

A photograph of a ceramics workshop. In the foreground, there is a workbench covered with various ceramic pieces, including a large white bowl, a brown bowl, and several rectangular blocks of clay. A large wheel is visible on the left side. In the background, there are shelves and a wall with a dark horizontal band. The lighting is bright, and the overall scene is one of active ceramic work.

JO DAHN

**new  
directions  
in ceramics**  
*from spectacle  
to trace*

B L O O M S B U R Y

# Online New Directions Ceramics Spectacle Trace

**J Ma**



## **Online New Directions Ceramics Spectacle Trace:**

*New Directions in Ceramics* Jo Dahn, 2016-03-31 *New Directions in Ceramics* explores and responds to contemporary ceramists use of innovative modes of practice investigating how change is happening and interpreting key works Jo Dahn provides an overview of the current ceramics landscape identifying influential exhibitions events and publications to convey a flavour of debates at a time when much about the character of ceramics is in a state of flux What non traditional activities does the term ceramics now encompass How have these practices developed and how have they been accommodated by institutions in Britain and internationally Work by a wide range of ceramists including Edmund de Waal Nina Hole Clare Twomey Keith Harrison Alexandra Engelfriet Linda Sorimin Walter McConnell and Phoebe Cummings is considered Following an extended introduction on ceramics in critical discourse chapters on performance installation raw clay and figuration each provide an introductory overview to the area under discussion with a closer examination of work by key ceramists and illustrations of relevant examples The interplay of actions and ideas is a central concern critical and cultural contexts are woven into the account throughout and dialogues with practitioners provide a privileged insight into thought processes as well as studio activities

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