

Touch Me Use Me

Eva Masterman



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Eva Masterman *이와 사용*

Touch Me, Use Me *나를 만지고 사용하라*

이와 Masterman은 1950년대 미국에서 활동했던 조각가이자 디자이너로, 일상적인 사물과 환경을 예술의 대상으로 삼아 작품을 제작했다. 이 전시에서는 그의 대표작인 'Touch Me, Use Me' 시리즈를 소개한다. 이 시리즈는 일상적인 사물과 환경을 예술의 대상으로 삼아 작품을 제작했다. 이 시리즈는 일상적인 사물과 환경을 예술의 대상으로 삼아 작품을 제작했다.



Touch Me Use Me. Clayarch Museum, Gimhae, South Korea, 2018.

STATEMENT

Touch Me Use Me is a site-specific installation commissioned through a juried competition for the British Ceramic Biennial in 2017, first exhibited at the AWARD exhibition in the old Spode Factory, Stoke-on-Trent. It was further developed for an exhibition in the renowned Clayarch ceramic museum, Gimhae, South Korea in 2018.

It developed Masterman's practice-based research examining the public and private nature of the studio and the transformation of domestic and industrial ceramic languages into sculptural installation. It built on a legacy of site-specific work, here interrogating environment and context of the industrial heritage of Stoke-on-Trent, and later the contemporary environment of the Clayarch museum, also located in an area of historic ceramic production, to connect past histories with personal narratives and communities.

Referencing Derrida's concept of the supplement, Masterman investigates the studio as an inherently incomplete space, fulfilled through the addition of other objects, here, either made by Masterman or recovered from sites of former ceramic industry.

Masterman builds upon research within the field of ceramics in the expanded field (de Waal, E; Twomey, J et al), extending this investigation of contemporary ceramics as a discipline situated between art and craft, to engage with ideas about ceramics and performance, and ceramics as a process of individual creation within the studio and a community-engaged activity. It explores the contexts of ceramics as an anthropological material and ceramics as sculpture to re-examine the relationship between ceramics, sculpture, objects and installation.

The work evokes a disused ceramic studio or industrial space with unglazed, utilitarian-looking pieces: ceramic 'blanks' which become signifiers of industrial process. Moving elements, re-activated as the viewer walks through the work aim to draw attention to the relationship of the object and viewer, pulling them in as a complicit part of the work, a transitory supplement.

CONTEXT AND METHODOLOGY

The exhibitions developed at Spode Factory and the Clayarch Museum included ceramic sculptures made in response to materials found at these sites, alongside artefacts found around the sites of presentation. The aim was to explore the changing ceramics production industry, alongside the artist's own, more private, space of working: her studio.

Each site had its own relationship with, and history of ceramics production. Spode Factory (established in 1770) was home of the English brand of pottery, which made innovations in transfer printing on fine earthenware techniques, and fine bone china, crucial to the worldwide success and trade of English pottery.

The Clayarch Gimhae Museum in South Korean is a centre for architectural ceramics. It is an exhibition space, collection and workshops for ceramics production at different scales, focussed on new developments in the ceramics field, as a sustainable material.

Touch Me Use Me, took formal inspiration from tools used in each site in their historic (Spode) and current (Gimhae) methods of ceramic production. Elements of tools such as motifs on pouring containers were enlarged and examined as sculptural objects, using hand-building ceramic techniques.

Touch Me Use Me. Clayarch Museum, Gimhae, South Korea, 2018.

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The work was unglazed to reference the 'blank' ceramic vessels in production lines, enhancing a sense of potential and transience. The work also presented the studio as a place of community and creativity, this was implied through the found objects and artefacts displayed that were taken from these sites – objects from the workshop/studio spaces, past and present.





Touch Me Use Me. British Ceramics Biennale 'AWARD' Exhibition, Spode Factory, The Spode Museum Trust, Stoke on Trent, UK, 2017.

RESEARCH PROCESS

Through site visits to Spode during 2017, Masterman was able to study objects and artefacts in the archives of the Spode Museum Trust Heritage Centre and the Spode Collection. She was also able to borrow objects and tools such as pouring containers and slip jugs that had been left around the abandoned factories, sometimes remaking these on an enlarged scale or incorporating the original objects into the work.

The Spode exhibition used the palimpsests, still installed on the factory floor, to 'frame' the exhibition. These suggested a possible visual vocabulary, drawing on Spode's signature shapes and designs.

The installation occupied a space within the previously active, now derelict workshops at Spode.

Touch Me Use Me (details). British Ceramics Biennale 'AWARD' Exhibition, Spode Factory, The Spode Museum Trust, Stoke on Trent, UK, 2017.

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RESEARCH PROCESS

Individual elements were mainly hand-built, taking inspiration from objects of industry and personal history. In addition to items from the Spode Works, Masterman referenced jugs used by her family, tea bowls and studio equipment from her student days. Containers were enlarged and examined as sculptural.



Left: From Masterman's studio: glaze tests, a plastic jug from her aunt, ceramic tea bowls used as slurry pots from a student.
Right: *Touch Me Use Me*. British Ceramics Biennale, 2017

RESEARCH OUTPUTS: KOREA

Touch Me Use Me was reimagined as a second installation as part of the Year of Cultural Exchange between South Korea and Britain. The exhibition brought together nine ceramic artists from Britain and South Korea

Here, Masterman extended her 'studio' to include the gallery space, with the work 'unpacked' and exhibited on the packing crates used to transport it from the UK to South Korea.

When re-made for Clayarch, the work redefined its site specificity to incorporate elements such as kiln props from the residency centre. Where in Spode, the work was presented on furniture from the abandoned workshops; the packaging material that replaced these referenced to wider global transportation of artwork.

Gimhae is an area associated with large-scale ceramic production and hand building on an architectural scale. Mastserman visited local factories and community centres, where traditional hand-building and architectural ceramic processes were practiced.

Here she created new elements for the installation deploying thick coil-work and slab building, enabling the construction of large objects.

Touch Me Use Me. Clayarch Museum, Gimhae, South Korea, 2018.

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The work referenced the aspects of the museum's history, as it was established to restore the traditional linkage in Korea between ceramics and architecture, largely forgotten during South Korea's rapid industrial development and increasingly focusses on new developments in ceramics as a sustainable activity.



LIST OF OUTPUTS

1. Exhibitions

i. ***Touch Me Use Me*** in the 'Award' Exhibition, British Ceramics Biennale, Spode, UK, 2017.

The BCB exhibition is an international ceramics exhibition which brings together 100 artists over a two-month period. The BCB was selected through open call application and juried selection.

The award selection panel was chaired by:
Alun Graves - Senior Curator of Ceramics and Glass at the Victoria and Albert Museum

The judging panel included :
Barney Hare Duke – Artistic Director of BCB
Sam Bakewell – Artist and 2015 Award winner
Sam Thorne – Director Nottingham Contemporary
Clare Twomey – Artist and Reader of Research University of Westminster
Alison Britton OBE – Ceramic Artist and Writer

ii. ***Touch Me Use Me*** at Clayarch, Gimhae Museum, South Korea, 2018.

Clay Arch is an international ceramic gallery, museum and artist residency in South Korea. The exhibition at Clayarch was curated by Kim Seungtaek and had over 100,000 visitors over the six-month period.

2. Catalogue with Essay

Masterman also contributed to a published catalogue for the exhibition at Clayarch.

3. International symposium

Masterman presented at an international symposium at Clayarch, which opened the exhibition.