

6 Stuart Carey – *Tableware Collection*, semi porcelain, 2012, H10cm 7 Eric Hibelot – *Set of Porcelain Bottles*, porcelain, 2012, H22cm max 8 John Higgins – *Untitled*, handbuilt crank and scarve with slips, oxides, and earthenware glaze, 2013, H55cm 9 James Oughtibridge – *Jet Black Vessel*, stoneware, 2013, H80cm (Photo: Ian Marsh)

Note 1 Christoph Grunenberg wrote, in his foreword in *A Secret History of Clay* exhibition catalogue, 'From the individual ceramic vessel to installation and performance art, clay has been used by some of the most innovative artists of the twentieth century. The fact that clay is

playful and democratic and that it is impossible to categorise the range of work produced, may account for the medium's exclusion from traditional histories of art and accounts of Modernism, and from the artists' own oeuvres.'

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DISTINGUISHED NAMES The *Discovery* programme has become a greatly enjoyed part of the CAL weekend. Over nine years the list of participants is long and distinguished. It opened with Grayson Perry and has since included many of the brightest names in British ceramics. As well as the serious business of demonstrating technique and discussing aesthetic issues, *Discovery* has given us fun moments. Emmanuel Cooper's *Desert Island Pots*, for example, gave the audience free reign to lust over the pieces they would enjoy being marooned with! In its tenth year, *Discovery* features Jonathan Keep talking about potting in a digital age, Philip Eglin presenting 'Virgin' on the *Ridiculous*, and Julian Stair explaining the ideas behind his exhibition *Quietus: The vessel, death and the human body*. We are delighted that the Duke of Devonshire has agreed to be interviewed for *Desert Island Pots*. He will discuss his passion for ceramics, selecting pots from the historic and contemporary collections at Chatsworth House.

A GROWING AUDIENCE The first CAL opened on 6 May 2005. It had taken us two years to get to that point and I remember the

excitement and the anxiety of that morning – especially the wait to see if visitors would come. But they did come and they formed a queue that stretched around the RCA.

The audience at CAL has grown steadily. There is a mix of students who are keen to make use of *Discovery* and to glean technical information from the exhibitors, and the dedicated and knowledgeable collectors and buyers of ceramics who are there waiting for the doors to open. We have also found that a part of our audience is new to ceramics, and has discovered CAL because of a wider interest in design. There is also a growing number of visitors from overseas – some of my conversations have been with people who have travelled from the USA, Israel, Brazil and every European country.

In 2005, as the opening line of his essay in the first CAL catalogue, Edmund de Waal asked the question, 'Where are ceramics now?' He went on to describe the expanding boundaries of 'a varied art'. Almost a decade later we can ask the same question and know that *Ceramic Art London 2014* will provide some of the answers. **CR**

It took many meetings to thrash out what this event would *not* be before we could begin to shape it

