copies of a page However this was laborious to prepare and the printing of the page would have taken some time, that each stage of making the single print had to be repeated to ensure a good impression resulted.The way in which Gutenberg set out to solve these problems was to identify what was required within the process to ensure page composition that could be easily changed reduce preparation time and make the printing process more efficient..

In respect of the compositing of the text Gutenberg applied his analogy with the wooden stamps and seals that embossed their marks on paper This solved the issue of movable type, but presented another problem of application in that to ensure an even print of the individual type pressure needed to be applied evenly across the composite block.

Gutenberg quest for the appropriate technology was close at hand !

BREUGAL WINE FESTIVAL IMAGE OF WINE PRESS

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“Escaping from his dedicated quest for wide scale reproduction of the Bible, Gutenberg participated in a festival celebrating the wine harvest . There by chance amidst the flowing wine and the high spirits , he encountered another piece of technology that gave him the clue he needed:the wine press used to extract the juice of the grapes . On viewing the device Gutenberg saw within in it the source of the great pressure he needed”(Koestler,1964) .

slide guteberg press

This episode reflects the many instances in the history of science and technology where individuals have made the connections across barriers of context ,custom and convention.To then arrive at the point at which the practical application is revolutionary yet can through the inspection of the processes of invention, give insight into that which could be seen to be fundamental to creative thinking.This does not attempt to separate out the nature of practice but merely serves to promote a more holistic view of the unseen and the unsaid in critical engagement with the artifact etc.

Within this holistic notion one can begin to gauge creative thinking not purely through process employed but also in the way that solutions are found through forms of negotiation within the environment of the ‘ problem space.’David Perkins describes these spaces as liken to a form of Topography in that the landscape of the problem has within it a geography that as one traverses the domain points of familiarity enable the solution to be sought either by logical or irrational decisions .

Gutenberg seeking of the printing press solution was more one of a scanning of a familiar vista metaphorical and actual which eventually the significance of his realisation of the principles of the wine press required of him to cross those boundaries of definition and familiarity. Through an agility of thinking, the problem solving implied a level of creative thinking. One can continue that such a series of events was of course evidenced in earlier times that of Archimedes. Such that one might contemplate had a recognition of the ways of thinking through this problem space (that of measuring the volume of an irregular object) beyond the solution, may have provided both the "map" of the Gutenberg problem and the directions in how to get to the required destination. Ironically, the solution the new technology of the printing press would have made such accounts of scientific and philosophical meanderings more accessible! one notes that the movable type existed in China in 1041. I am not implying that such models provide universal solutions but only to identify with the dilemma that the super highway in contrast begins to draw the experience of traversing the activity of making as one that is its self problem solving as much as problem making. In this sense one can empathise with the notion that all practice has this element of problem solving, be it is were the mind and hand widely sample possibilities including that which is unfamiliar to a more convergent approach were there is a systematic (programmed regulated) working towards a distinctive solution.

The traits that divergent and convergent thinking through practice provides a model that draws us to the friendliness of the new technology whilst conversely being seduced by the ease of the programmed clone.

In this section I shall look at the issues of the technology led ease of execution but a difficulty of purpose problem is located within the need search for a need which is met by the technology.

The late Peter Dormer alludes to this confrontation of how technology can shape us and in turn how we are able to shape it. The deterministic view he states is that

“technology drives us in one direction regardless of our individual desires and political or moral values he goes on to state....., it does appear that technology has its own impetus and logic and that various new ways of manufacturing or organising of our institutions and our lives, are imposed upon us in ways that we did not choose.”

The implication of the latter begins to suggest a neo-luddite attitude one of separation and preservation of what may be seen as an “ideal” insulated from the mechanism that drives the view of the world and how as individuals we relate to it and work with it. The working with it in its more controllable sense and its efficiencies. The power to assimilate actions that have a commonality of practice still leaves that point at which it is then not a determinant but one that can enter into the process of practice driven by the individuals decisions to follow or not. It is suggested that such is the power and the attraction of technology that it can enable the user to achieve without understanding how it was done. In this sense dealing with the cosmetic value of insight it can provide? That is to float across the surface taking the first scan without engaging with the process itself readily, accepting what is trawled, depersonalised only to be recycled

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by the next operator.

This you may say this is the price you pay, a loss of autonomy being in the hands of the engineers, programmers and designers who give you the means but not the knowledge to interact with the writing of those co-ordinates : your topography of practice. One cannot keep that technology at abeyance even the premise of the practitioner who may claim that the one area that is their preserve is the unique aesthetic and emotional charge, in other words that sense of origination in action and ownership in its completion that only hand and brain can give to an object. Technology can do this but it will only mimic, the appearance is virtual not substantial. Hence the issue that

technologies are at the interface of speculation with tacit knowledge does not sustain the neo-luddite in the moral quest for the fountain of originality .

The role that new technologies begin to be more readily identified with is that means of speculative enquiry in that it enables a more open ended

Investigation

possible slide

Virtual proto typing ,the infinite variation can sustain the imagination that connects with the realism of making It is thus liken to the printing press once

its characteristic is contained within the dimension of practice ;

philosophically and practically ,it is then as much as a tool of thought and

participation .Its speed enabling time for reflection a revisiting to reveal in

the making an awareness of the nature of what is confronted and the ensuring dialogue that practice provides.

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Creative interface between needs and technology.

It is at this point that we can begin to draw upon a context which brought together a need and the technology.A connection is made by looking at some instances of developments in the ceramics industry of the late Eighteenth century .

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The necessity for technological innovation in industrial manufacturing and the subsequent adoption and interpretation by the practitioners provides the platform from which we can view those initial entrepreneurial agents that began to foster divisions of authorship and the anonymous artisan.

Such technological break through have provided the foundations for the development of printed imagery in the context of ceramic industry .Gutenberg had achieved simultaneously four printing process that would as a consequence created an arena of specific developments particular to the industrialised age .*slide type*

The mechanics of printing, the manufacture of type , a technical

understanding of paper and the development of a new composition of ink. The two areas that Gutenberg had developed in particular that of ink and the use of dampened paper were of major significance when one exams the techniques adopted by the transfer printers for ceramic ware some 300 hundred years later .

(.Prior to Gutenberg, printing ink had been water based . The water based inks would have not presented any technical problems as the residual moisture would have been absorbed to some extent by the coarse paper but more importantly by the wooden printing blocks themselves .This characteristic would not apply to in particular to

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printing from metal plates This composition did not spread easily and tended to spread over the plate Gutenberg used an oil bound ink by grinding boiled linseed with carbon.This may be seen as the precursor to many carriers of ceramic pigment.)

What has been intended so far is not one of a dogma but an attempt to engage with the nature of process as a concept that in its self can embrace those relationships between concept need and technical description; as well as consideration of the relationship of innovation and its visual aesthetic that enables a development sometimes of a great magnitude .

SLIDE STROKE ON TRENT

The explosion of diverse ceramic processes and the mass production of refined earthenware and bone china in the second half of the eighteenth century was a significant aspect of the industrial revolution.The need for mass production to cater for the demands of the public to engage with the habits of tea and coffee drinking which was extended by the response to fashionable tastes for ornament provides the context in which to view the new technologies that evolved and begin to construct a form of evaluation that I shall use to confront from another perspective the question that is implied within the title of this presentation.

The requirements were to be able to reproduce imagery that would form the bases of decoration, that was quicker and therefore cheaper to produce That

the decorator required a certain dexterity but was not the originator of the design/image

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The imagery could reflect popular and the more refined tastes of the day although primarily it would cater for the masses. Within this framework the advent of transfer printing began its development borne out of entrepreneurial needs and a consumer society but it also created added value. *slide david dewsbury orchid painter*

Firstly to recognise that means of decorating ceramic up until this point relied heavily on the painter in the rendering of the subject. This form of ceramic was exclusive and relied on both local and imported wares. (*slide painted ware Chinese dell English earthenware*)

The process of transferring was borne out of the paper printing genre in that the drawing of the printed image from a solid surface of type or incised copper plate to a flexible surface of paper, cloth or rag. Should the printed page come into contact before the ink was dry or by the print coming into contact with another surface a second involuntary transfer took place. This principle would have been encountered in those formative times of the late fifteenth century but it took another 300 years for this simple fact to be put into use. (*richard slee slide finger print on plate*) **SLIDE BAT PRINTING P12**

It was not certain who was the first in England of true transfer printing in that two were engravers and the third a printer who worked in partnership, these being JOHN BROOKS in Birmingham, ROBERT HANCOCK in London and Worcester and the third JOHN SADLER and his associate GUY GREEN working in LIVERPOOL

.None of them worked in North Staffordshire

Each can claim the invention but this as has been suggested before

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would not be the only invention that had appeared in plurality. It is when the

time is ripe and the invention can fill the need, more than a single person can separately solve the problem. In 1756 John Sadler produced the first mechanically decorated tile using a transfer printing process. The affidavit with the application for the patent read "without the aid or assistance of any other person or persons did, within the space of six hours, to wit, betwixt the hours of nine in the morning and three in the afternoon of the same day print upwards of 1200 Earthenware tiles of different patterns at Liverpool....more in number and neater than one hundred skilful pot-painters could have painted in the like space of time It was evident as the demand grew for more painted tiles the quality and consistances of execution diminished

slide sadler tiles

The designs were printed on a special type of paper using a linseed based medium. The printed image was then placed on the glazed tile blank, rubbed over to ensure that the design was transferred. At this point a special pounce was sprinkled over the design to give added depth and quality to the colour. This intervention would add a variance in the fired result an interpretation of this could suggest an early example of technology making imagery more repeatable but retaining a certain individuality of the decorators hand. More liken to a monoprint than a multiple edition The tiles printed from wooden blocks are important because they had affinities with the painted tiles as well as being the fore-runners colour in the bat of the tiles printed from copperplates. The act of "pouncing the print also having a similarity with the introduction of colour to the print in bat printing. Wedgewood one of Sadlers customers for the decorating of the creamware was sceptible about the intervention of the printed image always up

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holding the exclusivity of painted wares. How ever he did recognise the economic dimension this could offer.

Thus techniques that evolved would enable both flat and round ware to be decorated The printing would allow a great deal of detail and subtley in drawing as more time could be spent on the original. In the case of tiles the application to them would take only a few seconds.

For curved surfaces the copper plate was inked with a clear oil (linseed oil), then transferred from the incised surface of the copper plate to the hard surface of the porcelain or earthenware by means of a flexible material that can conform to the shape and surface of the ware. It is at this point that the process of transfer takes place. This technique was termed **BAT PRINTING** an onglaze form of decoration in that the image was drawn on the inked copper plate by a glue bat or a solid slab of gelatin and then pressed against the glazed surface. The scarcely perceptible image was then dusted with colour by means of a pad of cotton wool revealing the transferred image. It had its limitations in that it was difficult to do continuous borders or extended decoration over large areas. It was only when through the substitution of the glue/ gelatin bat, by paper that its full potential was realised. *slide*

The use of gelatin as a carrier of the oil had an added property that gave the print certain other possibilities. Its natural flexibility that enabled the image to fit across the curved surface would stretch to distort the original image, in computer speak, morphing. This was also approached by the way that the gelatin pad when placed in water would expand evenly across its surface, conversely when placed in an alcohol solution would shrink. This phenomenon was put to use in that the original size of the image could be increased or decreased to fit

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different wares. The fired outcome would have caused the image to be stronger or weaker. Often one might have the similar wares with slight variation in the size of the image.

slide distorted print

Through the combination of pottery tissue (a strong fibre free paper) and underglaze techniques the development of more complex imagery provided opportunities to cover the areas of the wares and drew upon the engravers skills.

SLIDE EARLY 18C PRINTED WARE

The transfer printed pottery thus began to impact on the everyday lives of the social classes. The middle classes would have greater access to decorative

surface decoration once the domain of the hand painted porcelains, for a fraction of the price. Imagery would commemorate political and social events, depict melodramas, exotic views, and create the romantic Oriental fantasy of the of the WILLOW PATTERN *slide*

The industry could respond quickly to changing events and the issues of the day the presence of the printed pottery in the domestic environment became the original NEWS JOURNAL above the fire place!

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The bat process was the work of one individual in that they would be solely responsible for the decorating of the ware (.With the advent of the pottery tissue one of a team.)It was this that would add that sense of signature to the outcome the odd mistake.,the poor fit the smudge something that was part of the technique yet as a PROCESS being part of its nature that gave it an identity. In this sense introducing a certain humanising effect into the ceramic that was anonymous in its

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undecorated form. The outcome may have seemed crude yet it was not as Leach would see it as an invasion of the surface but one that was as indicative of its nature,(as the running of a glaze a recognised trait of the Japanese aesthetic)Engraving techniques of stippling and crosshatching would give an almost imperceptible added dimension to the printed surface In one sense an account of the hand and eye forming the design upon the copper plate. This may be seen as one of the essential components the histogram of the process. In combination with the pottery tissue the form and surface decoration would become more diverse and extreme in their application. Chinese blue in the form of cobalt oxide would be the predominate colour The application was of an underglaze technique, This was further extended by the variability within the firing that would change the clarity of image effect the tonality of the colour an enriching in one sense but a potential commercial disaster in another. However the ceramic industry would develop and adopt new technologies that would enhance production but isolate the makers authorship to that of the operative the processor *slide*. (.Lithograph water slide transfer adoption of photographic processes silk

screen printing image generation and manipulation through computer graphic packages. Automated production decline of the hands on workers Design being about design.)

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In this last section I shall draw upon late 20c ceramics and indentify with the balance of risk and certainty.

Gutenberg had a certainty of purpose and sought a similar certainty in the technology but had to make do with risky technology.

Eighteenth century ceramics acheived a confidence borne out of a

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balance of certainty and risk in the purposes and the technologies.

Comtempoary practice has certainties available in the technology but the purposes are risky.*slide*

In the catalogue "HOT OF THE PRESS Molra Vincentella suggests that Studio ceramics is a twentieth century phenomenon. Its paradoxical position is defined by what it is not. A central if not unspoken principal is that it must look different from the commercial factory produced ceramics whether it be cheap china or precious porcelain. She further comments on the advent of modernism that proclaimed that good art/ a good studio ceramics "was a harmonious synthesis of material form and decoration" and in addition to this the values of artistic individuality and handcrafting to avoid the industrial feel. and further.

"That no technique is innocent or value free all techniques carry a trail of associations which allude to history hence printing is a rich seam of imagery and meaning which can be mined by the contemporary artist."

This for me identifies with work of the practitioner in particular in the use of print and the the interface of technology of the digital age and its relationship to these historical precedents and the value systems that provide a critical context beyond technical review. I shall use examples of ceramic work that in using the same image demonstrate and revisit issues already raised in the domain of the historical review . The examples to be used are not singled out but serve to demonstrate some of these relationships and the possible

conflicts in practice.

slide **ROBERT DAWSON PLATES**

The image is of historical origin **THE WILLOW PATTERN.**

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Robert Dawson in his series of plates explores the relationship of form and surface (a common enough currency) within the context of the archetypal image of the Willow Pattern. It is in itself a virtual image in that its origins lie within the imagination as a form of the popular ideal of the Orient. He uses photographs of the Willow pattern plate and also the original tissue prints. With this package the work is scanning the visual language of the plates surface as subject. He demonstrates the virtuality of the scene the one point perspective it assumes, reinforces the notion of one thing pretending to be something else. In the series "In Perspective" a three dimensional illusion is not created on a two dimensional surface but on a self referential three dimensional form. The technique of transferring these images relies on the silk screen technique of replication. It is true to say that the technology of the camera in conjunction with the printing provided the visualising access to the concept but that degree of authentic reproduction of the surface nature could have said to have been negated by the filters of the technologies used, an outcome that remained virtual as the photograph that entrapped the image *slide*

The image applied was also at odds with the original source, this being underglaze and not in this instance as an onglaze. The onglaze sits on the surface almost negating the reason of the firing, the image is a kind of ONE LINER inanimate lifeless upon the surface. The silk screen had removed the incidental it had perfected that which was not perfect in its time although ideal in its depiction. The colour response is very different in nature to the onglazes stability

slide

The potential for the image to soften the level of absorption and saturation beneath the surface are I feel an inherent characteristic not

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stated but there in that it confirms its origin as much as the archetype nature

of the image.

This becomes more evident in this series.

(slides can you walk from the garden)

The magnification in particular has produced a surface the origin of which lies more within the characteristic of photocopy enlargement output than the engraved characteristic of the stippled and the crosshatched.

At this point of examination one may feel that the image returns to its original role, more of decoration than of historical metaphor. The authorship of the maker seems to be come more alienated in that such a system of reproduction in its application bears no account of the maker. (In that the image could have been applied by any one.) The required response would have remained the same but the historical pluralism that the past the present and the antecedents of art would I feel being more reinforced. (These levels of participation with the process however appear to be of no consequence to Dawson' It is true to say these observations were not on his agenda 'Process' Dawson suggest " is nothing it is all in the end product .And if it is good I value it ,it is precious"

Islide lawrance charlottehodes spode photocopy and orginal underglasetissue

David Pye establishes two interesting concepts when placed against the view of predictability that technologies can bring. (In the the latter the level of rendering upon the surface) that of the workmanship risk and the workmanship of certainty.

Workmanship of risk is used to describe a making process in which the

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quality of the result is continually at risk and therefore what ever is being produced is open to continual change and revision, Workmanship of certainty is used to describe a making process in which the qualities of the result are predetermined. It is employed in highly systemised making.

Thus in this context, it is possible that a paradox may exist in that through the employment of the computer technologies whose systems are fixed may have provide a place of risk in the exploration of the concepts. (It is if in this

work Dawson has adopted a technological(almost low tech) half way house) slide

The computer programmes known as Adobe photo shop, Illustrator and DeskArtes ,Quark Express Form Z(a real time modelling of rendered forms)provide opportunities to interact more readily conceptually .

Platescribe a package which is essentially of industrial use is able to wrap and fit the surface rendering on to a virtual 3D form The output of which then enables printing of the transfers for accurate fitting This raises the issue of accessibility to such systems The former are available to be run on Macs and PC's. DeskArte using a Silicon Graphics package platform approximate £5000 for a single user In comparison with Alias Wave front approximate £25000.Is success based on having and not having. *slide* stepven goldate damon moon delft surface

Dawson is an independent maker does he have access would the outcomes being able to appropriate more readily the histogram of the imagery and its potential engagement with further technological tools?

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The other side of this paradox I shall now address is through the work of Michael Keighery and his associate greg bell were accessibility to high digital technology resource provides both enquire and intervention in the making The outcomes are a reflection of technology as a tool the artifacts sustaining a level of independence through an involvement in the forming at it's primary stage.The works combine the traditional ceramic methods and the use of computer numerical controlled milling(CNC) .

slides of bechtold virtual cups and petrie ref plate catalogue)

Technology may have created more of a distance from the subject but it did not inhibit the the presentation of the concept.

Keighery philosophy in the making and the employment of computer technologies is one that is of a practical investigation of traditional and new

technologies to extend the creative potentials of the independent makers physical ceramics .

“The ceramicists challenge is to harness and utilise this technology and not to be delude into thinking that “navel gazing “approach of virtual ceramics is the only way to enter the 21st century(Keighry1998 p111.)slide greg bell jollying

Willow pattern shards delf wall panel

The positive signal that this brings can be identified in a series of work and in particular willow pattern shards.The initial stage is that the image is scanned into the computer. Through its conversion from a pixel image to a vector file this linear form is than able to drive CNC equipmentslide machine slide and outcomes

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At this stage a connection with the engraving of the copper plate is found.

The machine allows materials to cut low relief lines into plaster lino and clay both in thegreen and leather hard stage .

For me the participation with the equivalent yet technology driven engraving technique suggest a true realism ,in a sense the truth to the historical precedent an element of its content.Walters observes in her review

.”The nature of the process invites a closer scrutiny of the surfaces .The variation in the linear quality of the images from embossed to engraved and the differences in the strength and line from the abrupt to the crossed hatched pixalations invite a more open reading of the imagery than might of being expected from a machine made mark.(Walters Ceram Art and Perception33 1998)

Such a non technique description seems to enter beyond the initial scan .

The qualative evaluation of the surface utilises the language more readily associated with print makers. *slide*

(Buckland Wright Etching and Engraving comments

For the engraved line posses quality of no other technique save only that of sculpture .Not only has it in common with every other drawn line the

attributes of length breadth and direction and all the variates of which these are capable but in addition it has depth.p16

It is this appropriateness in the technology that its power to replicate an action more than just the image retains the dimensionality of surface that is a reflection of the original images forming. The interface that the application to the plasticity of clay (as to the dampened paper) does then retain that record of the forming of the Willow Pattern printing plate and the indented quality of the paper print before its application. In this sense Keighery's use of technology has

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aided a real and not a virtual interpretation in that it furthers the content within the original beyond a technical rendering in the guise of an illusionary space. To this extent that technology is both one of investigation and application and not merely a means to an end.

slide

Jim Dine in a publication of 1977 comments I used roofer's copper instead of polished engravers plates. Roofer's copper is used in the construction industry so that the plates are unprotected; they are scratched and marked and instead of beginning with a blank surface, you begin with a totally full surface. And you add to that drawing and erasing and drawing and rubbing out and wiping out-drawing and leaving your tracks and then going back.... here more like drawings than most prints are except they could only have been done through printing

In Keighery's panels, I suggest in this sense of revisiting the surface; liken too a reworking of the engraved line. Some are inlaid and glazed to provide both the tonality of the blue but also soften and transform of the line making contact with the alchemy that the ceramic process can give. It has a level of appropriateness in that they draw one into the history and into the collective process. Thus through the technologies high and low the maker's process is revealed.

slide Chuck Close. Chuck Close in a recent doc. programme comments on his work in that the process becomes the subject the image role to provide access to the process as content. (as artist) His use of the grid in the painting to

enlarge Polaroid photographs become part of what is seen beyond the image. Michael Craig Martin when asked of this his response was to imply that in late 20th Century Art the hidden grid becomes the revealed grid so that the process is revealed.

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For me the nature of ceramics and print in this sense has the ability in conjunction with the oldest methods and the newest technologies to articulate the image in a multiplicity way that has its own grid of meaning. It is to retain that dimension of action, risk, decision and application; less of a product more of one that can enable a considered view of its role in the arena of practice. It is a process that gives evidence explicit and sensed that reveals its nature by the materiality of its outcome. Technologies can make us aware of those possibilities and aid in the manifestation of the work. Techniques and technology are not the same; the technique provides the norm/craft, the technology the insight and the tools to investigate the concept.

To quote Oliver P. Gosselain "making pottery and making sense are two compatible, entangled and above all complementary processes." and further in the review Studio Pottery.... There is a shock valued and a level of amusement in many of the contemporary pieces but they feel like samples of what can be done rather than major works in themselves. (the need) Review of the Plate show)

slide Well there is the slab the potential lies within you never know where the first mark might take you?