



# REINVENTED

Curated by Adam Chau



# The Clay Studio

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**REINVENTED** was first conceived as a way to cross-pollinate ideas between industrial designers and artists. My frustrations with design stemmed from the lack of emotive and gestural qualities coming from industrial products, while at the same time ceramic artists seemed to be technologically behind production methods of the industry. My research in the subject of digital craft, which started in 2012, opened up a new world to me that turned out not to be a new discussion; Malcolm McCullough's 1996 book, *Abstracting Craft*, examines how the digital can be seen as a medium in which agents become craftsmen when working with it. It's important to show that these technologies aren't necessarily 'emerging', as the CNC milling machine has been in use since the 1950's and was a progressive evolution from analog machines - the same with many other crafts such as textiles.

My inquiry into the digital began to reveal individuals who were hybridising the two fields of design and craft. I found educational leaders in the field such as Dr. Katie Bunnell, who founded *Autonomic*, a design cluster at Falmouth University where research circulates around the possibilities of craft in digital technology. I also discovered that prominent ceramic artists were already dipping into digital manufacturing, like Chris Gustin and his poignant 3d printed teabowls, which stemmed from his simple observation of people talking into his pots to hear resonant sounds. Each of the 13 artists included in this exhibit have an acute understanding of the progression of craft and how to mediate technologies to produce truly contemporary and compelling objects.

ADAM

CHAU  
Program Manager, Clay Art Center

The concept at the core of **REINVENTED** is to examine technology as the locus between craft and design. Digital technology has been inherently tied to craft since its inception. The Jacquard Loom is considered the direct precursor to our modern computing systems. Cards were punched with holes that could then guide, or be 'read' by, the loom to weave the preprogrammed patterns in much the same way that we can now program a 3D printer to produce a complex form directly in clay. The technological innovation of the Jacquard Loom caused a shift in the means of production at the beginning of the 19th century. From these early stages of the Industrial Revolution concern was raised about how best to integrate technology and craft production. Fears of the loss of craft, skill, and tradition created a backlash that gave rise to the Arts and Crafts Movement. That group was the precursor to the Modern Craft Movement. Therefore, in many ways, technological advances produced the Contemporary Craft world as we know it today, and yet we still struggle with the same concerns.

At no other time have artists been better able to obtain new technologies and use creative thinking to produce work in new ways. The innovation that comes from artists using their high level creativity to intersect with technology can create great works of art as well as pathways to solutions to our modern world issues.

Technology has been inexorably linked to craft since the Industrial Revolution and before. Today, we are experiencing a renaissance moment as the historical tensions between craft, design, and technology have dissipated and access is at a high point. **REINVENTED** illustrates the burst of innovation in art and culture produced by a deepening connection between craft and digital technology.

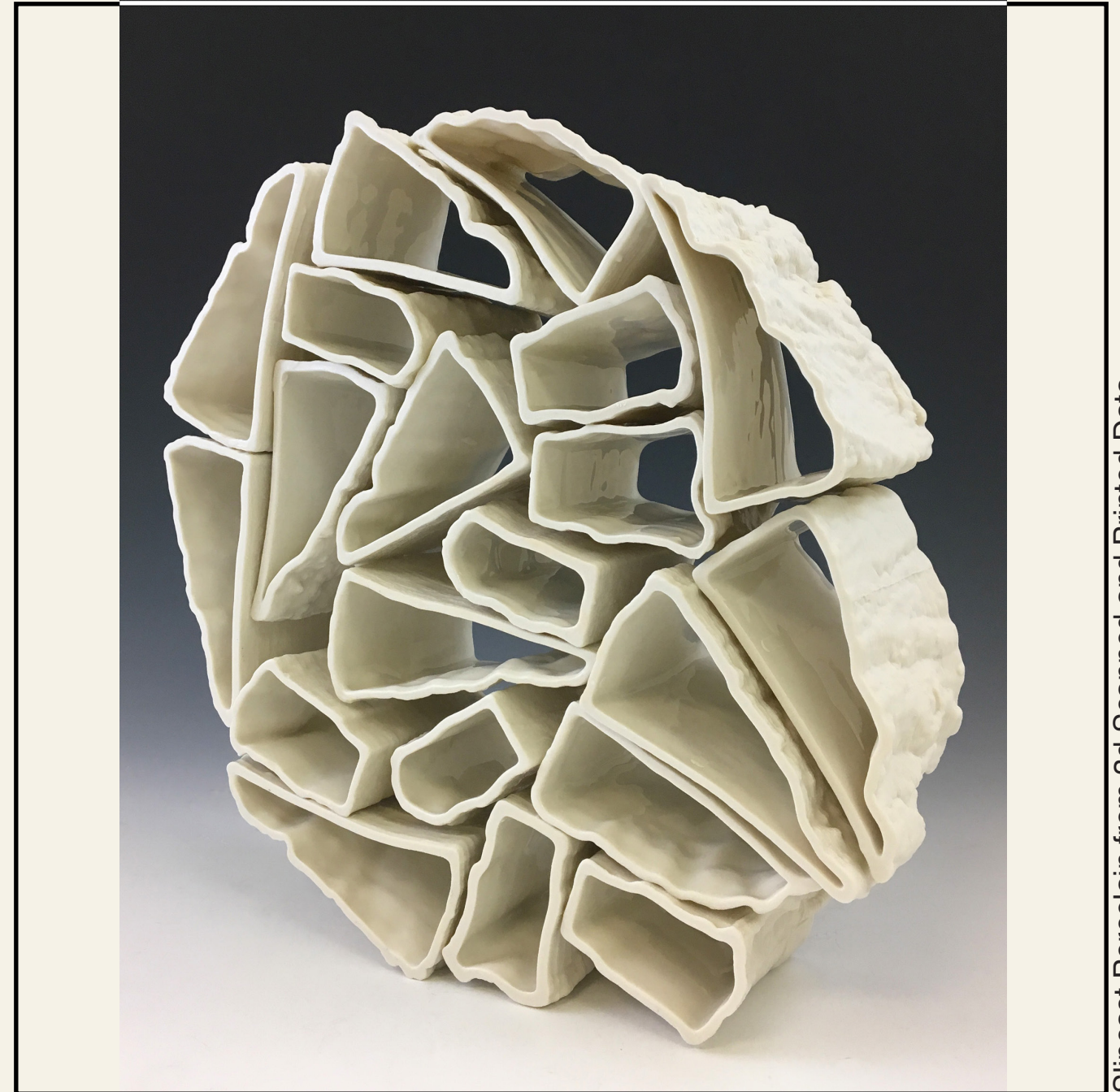
JENNIFER

ZWILLING  
Director of Artistic Programs, The Clay Studio

# MIA MULVEY

Mulvey utilizes photogrammetry (combining multiple photographs to create a 3d model) of organic objects to use as her conceptual material. Slice is made of several models of discarded lumber and rearranged together to reference a full ring of wood. Each piece is 3d printed, which a mold is then taken for slipcasting. This work may imply how sections of data are needed to complete a whole. Using natural objects in combination with digital technology leads into a new territory as digital aesthetics historically have clean and rigid geometry.

Contingent to Slice is Mulvey's ongoing series, Mapping Ancient Trees. Data is collected from 3d scanning trees like the ancient oak in the Nordskov Forest, Denmark called Kongeegan, or The King's Oak, said to be the oldest living oak in Europe with an estimated age of over 1500 years.



Slice  
Slipcast Porcelain from 3d Scanned and Printed Data

Slice