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Willows, Windmills and Wild Roses Recycling and Remediation

Introduction:

Studio Ceramics emerged on the back of the Arts and Crafts movement and has been fundamentally oppositional to industrial material and process, but it no longer holds a dominance in discourse. Part of the shift has been because industrial debris has become the new raw material for artistic narratives in ceramics. Surfaces, pictures and patterns on commercial tablewares form an important part of this engagement with the mass-produced. This essay examines how the migration of images from paintings via prints and book illustration to industrial tablewares has been furthered by contemporary artists working in ceramics. It suggests that the language of discourse is extended by this artistic re-contextualisation.

Upcycling and Downcycling:

Re-using trash fits with the contemporary ecological drive for sustainability. By salvaging industrial waste artists add aesthetic and monetary value, but there are also conceptual drivers beyond the obvious. Recycling is going on at a very basic level, but in the re-contextualisation process something more complex is happening.

As we struggle to come to terms with mass-production and our over consumption of finite resources the concept of re-cycling has become a central tenet of modern life. Although well intended, our approach leaves much to be desired, and the journey of materials in the apparently cyclical process is not quite as simple as we imagine. Michael Braungart and William McDonough argue that industrial products not designed with re-use in mind are actually *downcycled*. In reprocessing, complex chemical mixtures are further blended into lesser-grade compromised material, which are eventually destined to end up as landfill.¹

In *Cradle to Cradle* they outline an alternative recycling vision involving an endless loop of resource reuse. Here products are *designed* to be eventually dismantled, reclaimed and their component parts either re-used or composted. They also suggest that some materials can actually be effectively *upcycled*: not dematerialised but rematerialised into something more valuable. The ceramist using industrial debris is involved in this kind of process.

Studio Ceramics and Upcycling:

As a result of the West's industrial binge there is a vast quantity of already-made 'degraded' ceramic material in existence. It could be

¹ McDonough, William, Braungart Michael, *Cradle to Cradle: Remaking the Way We Make Things*, Northpoint Press 2002, p 56.

argued that millions of tablewares and porcelain souvenirs could be *upcycled* on leaving factory production lines by simply smashing, tumbling, then using as hardcore or garden gravel.

Caroline Slotte has famously given a select few of these dubious vitrified forms a more beautiful and substantial upcycling. She has sandblasted a collection of kitsch slip cast junk shop objects, re-forming shapes by erasure. They are virtually unrecognisable from the original, and Slotte asserts that she has given them 'some dignity'.² In several cases she leaves small remnants of glazed surface. These selected details are characteristic of her best known works which involve telling interventions into the graphic surfaces of decorative industrial tablewares. Her delicate physical editing of image and pattern create serene, miniature poetic landscapes on a domestic scale.

Fig. 1

Caroline Slotte: *Knick Knacks*. 2008. Sandblasted ceramic form. Photo: Øystein Klakegg

Fig. 2

Caroline Slotte: *Rose Border Multiple, Blue and White*, 2008. Re-worked second hand objects. Photo: Caroline Slotte

The device of selective erasure was used much earlier by ceramist Howard Kottler on the West Coast of the United States as early as 1966.

Kottler also gave dignity to degraded forms. He scavenged for ready-made open stock printed decals from ceramic hobby outlets. Like a number of other American ceramists (including Robert Arneson) he first used them on hand thrown or built stoneware forms, then began collaging on vintage dinnerware and porcelain blanks. Vicky Halper observed that at the time in the craft world 'the use of manufactured plates was inconceivable'. 'Kottler's plates are like Warhol's soup cans, clean, repetitive and impersonal. They may be concerned with appetite but do not reveal the nuts and bolts of satisfaction. The white plates swipe clean any contextual reference, even removing the artist's touch from its production'.³ Kottler used mass produced prints, combined them with witty collaging, visual erasure and text to frame his works.

His Leonardo series plays with fine art images so often appropriated and used on printed ceramics. In the *Last Supper* plates he edits commercial decals of the famous painting, playing with a variety of erasures, removing all the figures in *Reservations for Thirteen* and the table in *Lost Supper*. In another series he adds text instead of erasing. In *What's in a Name* he uses a decal of Leonardo's *Mona Lisa*. This is a depleted, downcycled version of the original, already severely altered to fit the circular form of a plate. Underneath the decal is the title *Mona Lisa by Howard Kottler*. In titling and authoring the piece he discloses himself as the artist, referencing Duchamp, Warhol, and Magritte. He displays a

² Personal conversation, Caroline Slotte, March 5 2010, Bergen National Academy of the Arts.

³ Halper, Vicky, *Look Alikes* The Decal Plates of Howard Kottler, Tacoma Art Museum, University of Washington Press 2004, p 13.

wider visual literacy than the usual (ceramic) concerns with material, form and function.

Fig 3. *Reservations for Thirteen*. Howard Kottler. Altered (cut) commercial decal on porcelain plate (27cm dia). Image courtesy of the Howard Kottler Testamentary Trust.

Fig 4. Howard Kottler: *What's in a Name, Mona Lisa by Howard Kottler, c.1970*. Commercial decal on porcelain plate. Image courtesy of the Howard Kottler Testamentary Trust and Paul Kotula Project. Photo: Tim Thayer.

The Canadian ceramist Leopold Foulem also uses objects, patterns and printed glazed surfaces in a specifically referential way. He deals with stereotypes, with the history of ceramics, form and taste. He consistently up and down-cycles materials, playing with the veracity of our perception of ceramic forms. In one particular series of works he creates non-functional faience or earthenware objects, decorating their surfaces with 'open stock' industrial decals. These forms made of imitative material are then displayed in plated garnitures made of salvaged and re-assembled junk. The artworks reference the early European display of hand painted Chinese porcelain, then known as 'white gold'. These were so rare and expensive that the objects were exhibited within silver or gold supporting forms. Foulem's objects are made of cheap counterfeit material. Perversely of course they are very precious and expensive because Foulem made them.

Fig 5. Leopold Foulem: *Pair of Blue and White Covered Tureens in Silvered Mounts, 2006*. Ceramic and found objects, 2006 25.5 cm x 29.0 cm x 22.0 cm each. Photo: Richard Millette.

Foulem and Slotte's choice of the particular printed surfaces of blue and white industrial ceramics is no co-incidence, and neither are they alone. Many other contemporary ceramists have also begun to explore the genre. To understand why it is necessary to further examine the contexts and processes of original production.

Printed Landscape Patterns

Blue and white landscape patterns carry complex stories, messages and meanings in their very fabric. They were the product of a long process of visualizing, articulating, reprocessing and re-making. They are embellished confections, industrial objects with a visual, cultural, thematic weave of appropriated, recycled images and patterns.

Fascination with cobalt and the blue and white semiotic has long been embedded in the European cultural psyche. In the fourteenth century Chinese painted blue and white porcelain first appeared in Europe with a decorative and symbolic language directly descended from landscape painting of the Northern Song Court. Initially these objects were rare, exotic and very precious, materially distant from the prevailing terracotta and salt glaze. The clarity and detail of blue painted imagery on white porcelain fueled

fascination with the oriental. This resulted in the production of imitative ceramics, delft and ultimately European porcelain with painted blue decoration after the Chinese to supplement imported originals. When the first underglaze printed patterns appeared around 1785, iconic blue and white chinoiserie was already highly desirable, and in demand.

Underglaze printing involved the transfer of pattern and image from engraved copper plates using paper tissue. 'Exotic' Chinese designs on painted porcelain, with their flat, layered composition, were the first to be effectively replicated by the process. The bold flat painted patterns of the oriental landscape were perfect for reproduction and copper plates were engraved with heavy, deeply cut lines. Josiah Spode, who is credited with perfecting the transfer process first produced a printed *Willow* in 1785. This one particular design was developed by copying details of a variety of imported Chinese and other oriental wares. It has spread, prospered and endured for over 200 years. In their *The Dictionary of Blue and White Pottery* Coysh and Henrywood identify seventy factories in Britain alone as makers of the Willow pattern between 1780 and 1880.⁴ Mary Gaston lists thirteen *countries* as producers including Belgium, England, France, Finland, Germany, Holland, Ireland, Japan, Mexico, Poland, Scotland, Sweden, and the United States.⁵ To that list should be added Australia, China, Denmark, Norway and Wales. The standardized hotchpotch of oriental inspired iconography and pattern is the most reproduced design in history.

Fig 6

Richard Shaw (USA) *Willow Plate*, 35cm, 2010. Glazed jiggered porcelain with over glaze decals. Shaw is best known for his Super-Realist tromp l'oeil assemblages but has most recently been re-working the Willow Pattern in an exploration of the progression from Canton-ware. 'Being from southern California I have a real love of the pretend exotic or imitation of cultures, made up English, Mexican or French farm houses (movie sets). A Hawaiian restaurant that is a mix of Hawaiian, Tahitian decor with a Chinese Menu, stirred in with a mounted swordfish and fish nets behind the bar.' Photo: Alice Shaw.

Robert Dawson is well known for his remediated Willow Patterns. Working from original tissue prints taken from engraved copper plates, he initially re-worked them through a variety of media. Xeroxing an original tissue print, then photographing to encourage distortion, he re-worked further with more photocopying. Finally designs were screen-printed as decals, to be applied as overglaze prints onto ready made bone china plates. Later works have been created by scanning and digitally manipulating, some artworks produced as digital prints, others as screen-print decals. Dawson has also worked with Wedgwood on a series of commercially produced objects. In *After Willow Pattern* he upcycles an existent generic industrial tableware design through artistic intervention.

⁴ Coysh, A. W., Henrywood, R. K., *The Dictionary of Blue and White Pottery 1780-1880, Vol. 1*, Antique Collectors Club, Woodbridge, 1982.

⁵ Gaston M F. (1983) *Blue Willow*, Collector Books, Kentucky, p. 8.

Fig 7

Robert Dawson (design): *Wedgwood After Willow Pattern platter*, 2004. Print on bone china, 32.3 cm dia. Production: Josiah Wedgwood & Sons Ltd. Photo: Robert Dawson

Blue Willow and Other Landscapes:

Willow is often used as a generic term to describe any printed blue and white tableware, even though the industry was actually much more prolific in its designs.

As technical developments allowed greater subtlety in prints, new mass-produced patterns began to appear alongside the oriental. The shift in production was not a clean break with the decorative symbolism of the past. Chinoiserie hybridized with the European in confected illustrative symbolism and decorative border. The origins of these printed ceramic images were engraved book illustrations, which were reproductions of drawings, water-colours or oil paintings. Industrial designers borrowed indiscriminately.

The process of distilling pattern and image from often unrelated sources into tableware designs is not unlike the contemporary process of music sampling. Here parts of existent music tracks are extracted and re-used, repeated, looped in the new. For ceramic designs the sampling included books on pattern, art and travel. In their *Dictionaries of Blue and White Pottery* Coysh and Henrywood identify some of those used by British makers of printed earthenwares. Two typical titles include: Angus W. *The Seats of the Nobility and Gentry in Great Britain and Wales in a collection of Select Views engraved by W. Angus from Pictures and Drawings by the most Eminent Artists with descriptions of each view*, London 1787, and Merigot, J., *Journal of a Voyage for the discovery of a North West Passage to the Pacific in His Majesty's Ships Hecla and Griper*, London 1821.⁶

Fig 8

Nuneham Courtenay Bridge and Cottage, origin of the Wild Rose pattern. Engraved by W. Cooke after a drawing by S. Owen in *The Thames, or Graphic Illustrations of Seats Villas, Public Buildings and Picturesque Scenery on the Banks of the Noble River* Originally published by Vernon, Hood and Sharpe and W. Cooke, Pentonville in 1811.

The seemingly natural landscape was created by garden designer Capability Brown to allow sweeping views from the large house on the hill. As the village of Nuneham Courtenay was in between the house and river, it was demolished and moved five miles away as part of the process.

Fig 9

Wild Rose Platter, marked *Stoneware* on back c.1840. The pattern is based on the engraving of Nuneham Courtney. (Paul Scott, eBay purchase 2007). Photo: Paul Scott.

Fig 10

⁶ Coysh, A. W., Henrywood, R. K., *The Dictionary of Blue and White Pottery 1780-1880 Vol. 1 (1982)*, Antique Collectors Club, Woodbridge, p 417.

Print from Rörstrand copper plate (reversed), one of the Malmö pattern, produced between 1880 and 1907. Printed at the Rörstrand Museum, Lidköping Sweden, Paul Scott 2006. This pattern was also produced by Arabia in Finland.

The subject matters portrayed in these new designs for British and European consumption were primarily romantic pastorals with stately homes. They included formulaic vistas of a Gilpinian nature containing ruins, rivers, bridges, cows and cottages, or scenes of exotic adventure. Production was also customized for other international markets. North American literature referred to in Elizabeth Collard's *The Potters' View of Canada*, included *Arctic Scenery, Bartlett's Canadian Scenery, Paddle Wheelers, Cunarders, Maple Leaves, Beavers, and Canadian Sports*.⁷ In *Pictures of Early New York on Dark Blue Staffordshire Pottery*, R.T. Haines Halsey details images including; alms houses, aqueducts, banks, the Brooklyn Ferry, fire stations, hospitals, insane asylums, railroads and water works.⁸ The sublime and the industrial were depicted alongside pastoral idylls in production.

Ceramics, a Media Form:

The cannibalization of images from fine art and other sources was of course by no means a new or unique phenomena. In the pre-cursor to Staffordshire Blue, Chinese landscape painting had migrated to porcelain, Italian Maiolica functioned to disseminate Renaissance fine art images on the tin-glazed surface of pottery forms. Later the same process was repeated in Portugal and Holland. Those using the new ceramic print technology employed an old appropriative mechanism, one which is characteristic of many media forms. Marshall McLuhan an early theorist, observed that the 'content of any medium is always another medium'.⁹

Although we are used to thinking of ceramics as a material discipline, concerned with clay, glaze, sculptural form and functionality, perhaps the most important role of these industrial graphic vitreous surfaces was in their effective dissemination of imagery. The sheer scale of printed illustrative ceramics by Spode, Adams, Clew, Woods, Ridgeway and Wedgwood means that they were part of the new mass-media of their time. Ceramic surfaces made the once exclusive, painted image accessible to many. Tablewares contributed to the democratisation of imagery.

Printed Ceramics, Politics and Nationality:

Printed ceramics also played an overtly political campaigning role. Josiah Wedgwood produced a cameo broach (designed by William Hackwood) for the *Society for the Abolition of the Slave Trade*. The

⁷ Collard, E., (1983) *A Potter's View of Canada: Canadian Scenes on Nineteenth-Century Earthenware*, McGill-Queen's University Press, Canada.

⁸ Haines Halsey R. T. (1899) *Pictures of Early New York on Dark Blue Staffordshire Pottery*, p 21. Dover Publications New York, 1974 (reprint of 1899 book published by Dodd Mead and Co New York).

⁹ McLuhan, M. *Understanding Media, The Extensions of Man*, p. 8. Routledge Classics 2001, London.

pecially designed basalt relief icon migrated to paper, and thence back into ceramic print. The image of the kneeling slave became iconic, and formed a significant element in Abolitionists campaign against slave-produced sugar, probably the first organized consumer boycott of morally suspect goods. Some tea services and sugar bowls displayed the legend, *East India Sugar Not made by Slaves. By Six Families using East India instead of West India Sugar, one Slave less is required.*¹⁰

The printed landscape patterns were perhaps less overtly political, but they were significant in the establishment of an association with sense of place. Halsey's tableware research references Staffordshire wares specially designed and exported to the United States from Staffordshire. In the immediate period after the American war of independence, British potters were eager to re-gain lost markets. Instead of oriental willows and English pastorals (previously exported to the colony) they turned to illustrated books with North American landscapes and scenes. The new exported wares contained 'highly charged political sentiment... pieces were adorned with pro-American, anti-British imagery to boost American sales.'¹¹

In 1878 William Prime reflected an affection for these early printed wares, also alluding to their association with patriotism and nationality: 'Transfer-printing has abundant illustration in old specimens, exhibiting art in the last century. Later on, as our country began to have a history, the Ceramic Art began to do, what it has done in all ages and all civilized countries, illustrate with permanent pictures the events of history. With whatever disdain the collector of Dresden and Sèvres may now look down on the blue-printed crockeries of Clews and Wood and Ridgway, the day will come when ceramic specimens showing our first steamboats, our first railways, the portraits of our distinguished statesmen, soldiers and sailors, the openings of our canals, the various events of our wars, and our triumphs in peace, will rank in historical collections with the vases of Greece. And whatever be the estimate of the art they exemplify, men will say: "These show the tastes, these illustrate the home life, of the men and women who were the founders and rulers of the American Republic".'¹² These North American wares were helping the development and establishment of a new national identity.

In Norway, production at the Egersund Pottery towards the end of the nineteenth century depicted Norwegian landscapes surrounded by

¹⁰ Shortened version of quote by Fox, William: 'A family that uses 5 lb of sugar per week.. will, by abstaining from the consumption 21 months, prevent the slavery or murder of one fellow creature.... In every pound of sugar used .. we may be considered as consuming two ounces of human flesh.' From *An Address to the People of Great Britain on the Propriety of Abstaining from West India Sugar*, 1791. Quoted in Margolin, Sam, (2002) *Ceramics in America* Ed. Robert Hunter, *And Freedom to the Slave: Antislavery Ceramics 1787-1865*, p 88.

¹¹ Siegel, Nancy (2003) *Along the Juniata, Thomas Cole and the dissemination of American Landscape Imagery*, University Washington Press, p 85.

¹² Prime, William C in the introduction to Trumbull Slosson, Annie *The China Hunter's Club*, quoted by Haines Halsey R. T. (1899) *Pictures of Early New York on Dark Blue Staffordshire Pottery*, p 21. Dover Publications New York, 1974 (reprint of 1899 book published by Dodd Mead and Co New York).

Nordic borders. Museum curator Knut Kluge posits that these patterns were symptomatic of a wider assertion of Norwegian cultural identity, produced at a time when the country was seeking its independence from Sweden. One exemplar depicts the perilous journey of a shepherd across a dramatic waterfall where the bridge in the scene is taken to represent 'the union between Norway and Sweden'.¹³ This is clearly not anything of substance or longevity.

Fig 12

Detail, plate with landscape, Egersund (Norway) c1900. Egersund Museum. Although apparently depicting a Norwegian landscape, all may not be quite what it seems, for the image is remarkably close to an illustration from Thomas Pennant's *Tour of Scotland* published in 1769 Photo: Paul Scott.

Fig 13

Upper Fall of Fryers from Thomas Pennant's *Tour of Scotland* 1769.

Remediation, Media:

The cannibalisation of images as they move between media and into ceramic surfaces include the different stages of appropriation, simplification, stylization and confection. In *Understanding New Media* David Bolter and Richard Grusin describe the engine of this process as *Remediation*.¹⁴ This refashions the old through the twin, related logics of *Immediacy* and *Hypermediacy*. Immediacy refers to the (Western) fantasy of direct access to 'the real', depicting exotic or pastoral landscapes that helped the viewer imagine as existent. Ironically immediacy operates as a paradox, promising unmediated access, whilst at the same time pointing to itself as the doorway through which the access is negotiated. It is this portal, the medium itself (in this case glazed surface) that the opposing logic, hypermediacy calls attention to. It works in opposition to immediacy, emphasising the distinctive qualities, or the constructed nature of a given medium. It makes us aware of the material or media and (in sometimes subtle and obvious ways) reminds us of our desire for immediacy.

Printed tableware clearly calls attention to its materiality, its hypermediacy. Today in a world saturated with sophisticated photographic and digital depictions of landscapes it is more difficult to imagine that printed patterns on ceramics might somehow offer access to 'the real' (immediacy), but it is not inconceivable. How many of us have not wondered about journeying into the *Willow* plate, of walking over the bridge and exploring the gardens? Richard Townley Haines Halsey writing in 1899¹⁵ is quite specific about the reality and importance of the scenes depicted on tablewares. In the early part of the

¹³ Personal notes from conversation Knut Kluge, Curator Egersund Pottery Museum 28/02/05.

¹⁴ Bolter, J. D., Grusin, I. R., (2000), *Remediation, Understanding New Media*, MIT Press, London.

¹⁵ Haines Halsey R. T. (1899), *Pictures of Early New York on Dark Blue Staffordshire Pottery*, Preface p. XIII. Dover Publications, New York, 1974 (reprint of 1899 book published by Dodd Mead and Co New York).

(nineteenth) century 'there were few illustrated magazines in those days and traveling was difficult and expensive, hence the only pictures of the great public buildings, steamboats and railroads seen by residents of the more remote parts of this country were upon pieces of the table service.'¹⁶

From New Media to Kitsch:

Printed ceramics once remediated because they functioned as new media, but over a long period of time these powerful, tinted exemplars have been fundamentally depleted by repetition, duplication and dilution. With the rapid advance of more sophisticated industrial image making, lithography and photography the media significance of vitrified patterns faded away by the end of the nineteenth century. Today widely accessible high quality images have become commonplace, available in all sorts of sophisticated new media forms. Through the twentieth century the glazed graphic surface shuffled to the purely decorative, through the nostalgic and forgotten to kitsch.

To many, printed landscape patterns on tablewares now represent 'a vestige of old-fashioned, outdated trivial culture'.¹⁷ The Canadian craft historian and critic Amy Gogarty asserts that 'these sorts of objects occupy an extremely liminal zone in terms of contemporary culture. Despised by studio ceramists, ridiculed by counter-culture, overlooked by serious museologists'.

Artistic Appropriation:

Gogarty also observes 'that this class of commercial ceramics exhibits a superabundance of signs, a surplus of residual semantic value to the attentive reader.'¹⁸ In spite, or because of the genre's barely perceptible register, it forms a part of a complex object/image collage that makes up the cultural wallpaper in our minds. We are after all very familiar it, from our grandparents' kitchens or childhood memories of unearthing the jewel-like fragments of broken shards in back yards and gardens.¹⁹

Our contemporary familiarity with this type of mass-produced tableware produces a kind of opalescence in vision when we look at blue and white printed patterns. This is partly because the fantasy landscapes have always been selective and stylised. Until artists began to play with the plates' surface they have seldom, if ever been stretched or challenged. We have not expected to see artistic intervention in the surface of a mass produced plate.

¹⁶ Haines Halsey R. T. (1899), *Pictures of Early New York on Dark Blue Staffordshire Pottery*, Preface p. XIII. Dover Publications, New York, 1974 (reprint of 1899 book published by Dodd Mead and Co New York).

¹⁷ Veiteberg, Jorunn, "Craft as Consumption". *Languages*, Liesbeth den Besten and Jorunn Veiteberg (ed.), Gmunden: *Think Tank 2005*, p. 84.

¹⁸ Gogarty, A., "Remediating Craft". *Utopic Impulses, Contemporary Ceramics Practice*, p. 106. Ed. Ruth Chambers, Amy Gogarty, Mireille Perron, Ronsdale Press, Vancouver.

¹⁹ See Arthur, Chris, *Irish Willow*, Davies Group, Aurora, Colorado, 2002, p 11.

Knut Kluge speculates that 'when we first encounter new objects, like blue and white plates, we see the first three or four with fresh eyes, and then we file the images in our mind, so that when we see further objects which are similar, we substitute the filed images and fail to see the new. It takes something special, an event or experience to jolt us so that we see the new again'.²⁰ So it is that removing parts of pattern, cutting out details and re-assembling plates, twisting, blurring, crumpling, inserting the contemporary, nuclear power stations, factories, barbed wire and low flying jets into the glazed topographical space is so initially unthreatening: they are momentarily unseen. The fact is that re-melted blue colour in glossy surface, hypermediacy, not only dissolves old scratches and softens outlines, it blurs not only pattern, but initially (at least) the subject matter too.

Remediation, Applied Art and Upcycling:

The immediacy of Slotte's delicate edited, assembled landscapes invites us to peer and journey into new confected worlds, whilst their hypermediacy makes us aware of the vitrified detail, bleeding in melted cobalt blue. Her work remediates, not only because it involves ceramics and print, but also because Slotte is working in the field knowingly. Like Kottler, Foulem, Shaw and Dawson, she is aware of the form's context and history, her work addresses them both. Amy Gogarty argues that all artists involved in materially based disciplines occupy new spaces through their knowledge and use of physical matter. She quotes Canadian artist Marc Courtemanche whose turned ceramic chairs and tromp l'oeil 'wooden' handled tools use traditional wood-turning techniques to form. He claims that the space he creates is 'a port for all not-quite utilitarian objects, not-quite art objects'.²¹ Gogarty believes that this space is unique to craft, that crafted objects remediate the everyday world of utilitarian objects and the symbolic world of art. Applied artists call both into question through an act of 'critical bridging'.²² They call attention to materiality whilst at the same time offering reflections and new insights into the real.

The vitrified print has a long history with rich seams of imagery and meaning to be mined. Putting a print on an industrially made plate is to engage with an already loaded medium and it is for these reasons that printed tablewares have become a focus for contemporary ceramists. By their knowing use, artists move industrial tablewares icons and images into a different cultural spaces, forms are upcycled and remediated.

By using print and the industrial ready-made, artists are expanding the visual vocabulary of ceramics. The language of discourse is subsequently extended by this artistic re-contextualisation as well.

²⁰ Kluge, Jan Knut, Curator Egersund Faience Museum, 28/01/05, personal notes from our conversation.

²¹ *Marc Courtemanche, Sculptor*. www.marccourtemanche.com

²² Gogarty, A., "Remediating Craft". *Utopic Impulses, Contemporary Ceramics Practice*, Ed. Ruth Chambers, Amy Gogarty, Mireille Perron, Ronsdale Press, Vancouver. p. 104.

Fig 11

Paul Scott: *Scott's Cumbrian Blue(s), A Willow for Ai Weiwei*, 2011. Altered earthenware willow pattern platter (c. 1840), 43cm x 35cm. Photo: Paul Scott.