

A PRACTICE OF PRACTISE

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ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been accepted for the award of another degree or diploma or a university or institution of higher learning.

Signed

A handwritten signature in black ink, appearing to be 'Eloise Worrall-Bader', written in a cursive style.

Eloise Worrall-Bader

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Thanks to my super supervisors; Monique Redmond, Fiona Amundsen and Ingrid Boberg. I lucked out big time.

Thanks to my studio team; Bobby, Theresa and special mention to Leticia. Thanks for putting up with me.

Also thanks to my Family and George, thanks for letting me sleep.

ABSTRACT

This project, *A Practice of Practise* is just that a practice; in relation to my overarching 'art practice' of practise; a regular and repetitive attempt at making with clay. The research explores how practise-orientated making can facilitate a system of un hindered knowledge sharing. This is done through event based demonstrations and collaborative exchanges. This research employs two devised models of thinking; 'The Horizontal Scale of Learning' this scale attempts to position learners and teachers on a non-hierarchal plane of learning and the 'Endless Circle of Processing' that separates information and knowledge. While this project works in clay, this research can be applied to all forms of practise oriented making.

INTRODUCTION

I have always considered myself a jack-of-all-trades, master of none, bound to life's cycle of learning skills. I used to think of these so-called skills as hobbies, until I realised I was proficient enough in practice and knowledge to consider this learned skill as expertise. I knew I was a semi-expert when I accomplished the goal or creation that had inspired me to start in the first place – initially by crocheting a hat, lifting a 40-kilogram barbell, holding a handstand for 25 seconds. After each accomplishment, I would then move onto the next often unrelated skill that piqued my interest. These practice-based skills were achieved on my own terms. I sought them out and stopped when I decided I knew enough. There was no particular structure in place or predetermined attention or time frame paid to them, other than to pass time making and to know that I could.

Self-reflection: How to Float: Learning under an Unlikely Master, 2015

This research project, A Practice of Practise began with my interest in practise, something that is both a result of and indulges my slightly obsessive personality. From practise I have acquired skill, from skill comes knowledge and with knowledge comes an interest in its ability to be communicated and shared. Within this research, I am approaching learning and teaching as both a methodological space and a conceptual framework for practising. This research questions how practise-orientated making – specifically through the use of clay and event-based demonstrations – can function to create a knowledge system through the exchange and sharing of experiential skills, potential failures and discoveries.

What is pertinent to this project is the relationships between practising as a verb – something that is done – and practice as a habitual, regular activity. What becomes fundamental in these relationships is the inherent processes linked to whatever it is being practised, and this is why clay is integral to this project. I acknowledge that clay is associated with cultural and historical ideas, however this is not what this project speaks to. I am more concerned with clays material capabilities, that supplement the ability to track skill progression, and my attraction to clay. These fundamental ideas are explored within the first chapter, title 'Clay' of this exegesis.

The second and third chapters – 'Knowledge and Learning' and 'Learning and Teaching' – unpack the methodologies that I utilise within this project. I am approaching knowledge as the result of practice and application of information gained from peers and material observations. To clarify this, I have devised two models of thinking; 'The Horizontal Scale of Learning' that attempts to distance the pursuit of learning from hierarchical labels, and 'The Endless Circle of Processing' that positions information and knowledge as two separate things that only become one through active

processing. In the third section, I discuss French theorist Jacques Ranciere's, theories outlined in his book *The Ignorant School Master* (1991), that prioritise self-motivation and peer-to-peer sharing. I then use this theorising, alongside collaborative exchanges, in an attempt to escape the ego associated with practice and making. I do this in an effort to create a space where makers can share and exchange experience freely.

The fourth and fifth chapters - 'The Test Kitchen' and 'The Event and The Studio' - discuss how these methodologies manifest as methods within this project's studio practice. They also consider how using performance-based events can be used to share knowledge. 'The Event and the Studio' specifically discusses exactly that, the importance of the studio to this project and in relation to a practice of practise.

Over the development of this research project several strands of practice have emerged, these modalities have taken form as:

Demonstrative events are defined by types of works involve using demonstration as a method to obtain and observe my own knowledge while providing insight and transparency into the process of making. Demonstrative works: *How to Make a Pinch Pot* and *Eighty Hump Thrown Cups*

Knowledge exchange collaborations are defined by exchanges that have been pivotal in my understanding of sharing and exploring my own ego associated with making. Collaborative works: *When He Texts Back 14 Minutes Later Put Your Timer On* (an exhibition produced with fellow thesis student Theresa Waugh), and *Temporary Practices with Brooke Costello* (where Brooke spent time with me in my studio learning ceramic basics)

Practise Exercises are defined as exercises that enable me to continue to make and learn and further my skills and understanding of clay as a material.

LIST OF PRACTISE EXERCISES PERFORMED IN 2016

(in no particular order)

Make:

- White glaze for 25 thrown tumblers
- Rounded objects (3)
- White clay bowls (5)
- Brown clay bowls with turned feet (6)
- Bottle form (1)
- 30 plates in one week for commission (35)
- Pinch pots (4)
- Bottle neck vases in one session (30)
- Vases with multiple bellies (4)
- Tumbler with sandy clay (4)
- Moulds for plates (10)
- Perfect white glaze
- White slip recipe for greenware
- White slip recipe for bisque ware
- Hand built jug with handle (2)
- tea bowls off the hump (87)
- Large platter from bought plastic mould
- Hand build bottle neck vase (1)
- Throw small cup with angular belly (3)
- Large platter (3)
- Glazing large bowls evenly (6)
- Attaching bottoms to hand built mugs (11)
- Handles creation
- Handles application
- Glaze application without drips
- Matte white glaze

CLAY

When I started learning to throw, I had a specific shape that I wanted to create, a classic bowl. A shape that is often taught first. I set aside one hour every morning to practise making bowls over a period of 16 weeks. In this process, the act and discipline of practising soon overtook my initial desire to create a functional form. I became disinterested in creating bowls for aesthetic and functional use and began to understand them as the result of a learnt process, and a means of tracking skill progression. This is how I see my practise of practice.

While clay is a catalyst and motivator of my obsession with practice and skill, it still has a place of value beyond the literal.

- Confidence working with clay: this confidence comes from having spent time experimenting, making, learning and practicing. While there is more to learn about clay, I now have a solid foundation that allows me to understand process in order to make new things. I describe this as speaking clays language; for example, when someone who has had little to no contact with clay, watches me making they are essentially sitting in on a conversation between the clay and myself, a conversation that they can see and hear but perhaps not fully comprehend because they do not 'speak' the language of clay;
- Clay provides the tactile encounter I desire in a making process, one that has not be rivalled by any other making methods or experiences thus far. In working with clay, there are such varied physical necessities - moments of focus and control required to evenly pull a thin and stable wall with just the very tips of your fingers, alongside other moments where brute force is needed, requiring your whole body, shoulders and core to force a lump of clay into the centre of a spinning wheel;
- Clay requires systematic and organizational regimes. Clay is a material that provides freedom for creation and utilises past and known experiences with malleable materials, such as kneading dough and forming playdough. But more importantly, it is the recipes and recognised processes and conventions to do with making and throwing in the production of clay fired objects that draws me to it as a learner;
- Clay has the unique trait of holding a memory of the maker's intervention, which is immortalised in its final vitrified form. This memory serves as unrivalled documentation of how the maker has created form, and in multiples potentially makes skill progression visible. Clays memory operates in two separate ways; as a malleable

material clay will hold on to fingerprints - the makers mark - be it accidental or not. Secondly, on a molecular level, when taking bowls off the wheel by hand; if mishandled their perfect thrown form is deformed. As objects they metaphorically take notice, and even if I fix the depressions, the bowls will emerge from a firing misshapen because they have materially recorded the accidental intervention. The molecular structure of clay, when intervened with is incapable of fully returning to its original state. Because clay responds so readily to touch, it provides both a record of skill progression in form creation and a record of the maker's effort to understand clay as a material, this is a fundamental reason as to why this project works with clay.

KNOWLEDGE

TYPES OF KNOWING

My father often claims my artworks as his own in a proud and humorous way. He does this because he has been an integral part of creating almost all of my installations and construction aspects, from tables to shelves to functional items, that help streamline my making process. I apply the term 'know-how' to him – such a common term – particularly in relation to New Zealand's 'know-how, can-do'¹ culture. The term 'know-how' seems to amalgamate all types of knowledge, disregarding any perceived hierarchies. Organizational researcher Raghu Garud provides this analogy for understanding *know-why*, *know-how*, *know-what*:

Know-why represents an understanding of the principles underlying the construction of each component and the interactions between them. Know-how represents an understanding of procedures required to manufacture each component and an understanding of how the components should be put together to perform as a system. Know-what represents an understanding of the specific system configurations that different customers groups may want and the different uses they may put these systems to.²

Translated into appropriate terms for this project and the use of clay as a primary material focus, I understand Garud's explanation as follows:

- *Know-why* as the understanding of how clay shifts from one state to another – wet > leather hard > bone dry > bisque > vitrified – this encompasses an understanding of the material breakdown at a molecular level. It can be learned through study and translates within this project to explicit knowledge that can be shared through documentation and discussion. It can be verbalised and articulated with ease, and it operates in a field of information sharing.
- *Know-how* is the embodied understanding of how to facilitate these shifts from one state to another. It is a material understanding that comes with time spent exploring a material through experimental and haptic interaction which is the tactile contact with objects. Know-how is then learning through doing, understood within this project as embodied, haptic and tacit knowledge – knowledge that is obtained through tactile exploration and use which is then stored as

¹ This is also the tag line for popular hardware store Mitre 10

² Raghu Garud, "On the Distinction between Know-How, Know-Why, and Know-What," *Advances in Strategic Management* 14 (1997): 81-101.

an accumulation of body experiences and which is intangible in nature.

- *Know-what* is knowledge that comes from learning through using the object or thing, you seek to understand more about. I have discussed this in previous research as follows; "French theorist Maurice Blanchot best summarises this point when he talks about the everyday in terms of human experience as being what we do "first of all and most often: at work, at leisure, awake, asleep, in the street, in private existence"³ with the things that we use and interact with most often; things that surround us, quotidian things that we are in constant contact with on a daily basis. This idea acts in almost the same way as haptic exploration, it is a haptic experience. Spending time with objects affords a certain amount of knowledge; how they act, what they feel like, how much they weigh, and what functions they serve and are capable of serving."⁴ As a maker, the term know-what describes my interest and knowledge in how others may interact with the objects that I produce.

KNOWLEDGE SCALES AND THINKING MODALITIES

The Horizontal Scale of Learning

Master *n.* a person of authority who peruses a career and requires a certain level of technical knowledge and precision to maintain their status as an expert/professional/master.

Apprentice *n.* a person who is learning through practical experience under an experienced person within a specific field (master).

Previously this research has employed the terms *master* and *apprentice* to distinguish between someone who is on a learning journey and someone who occupies the role of the master, that is having come to a level of learning that they now have authority and expertise to share. These definitions now feel out of place, as they suggest that one might reach the end of the learning scale. So within this context, it seems more appropriate to use the term 'teacher', as I see it as a hat that can be put on and taken off. In thinking about this, I have developed a

³ Maurice Blanchot and Susan Hanson, "Everyday Speech," *Yale French Studies*, no. 73 (January 1, 1987): 12-20, doi:10.2307/2930194.

⁴ Eloise Worrall-Bader, *How to Float: Learning under an Unlikely Master*, 2015.

horizontal scale or platform (versus vertical hierarchal scale⁵) to think through levels of expertise. By using this scale, I hope to distance my project from thinking that presupposes ideas of competition and hierarchies associated with learning achievements. Instead, I've been imagining these learning achievements as a horizontal plane of points, mapping various positions that signify learning capabilities. I call this a horizontal scale of learning where a learner can move between one or another locatable role with ease (learner, teacher, learner). Essentially, the intent is that one can exist alongside others in a way where they are not pitted against another, but rather engaged in joint interest and pursuit of what is lifelong learning.

This model of thinking – the horizontal scale of learning – is how I am currently approaching the prominent definitions in this project: 'master', 'expert', 'teacher', 'apprentice', 'learner'. Each are components on the scale, have equivalence, and are interchangeable. With the works I create, I want to be operating within all aspects of the learner and teacher. As the learner I can continue to produce and explore ideas surrounding embodied and tacit knowledges obtained through trial, practice, and production. The teacher, however, provides a space to explore how knowledge is shared and received while both participants in that relationship have room to move within this platform freely.

Endless Circle of Processing



I explained this model to a peer as follows; *If we had a teaching session where I both talked you through and demonstrated how to make a slab plate, you would be experiencing (my) knowledge—my tacit knowledge—in relation to your inexperience, both visually and audibly. At this point you would be receiving two types of information, essentially you are sitting in on a conversation between me and clay, a conversation that you can see and*

hear but may not fully understand because you do not necessarily 'speak' the language of clay.

This is where the process of knowledge begins. It's where a student starts thinking about it in relation to what they already know about clay and its processes, previous interactions, or similar materials and actions. This process invites one to start by handling clay and learning how to work it,

⁵ I imagine this as a ladder

all the while substantiating the information initially shared by 'doing', turning it into their own tacit knowledge. Once the embodied tacit knowledge is shared, the next cycle of shared information is initiated, and so the cycle continues.

KNOWLEDGE AND MAKING

As an artist, when talking about making and specifically people who identify as 'makers' it is easy to pigeonhole this making to arts and crafts for example; painting, sculpture, pottery and knitting. While these are defined as 'making' disciplines and skill areas within an art context, this project deliberately acknowledges all forms of making that require practice and skill as being equivalent.

Taken from Mikkel B. Tins' manifesto 'Making and the Sense it Makes' (2013) Tins defines making as an intentional forming process that prioritizes the body and bodily knowledge. He then includes and acknowledges the importance of 'training'⁶; this project interprets training as the combination of learning and practice. This definition is inclusive of both the artist maker and practical trades for example; plasterers, bricklayers, mechanics, electricians. Trades specifically that to this day still operate with the 'master' and 'apprentice' hierarchy as their training ground.

The idea of the master and apprentice as mutually equivalent is woven throughout this project. I began this project operating in the role of an apprentice, employing craft as my master. I followed a schedule and established rules of practice and research to advance my learning, as would a traditional apprenticeship. In doing this, I drew from my previous experiences of both learning and mastering from other fields of knowledge to provide recognizable structures that could be translated into my efforts with clay. For example, the most successful model came from my years of teaching swimming. When I started I could swim, I had a foundation of knowledge with regards to swimming. You could say I spoke its language. The transition into teaching started with 'shadowing' another teacher until I had reached a certain level of experience where I could instruct and command attention. Through this process I learnt to understand the necessity of the building blocks that are fundamental for swimming success. The basic skill progression of teaching a person to swim right from the start equals; confidence, breathing, floating, and co-ordination. It is a logical system of building blocks that results in a

⁶ Mikkel B. Tin, "Manifesto: Making and the Sense It Makes | Studies in Material Thinking," *Studies in Material Thinking*, Inside Making, 9 (2013), <https://www.materialthinking.org/papers/132>.

cohesive movement through water. This structure when transposed onto working with clay appears as:

Confidence - Knowing how the clay moves

Breathing - Wedging to massage and remove air from clay

Floating - Centring clay on a wheel

Co-ordination - Being able to pull the clay and make a recognisable form

The understanding gained as a swim instructor allowed me as the clay apprentice to consistently build my skill, so much so that I began to identify with and occupy the role of the teacher both outside and inside this project.

COLLABORATION: TEMPORARY PRACTISES WITH BROOKE



(Temporary practises with Brooke, Session one Video Stills, 2015)



(Brooke and my bisque plates from Temporary practises with Brooke, 2016.)

Temporary practises with Brooke was a collaboration between undergraduate special design student, Brooke and myself. *Temporary practises* is the name of the paper that required her to enter into a collaboration that involved learning. For this collaboration I spent four sessions teaching Brooke Basic ceramics starting with the pinch pot. Brooke thoroughly documented this process including notes, definitions and video, we also had a running email thread discussing the context of this collaborations as well as reflections on her learning from Brooke.

LEARNING AND TEACHING

THE EGO

This year I have begun teaching pottery. I run ceramic workshops at a local community art centre⁷. This development in my everyday work life means that by default, I am operating in the role of the teacher. This has impacted on both this project and outside life. While operating as the apprentice, my ego was excited by my skill accomplishments and what could come next. Now, as a teacher, I'm bombarded by friends and strangers approaching me to teach the basics of ceramics to them; this is where I started encountering a problem with my ego. I began to feel increasingly guarded when people asked this of me. Did they not realise how much time I've spent learning? Did they think it was a cool easy thing to do just because Patrick Swayze did it one time in a film? How dare they ask me to share my precious secrets and use my resources! Jealousy got to me – what if they became better than me?

These absurd thoughts began to make the idea of teaching and sharing bitter. Teaching felt like a threat to my sensitive ego and I was struggling to share my knowledge. Almost at this exact point, I was approached to collaborate with a second year Spatial Design student on her Temporary Practices minor brief: The Collaborator. Brooke [the student] wanted to learn about clay and create a functional item with her own hands. I was hesitant to say the least, but I saw this as a valuable research opportunity to observe and document a complete beginner's journey with clay and at the same time observe my own position in this scenario. The collaboration consisted of Brooke coming to my studio a few mornings a week for two hours each time for me to walk her through the process of making plates like how I made mine.⁸ I would start by talking her through the process while demonstrating and commentating on my reasoning for my actions. During these demonstrations, Brooke spent time watching, filming, taking process notes, and noting the vocabulary used. Then Brooke and I would work side-by-side making plates. After each session, Brooke would send me an email with a reflection of the day's work⁹ and also carry forward our running email conversation about the nature of the collaboration, my art practice, how this activity would eventually manifest itself in the form of a work. The email reflections that Brooke was sending me mirrored a similar practice that my supervisors ask of me do after every meeting. This is a good example of how teaching methods work across multiple levels and contexts and within an art practice.

⁷ UXBRIDGE Arts & Culture, Howick

⁸ every potter has a different process that makes their plates unique.

⁹ See Appendix A

This act of sharing for the sake of art helped me to escape my ego and to act not in competition but to engage in an act of fluid learning. Brooke as a student/learner was thorough, she acknowledged my experiences and time spent working with clay. Her willingness to listen and my eventual willingness to let her begin to develop her own technique created a harmonious space, and this then eventuated as a joint learning where we began to figure new things out together.

I believe that fluid learning and sharing is crucial in creating a far larger connected knowledge system within a making community. For example, when I first started learning, I offered my help to a New Zealand ceramic artist; Holly Houston. Since then Holly and I have developed a kind of ceramic kinship where we discuss what we're working on and working with, what we're finding hard, and what discoveries we've made. We help each other out and share our secrets. This relationship has kept my excitement with learning high; having someone to share achievements with who understands the gravity of them encourages both parties to keep the motivation to learn and progress.

The fact that Brooke was able to listen to my experiences, reasoning, and knowledge and then immediately process it begs the question of 'Is this articulated knowledge tacit or explicit?' During this collaboration, I wasn't just sharing and helping Brooke with the actual making, I started to occupy the role of a teacher, doing for her the same things my supervisors do for me. Helping her to understand the complex knowledge models within my practice and teasing out ideas surrounding the manifestation of the collaboration. For Brooke, a large aspect was the journey to understanding that documentation could act as a stand-alone work; a process document.

THE IGNORANT SCHOOLMASTER

In his book *The Ignorant Schoolmaster* (1991), French philosopher Ranciere discusses the 'teacher' through the story of Jacob Jacotot, who was a French teacher who discovered – through attempting to teach French to Flemish-speaking students without knowledge of the Flemish language – that the role of teachers and education in general needed to be re-thought with the student at its centre. Ranciere discusses three relevant ideas within *The Ignorant Schoolmaster*; explication and stultification within teaching, universal teaching, and emancipation.

Explication as defined by Ranciere is the act of simply explaining, it is the teacher verbalising their own knowledge to students. In relation to the knowledge hierarchy as discussed above, it is the offering of information while disregarding the necessary processing of that

information. Ranciere explains this process within the context of the student, "Explication, then promotes normative mind sets rather than engaging the thinking capacities of the student. Teaching reduced to explication is mere training in the modes of academia rather than an intellectual adventure or thought freed from constraints."¹⁰ The second idea Ranciere describes is *stultification*. He sees the whole process of explication as described above as enforced stultification, "the annihilation of one mind by another"¹¹, and argues that the teacher's role is then simply to emancipate the student, and to send them on an intellectual adventure.

Here is where Ranciere's discussion begins to resonate with my project - he suggests that the teacher is only present to oblige the student, to verify a student's experiences and knowledge through attention and interrogation and let their 'will to learn' drive them. He states, "This is the secret of good masters: through their questions, they discreetly guide the student's intelligence-discreetly enough to make it work, but not to the point of leaving it to itself."¹² The teacher is essentially a guiding presence. The student is the one who needs to discover their own motivations. This is *emancipation*, and, "whoever teaches without emancipating stultifies and whoever emancipates doesn't have to worry about what the emancipated person learns. He will learn what he wants, nothing maybe."¹³ This thinking is radical and I have within my own learning experienced this principle of emancipation both within and outside of an institutionalised setting.

LEARNING WITHIN INSTITUTIONAL SETTINGS

When I first began my clay journey I had the willingness to learn which Ranciere determines as necessary, especially since I was setting out with a desire to learn without reliance on a teacher. I identified the knowledge and experience milestones that I needed to reach through research of what other potters were making and what objects populated the ceramic world, this prompted me to seek out facilities and someone with a solid knowledge base. This guidance came in the form of an expert, then AUT Art & Design technician Andrew Maclay. Every day I would ask him a series of questions that I wanted answered. I would show him pictures of ceramic objects and query how they were made, asking him to explain every single process and foreign (to me) word in great detail. Besides practise,

¹⁰ Stefan Szczelkun, "The Ignorant Schoolmaster by Jacques Rancière 1981," accessed September 13, 2016, <http://stefan-szczelkun.blogspot.com/2012/11/notes-on-ignorant-schoolmaster-by.html>.

¹¹ Jacques Rancière, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation* (Stanford University Press, 1991), 32.

¹² Ibid., 29.

¹³ Ibid., 18.

this element of inquiry was instrumental in keeping my learning exciting and making sure I was progressing. This is an example of a student learning what they want to learn and adheres to Ranciere's instruction to, "seek out a manifestation of intelligence from people we meet and ask them about it in the manner of ordinary people - not in the manner of scholars"¹⁴, which as implied is a manner where hierarchies are present.

In 2015, I decided to take one set of classes at *Auckland Studio Potters*¹⁵. I sought out these classes, because I wanted to see how others were learning. I was met with an institution, which operated in a manner that aligns itself well with Ranciere's suggested non-curriculum¹⁶. I arrived at my class, notebook in hand, eager to listen and was met with no enforced class structure, the 'teachers' were present as a guiding presence, present to answer questions and demonstrate whatever you desired. What these classes turned out to be was a gathering of people interested in 'making pots' all at differing skill levels and co-existing with the purpose of practise and community. This was a significant and personalised experience of the very theories I was immersed in and exploring through this research project.

This brings me to the idea of *Universal Teaching*, the core of Ranciere's theory. Universal teaching is to learn something and relate it back to what you already know, and from this it is the recognition that each person is of equal intelligence through their differing exposure to experiences and available knowledges. While performing a demonstration work, such as *How To Make A Pinch Pot*¹⁷ & *Throwing Off The Hump* where I demonstrate the actions that the titles refer to - actions that I have spent time practicing, I have a sort of pride in what I am doing. I know how hard I have worked to get to this point where I know more about a subject or a skill than I did before, or than the person observing. Universal teaching knocks this pride, or ego, back in check, as each person observing has unique experiences I do not have and so for me to compare our levels of expertise or knowledge is not entirely relevant or useful.

¹⁴ Szczlkun, "The Ignorant Schoolmaster by Jacques Rancière 1981."

¹⁵ Auckland Studio Potters is a long-standing pottery institution that is largely populated by potters who established themselves in the seventies and a few younger pupils that have managed to insert themselves into this tightknit community as observed by my time there.

¹⁶ A flow of learning based what students wanted to achieve and learn.

¹⁷ See Pg.24

THE TEST KITCHEN AND THE EVENT

MAKING TIME



(Making Time Collective, *Preserving session #1*, Event, Sydney 2013)

As I have implied throughout this exegesis, I see this project as self-centric. I am primarily interested in my own learning, knowledge and progress, because this is what is available to me. This mentality, however has caused me to feel very uneasy with the idea of the public engaging with my work outside of just being viewers.

Making Time is a collective run by Tessa Zettel with help from interchanging artist friends depending on location. It is a 'traveling live art project' that is concerned with similar ideas and methodologies as this research - conversations, exchanges, and relationships to things and to each other. *Making Time* events consist of workshops that explore food preservation techniques and the sharing of recipes, public making workshops and preserve exchanges. An example of a typical model of presentation at Performance Space (Sydney 2013) involved:

...a custom-built preserving cart joined Eveleigh market, opening out each weekend amongst the stallholders for sessions like 'Native munthari chutney with Aunty Beryl' and 'Bec's drunken peaches', alongside discussions interrogating 'time' and 'making'. All jars were then offered to market-goers in exchange

for preserves of their own. ... framed by the transferal of skills between different generations, cultures and communities.¹⁸

I am specifically interested in the exchange that is occurring in this work. *Making Time* give their knowledge and their product, but in exchange for someone else's knowledge and product. This double sided interaction and the conversations that occur with the public, align their project with the horizontal scale of learning that I methodologically employ within my project. Rather than simply giving knowledge for people to take and do what they will with, like I did in *How to Make a Pinch Pot*¹⁹, *Making Time* are also gaining new knowledge and through this sharing they begin to foster a community, "that is inclusive of 'different generations, cultures and communities'"²⁰. Here there is a journey of a shared interest be it clay or jam which goes beyond any ego based position that is potentially created by the sharing of knowledge.

¹⁸ Tessa Zettel, "About Making Time," *Making Time*, October 10, 2010, http://making-time.net/?page_id=246.

¹⁹ See Pg.24

²⁰ Zettel, "About Making Time."

DEMONSTRATION #1: HOW TO MAKE A PINCH POT

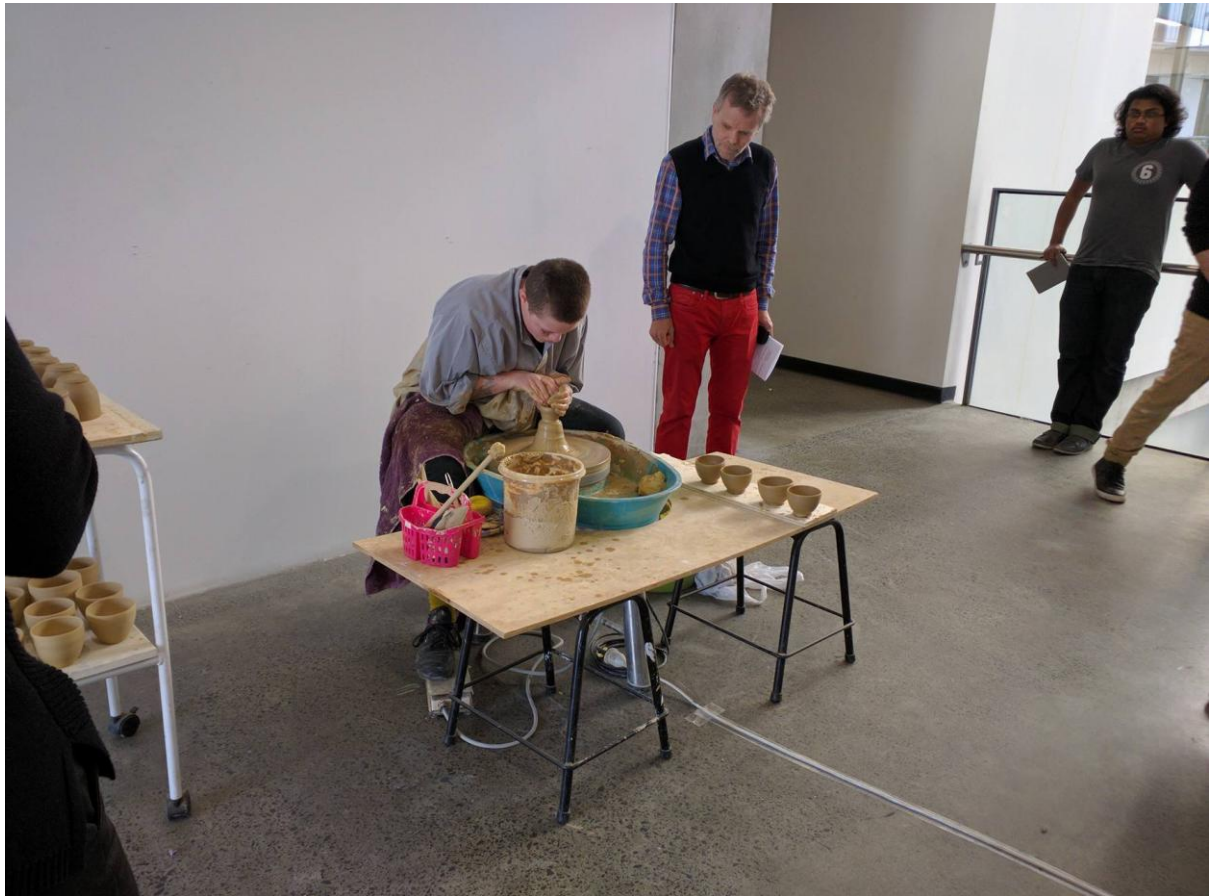


(How to Make a Pinch Pot, video stills of demonstration, 2016)



An event performed within my studio in front of my postgraduate peers where I demonstrated how to make a pinch pot. This demonstration was entirely unscripted and was filmed for documentation of my movements and gestures and the instinctive language used.

DEMONSTRATION #2: EIGHTY TEA CUPS OFF THE HUMP



(Eighty Tea Cups off the Hump, Demonstration, 2016)



Talk week; a forum where artists, curators and other highly regarded professionals within the art world are invited to critique students work. this annual event lasts one week.

For Talk week I demonstrated how tea cups are thrown off the hump; a method typically used in Asia where cups and bowls are repeatedly thrown off a large lump of clay until all the clay is used. This work was performed in a foyer with my pottery wheel, tools and desk, accompanied by the seventy cups that I had previously made in practice. These seventy cups are the accumulation of seven throwing sessions, all starting with three kilograms of clay.

PUBLIC SHARE

To define the way I am approaching the event, as a method of making and sharing in this project I am using Public Share as a model and example. Public share is a collective of seven artists,²¹ as defined by their website they are "A New Zealand artist collective engaging in ideas of sharing and production. Public Share combines object making and site exploration with social engagement and critique"²² While I am interested in all these things I am particularly drawn to their Methods of sharing, and the particular way they engage with the public.

For context the specific works I am interested in are the events organized by Public Share which are open to the larger public. For these events Public Share stage a sort of tea break, tea and nibbles provided with the addition of being able to take away what you are drinking from or eating off, all made by hand by the collective.



(Public Share Collective, *A Right Stirrer*, Event, Whau Arts Festival, 2016)

For their work at the Whau Arts Festival Public Share held an ongoing event that spanned four days called *A Right Stirrer*. For the duration of the festival they offered tea, coffee, and conversation to attendants with

²¹ Monique Redmond, Harriet Stockman, Kelsey Stankovich, Deborah Rundle, Mark Schroder, Joe Prisk and formerly Kristen Drybrough

²² "A Right Stirrer," *Public Share*, October 15, 2015, <https://publicsharecollective.com/2015/10/15/a-right-stirrer/>.

the option to use and take or not take the handmade clay stirrers away with them.



(Public Share Collective, *A Right Stirrer*, Event, Whau Arts Festival, 2016)

Public Share's events are not asking much from participants, compromising of exchanges of simple objects to impose conversation in a setting that nods to normalcy. Writer and social practitioner Lana Lopesis discusses her interactions with Public Share's events initially as tentative encounters, she writes "I was slightly reluctant, yet the work functioned differently to what I imagined. Participatory art practices require a degree of co-creation with their audience. There's a sense that to engage you have to 'do' something. Public Share needed me to participate, and at 9am with a day of symposia to brace myself for, I didn't feel like becoming an artwork. But the clay 'mugs' Public Share had on offer on this particular morning were beautiful! [...] so I obliged in a tea. To my surprise they actually didn't expect any more from their co-creators (aka audience) than to slow down, drink a tea and keep their cup."²³

I would also like to propose that my events do not ask much from viewers, possibly nothing as without the viewers I would still be performing a specific action that I regularly do on a day to day basis, for example throwing tea cups off the hump as in *Eighty Tea Cups off the Hump*. The purpose of staging these events or rather opening up my practise to

²³ Lana Lopesi, "Reinstating the Smoko," *Un Magazine*, 2016, 11.

viewers is so that there is transparency in the process. It is less about the audiences' effect on the event and more about viewers being aware of the process and skill; these are things that can only be speculated when faced with a finished object, often the process and skills required to produce objects are disregarded entirely. In the past I have attempted to encourage this speculation by displaying multiple objects in different stages of their production and on functional, used and reusable displays.

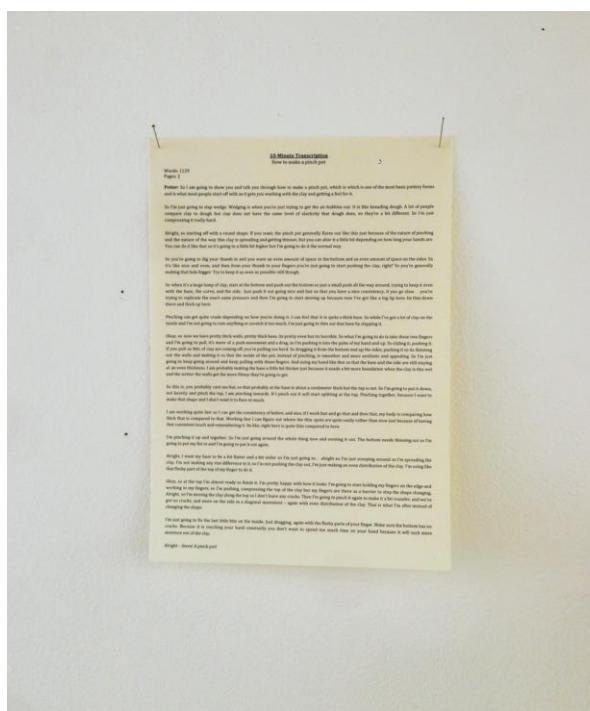


(Eloise Worrall-Bader, *Thrown in groups of five/ Eight throwing sessions/ 23 hours in total/ 135 numbered cylinder*, Installation, AD16, 2016.)

INSTALLATION: HOW TO MAKE A PINCH POT PART TWO



(How to Make a Pinch Pot: Part Two, installation, 2016)



How to Make a Pinch Pot: Part Two consisted of the transcript taken from the video footage of *How to Make a Pinch Pot*, pinned to the wall alongside the object created during that event, fired once to 900 °C.

EVENT ONE: How to Make a Pinch Pot

In the seventies, the pottery scene in New Zealand was booming. Every secondary school had thriving evening classes and because of this demand they all had pottery facilities. This boom was largely in part due to experienced potters traveling around New Zealand providing demonstrations. Seeing a lump of clay turn into something recognisable and functional, with just a few deft movements of the hand is mesmerising. This often stirs up a desire to create functional things to exist in the world made from one's own hands ²⁴ – and so pottery became popular.

As I am approaching this project from a teaching and learning perspective, I prefer to consider the event-based performance works that I am staging as demonstrations as opposed to traditional performance, while I reorganise that the definition of performance has shifted over the last few decades I make this distinction because of the way they flow. While in the conception of these events I know what I will be demonstrating, the action and – more importantly – the verbal communications are entirely intuitive and unscripted. I do this so the language that I use and the information that comes from me as a by-product of demonstrating translates into raw knowledge directly from my person. My intention is for my events to be authentic real-time learning and sharing situations.

The first demonstration work; *How to Make a Pinch Pot* consisted of me demonstrating to an audience how to make a pinch pot. I stood behind a table in my studio, which is a working pottery studio and proceeded to commentate the making process of a pinch pot, explaining each movement and the intention behind it. The work was unscripted. I could easily have been mistaken as trying to occupy the role of the teacher in this work by teaching the audience how to make a pinch pot. This was not my intention, the audience wasn't participating, asked to participate, or given the opportunity to process the information, they were simply observing. I wasn't asking anything more from them.

This work spurred the concept of the 'test kitchen'. It was reminiscent of cooking classes in high school where teachers would demonstrate how to combine ingredients and knead bread (slanted mirror included) or the cooking demonstrations in homeware stores where passers-by could stop and observe particular 'on sale' cooking utensils being used to create delicious smelling dishes that were often handed out for tasting. The difference with *How to Make a Pinch Pot* is that there was no invitation to participate. The audience was watching art in the form of a demonstration, its main beneficiary being me. This demonstration was a test kitchen where I could test my knowledge.

²⁴ I know this from first hand responses from my studio peers and viewers of my works.

The sole intention for this work was to gather ephemera that related to my own knowledge and how I shared them. This involved a video to capture the intuitive movements of my hands and audio, so that I could obtain a transcript of un-rehearsed, unscripted, pure knowledge, and specifically my tacit knowledge²⁵. Because this knowledge is a part of me and my body, having access to a transcript subsequent to the event was an attempt to remove tacit knowledge from my person so that I could begin to investigate it. The transcript revealed small pieces of pure tacit knowledge that I had never considered, so it was given voice by this process. Because this tacit knowledge has been turned into text – and is therefore accessible to others in the form of instructions or a how-to explanation – one could conclude that it is now explicit knowledge, this assumption however disregards the way in which this knowledge was obtained, through a pure un-rehearsed intuitive art event both seen and heard and accompanied by an artefact.

This event was me (the artist), demonstrating in an intuitive and knowledgeable way a skill to a group of observers. While this experience is both visual and audible, it is very much a cerebral experience. These observers are sitting in on a somewhat intimate conversation between me and clay, a conversation that they can see and hear but cannot fully understand. Much like if you were listening to two people converse in French, most people know a few words and can sometimes get the gist but nonetheless do not fully understand. This begs the question that without entering into a field of social engagement, how can these events encompass experiences that are more than just cerebrally limited.

How to Make a Pinch Pot: Part Two was an effort to begin testing how I could push past the work being over-explicit and thus limited in its reading. The printed transcript pinned to the wall accompanied by the original object made in the demo except now bisque²⁶, both created at the same time. My intention was for people to read snippets of the transcript, small explanations about movement and consequence and search for those within the accompanied object. This work while useful was somewhat too timid an exploration of pushing the boundaries, it did not retain any of the discursive and casual nature of its predecessor, and viewers felt like they were being given instruction but with no way to play it out.

²⁵ See Appendix B for transcript

²⁶ Fired once at 900 degrees to partially vitrify and become porous.

The studio

DISPLAY MECHANISMS

This year multidisciplinary artist Martin Poppelwell produced an exhibition at Objectspace titled *A Storage Problem*. Working with architect Ben Daly, Poppelwell built what was essentially a custom stockroom inside Objectspace; on this structure sat the accumulation of the ceramic contents of Poppelwell's studio over the last decade. In *A Storage Problem* Poppelwell is unearthing the artifacts of his creative process and putting them on public display. The gallery became an insight into the projects and making transitions that Poppelwell has gone through in the last 15 years. Here the studio storage format is acting as a display mechanism to present an archive of objects that still exist for the artist beyond their lives as objects in galleries for small periods of time.²⁷ The exhibition becomes less about each individual object and more about their sequences and creative points in time, much like my *Throwing Groups* and *Practise Exercises* except that the objects created from my throwing sessions never exist alone.



(Martin Poppelwell, *A Storage Problem*, Installation, Objectspace 2016)

When I first started working with clay I was using my university's facilities, as my obsession progressed and I was spending more and more time using these shared facilities it became necessary for me to purchase my own tools and wheel with which I set up a home studio. At this point I

²⁷ Kim Paton, "A Storage Problem - Martin Poppelwell" (Objectspace, March 5, 2016).

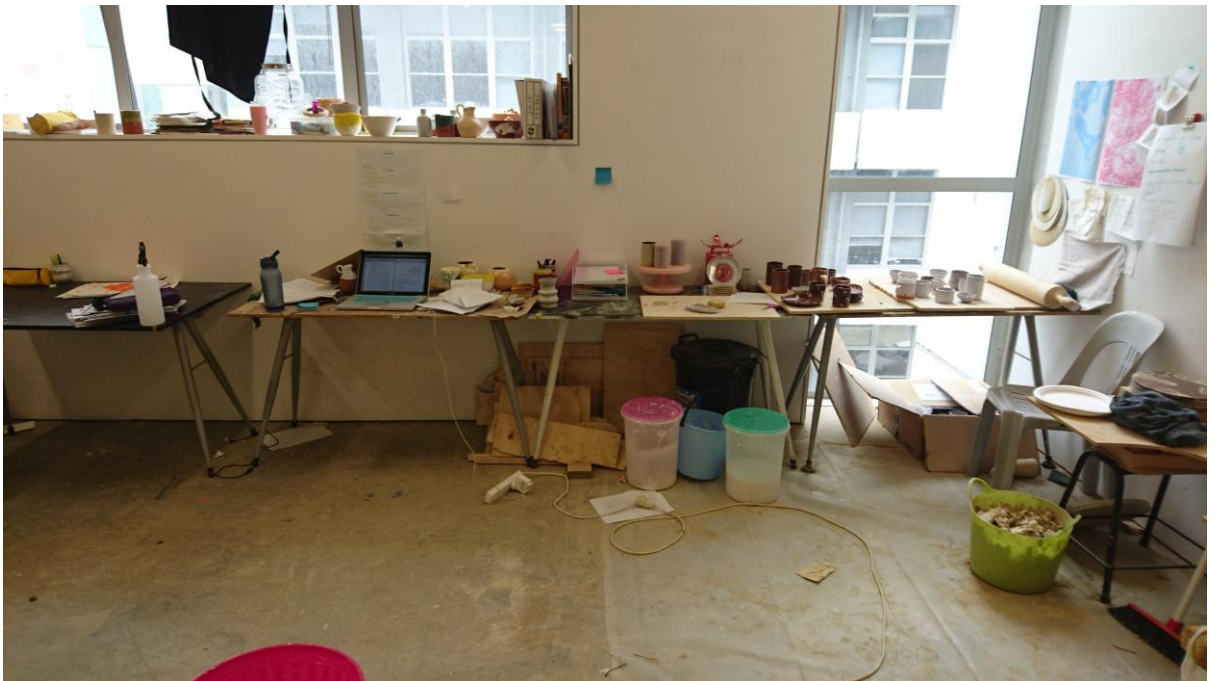
was already committed to clay. This year I have installed the contents of my home studio in my studio space at university. I have spent almost every day this year in this space, writing, thinking, making, and learning. Because of this time spent in this space that facilitates my learning it has morphed into a crucial part of my work.

Each work and collaboration has had elements of my studio present. Brook would visit me in my studio and that's where we would work, *How to Make a Pinch Pot* was performed in my studio, for *Throwing off the Hump*, my wheel, wheel desk, and tools were taken into a foyer along with the white trolley that I use for storage. In previous years I have also had a semblance of the process and making evident in my work. For my Honours graduating work I used a shelving system used by most potters to display work, and in my undergraduate work I created a large vessel, which in its installation sat on the wooden batt and banding wheel that it was created on and had never left.

Unlike Poppelwell, my work would struggle to communicate my interests outside of a studio display context. His works exist in the studio privately, just like mine, but exist as singular objects inside a gallery context. By using the raw elements of my studio, that are more functional than aesthetically pleasing, I am attempting to use it as a display mechanism to ensure that the ideas of process, practice, and production are not lost to singular objects.



Detail of my studio, October, 2016. Wheel missing for maintenance.



Detail of my studio, October, 2016.



Detail of my studio, October, 2016. Wheel missing for maintenance.



Detail of my studio, October, 2016.

CONCLUSION

A Practice of Practise has been both extremely rewarding in regards to developing in-depth knowledge and skill acquisition from my constant practise and reflection, but has also been very confronting. Throughout my learning journey (both within the structure of this Master's thesis itself, but also learning the nuances of working with clay), I have always supported and valued the concept of an open and communicative community of makers. It hadn't been until I myself had developed proficiency in skill, enough to be able to then share, that the transition from learner to teacher occurred. I had been exploring through some demonstration events, which prompted me to accept that I had a fragile ego that required critical reflection and attention. This attention came in the form of collaborator Brooke Costello, who helped me to find excitement and fulfilment in not just my own learning, but the learning of others.

When I was first approached by friends and strangers outside of my role as a ceramics teacher at a local community centre, to teach them the basics of ceramics, I felt guarded and somewhat insulted. This prompted a conversation with my Mother. In this conversation she proposed that my response to these people should be that "I couldn't teach them because I had not even taught my mother yet! And she's first in line!" I found this to be somewhat humorous, but also somewhat real. I am now comfortable with the idea of sharing my space or even a new space with interested parties as a way to learn and share. The work that I intend to share next is just that, an invitation to others to learn how to throw on the wheel - starting with my Mother, Nikola, who is first in line, followed by my partner George, and thirdly Theresa, my studio partner who has been watching me make for years. This durational work will span six weeks, two weeks working with each person resulting in the opportunity for the examination panel to view the final session between myself and Theresa. This event is an attempt to actuate and prioritise methods of exchange and the sharing of knowledge as an act that highlights learning through the framework of demonstration.

FINAL DOCUMENTATION: 26 SEPT - 6 NOV THROWING LESSONS



26 SEPT - 6 NOV Throwing Lessons was a six-week long durational work in which I invited my friends, family and peers to learn how to throw on a wheel in one-on-one Throwing sessions when they were available. These Throwing sessions took place in a makeshift studio workshop environment within ST Paul Street Gallery One, with equipment accumulated from both my home studio and my university studio, which was in transit to the home studio. The examiners were invited to view a portion of the final 1-2hr Throwing session between myself and Theresa as part of my examination (10-min duration). They were also presented with a fact sheet about the work (see document: *26 SEPT - 6 NOV Throwing Lessons*). This event was an attempt to actuate and prioritise methods of exchange and the sharing of knowledge as an act that highlights learning through the framework of demonstration.

26 SEPT - 6 NOV Throwing Lessons
Eloise Worrall-Bader

An attempt to teach my mother, friends and peers to throw on the wheel during a six week period.

For Examination:
Panel will witness 10 minutes of a 1-2 hour lesson.

Each lesson lasted between 2-4 hours
Each person did between two and four lessons when it suited them
Lessons happened both in my home studio (one wheel) and during install (two wheels)

- Shelves in order from top to bottom of person taught:
- Nikola (mother)
- George (partner)
- Leticia (friend)
- Theresa (friend/studio mate)
- Bottom shelf: objects made by me for demonstrations
- Right wheel is my own
- Left wheel is the University's, also the wheel I learnt on
- Shelving unit, white trolley and wooden wheel desk from my university studio
- Wooden table tops, and assorted wood from university studio in transit to home studio
- Dowel shelving from my home studio, made by my father



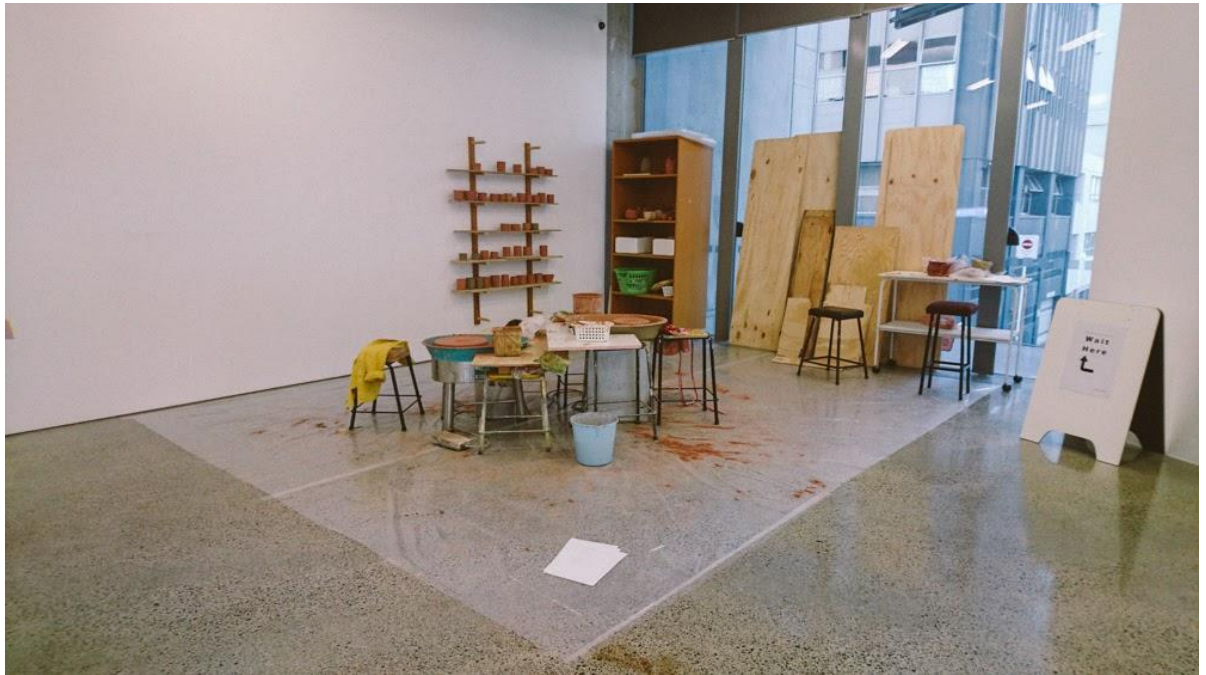
Evening Throwing session with my Mother Nikola. 02.11.2016. 90 minutes.



Joint Throwing session with my Mother Nikola and Partner George. 02.11.2016. 90 minutes.



Evening Throwing session with Theresa. 06.11.2016. 120 minutes.



Studio shot after final Throwing session. 07/11/2016.



Installation detail of pottery wheels, one owned by the university, one owned by myself.

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APPENDICES

A - COLABORATION: When He Texts Back Fourteen Minutes Later

'When he texts back 14 minutes later put your timer on' was a collaborative exhibition between myself and Theresa Waugh. It was a pairing of my practice-based pottery project and Theresa's installation-oriented painting practice. The exhibition consisted of large fields of coloured painted sectioned areas of wall and floor, paintings, plants, and trestle tables covered in ceramic vessels. The title of the show itself came from an everyday discussion of a comical internet meme one of us had seen and could relate to, and the exhibition followed suit. Every decision was intentionally discussed, purely because that has been the nature of our relationship for the last 5 years.



(Eloise Worrall-Bader and Theresa Waugh, *When He Texts Back Fourteen Minutes Later*, Installation, 2016, St Paul Street Gallery Three.)

While presenting a collaborative exhibition of both of our works is a step forward from our everyday routine, I took that one step further by inviting Theresa to paint on the ceramic objects I would produce.

Brooke who I worked with earlier in the year on a collaborative project noted in an email to one of our supervisors that she noticed the enormous backlog of objects shelved and stored within my studio. All at different stages completion, but largely unfinished. While discussing this with her in an email I had this to say;

I'm interested in your observation of my work being somewhat private and unfinished, I think about this quite often and it comes down to my practice being somewhat removed from aesthetic concerns, so that I can focus on the process of production and skill. I don't feel the need to make functional items, or see them in use because that's not what they are about for me.²⁸

Because my practise is that of practice, I end up with large amounts of objects, artefacts of the process of practice. I keep these objects as markers of my progress, just for me. Other people seeing them is somewhat of an embarrassment, because often they are so crude in their creation because of my lack of skill or their lack of finesse, hence the need to practice. The rare few that are glazed which viewers other than myself would see as finished are in fact more progress markers, and are results of my trials with recipes and glaze application practice.

During our exhibition, I was asked to give a talk to the Year One Visual Arts students about our methods and how the exhibition came to fruition. After this talk, I was approached by one student who asked how I could simply give my art to another artist to work on without worrying about what they might do. I explained that because of our history of sharing the same space—which led to a strong friendship and understanding of not just each other's practice but each other as people—we have a lot of trust.

More importantly, in inviting Theresa to paint on my pots, it provided a space where I was released from having to consider their final aesthetic appearance. That was Theresa's job, one she is more than adequately qualified to perform. My job was simply to produce objects for her to complete.

When not actually practising, I spend my time looking at other potter's creations and techniques, researching forms and traditions. From this, I often isolate certain forms and techniques that I am unfamiliar with which translate into a list of things I want to master through practice.

One evening I sat down and threw thirty 500g bottle necked cylinders. A very traditional and functional form with a technique that requires and shows advanced skill. I then made some coloured slips from scratch in the colours that I knew Theresa regularly uses that would fit within the unintentional palette of our show. Each colour was discussed for its merit multiple times within this period of making. Theresa then painted them and returned them to me for firing and glazing, where I worked with experienced potter and AUT 3D WetLab technician, Harriet Stockman, on practising my glaze application.

²⁸ Excerpt from Email conversation between Brooke and myself. Eloise Worrall-Bader, "Key Points Raised during Temporary Practices," September 5, 2016.

At the end of this process, I was greeted with 30+ ceramic bottles that were finished. Not just the results of practice, but because of Theresa's contribution actually finished, functional, and as some might see them: consumable objects.

B - Transcript from How to Make a Pinch Pot

10-Minute Transcription

How to make a pinch pot

Words: 1129

Pages: 2

Potter: So I am going to show you and talk you through how to make a pinch pot, which is one of the most basic pottery forms and is what most people start off with as it gets you working with the clay and getting a feel for it.

So I'm just going to slap wedge. Wedging is when you're just trying to get the air-bubbles out. It is like kneading dough. A lot of people compare clay to dough but clay does not have the same level of elasticity that dough does, so they're a bit different. So I'm just compressing it really hard.

Alright, so starting off with a round shape. If you want, the pinch pot generally flares out like this just because of the nature of pinching and the nature of the way this clay is spreading and getting thinner, but you can alter it a little bit depending on how long your hands are. You can do it like that so it's going to a little bit higher but I'm going to do it the normal way.

So you're going to dig your thumb in and you want an even amount of space in the bottom and an even amount of space on the sides. So it's like nice and even, and then from your thumb to your fingers you're just going to start pushing the clay, right? So you're generally making that hole bigger. Try to keep it as even as possible still though.

So when it's a large lump of clay, start at the bottom and push out the bottom so just a small push all the way around, trying to keep it even with the base, the curve, and the side. Just push it out going nice and fast so that you have a nice consistency, if you go slow... you're trying to replicate the exact same pressure and then I'm going to start moving up because now I've got like a big lip here. Its thin down there and thick up here.

Pinching can get quite crude depending on how you're doing it. I can feel that it is quite a thick base. So while I've got a lot of clay on the inside and I'm not going to ruin anything or scratch it too much, I'm just going to thin out that base by slapping it.

Okay, so now we have pretty thick walls, pretty thick base, it's pretty even but it's horrible. So what I'm going to do is take these two fingers and I'm going to pull, it's more of a push movement and a drag, so I'm pushing it into the palm of my hand and up. So sliding it, pushing it. If you pull so bits of clay are coming off, you're pulling too hard. So dragging it from the bottom and up the sides, pushing it so it's thinning out the walls and making it so that the inside of the pot, instead of pinching, is smoother and more aesthetic and appealing. So I'm just going to keep going around and keep pulling with those fingers. And using my hand like that so that the base and the side are still staying at an even thickness. I am probably making the base a little bit thicker just because it needs a bit more foundation when the clay is this wet and the wetter the walls get the more flimsy they're going to get.

So this is, you probably can't see but, so that probably at the base is about a centimeter thick but the top is not. So I'm going to put it down,

not heavily and pinch the top. I am pinching inwards. If I pinch out it will start splitting at the top. Pinching together, because I want to make that shape and I don't want it to flare too much.

I am working quite fast so I can get the consistency of before, and also, if I work fast and go that and then that, my body is comparing how thick that is compared to that. Working fast I can figure out where the thin spots are quite easily rather than slow just because of having that consistent touch and remembering it. It's like, right here is quite thin compared to here.

I'm pinching it up and together. So I'm just going around the whole thing now and evening it out. The bottom needs thinning out so I'm going to put my fist in and I'm going to pat it out again.

Alright, I want my base to be a bit flatter and a bit wider so I'm just going to... alright so I'm just scooping around so I'm spreading the clay. I'm not making any size difference to it, so I'm not pushing the clay out, I'm just making an even distribution of the clay. I'm using like that fleshy part of the top of my finger to do it.

Okay, so at the top I'm almost ready to finish it. I'm pretty happy with how it looks. I'm going to start holding my fingers on the edge and working in my fingers, so I'm pushing, compressing the top of the clay but my fingers are there as a barrier to stop the shape changing. Alright, so I'm moving the clay along the top so I don't leave any cracks. Then I'm going to pinch it again to make it a bit rounder, and we've got no cracks, and more on the side in a diagonal movement - again with even distribution of the clay. That is what I'm after instead of changing the shape.

I'm just going to fix the last little bits on the inside. Just dragging, again with the fleshy parts of your finger. Make sure the bottom has no cracks. Because it is touching your hand constantly you don't want to spend too much time on your hand because it will suck more moisture out of the clay.

Alright - there! A pinch pot!

C - Sample e-mail reflection from Brooke



session 4 reflection

Brooke
To: Eloise

Mon, May 23, 2016 at 5:58 PM

Hi,

By the fourth session, everything is starting to feel a lot more natural. I can now do things without being told how to, i.e. how to prep a plate for the kiln (scrape and sponge it). That isn't to say that i don't question myself as i am doing it e.g. I run through my head what i remember the steps being, what rules for where to place your hands to support the plate etc. but i still feel like i am not doing it 100% 'right'. I am probably still at the stage where i need your input to remind me of any steps i may have forgotten, I don't think i would be completely confident to go and make some plates of my own just yet. If i went through my documentation of your demonstrations etc. i would probably be able to give it a go on my own, but i am sure i would still feel the need to have you nearby to observe my actions.

It is amazing how much i have gained from just 4 sessions, i definitely have some new words added to my vocabulary!

As for the glazing, it was one of those situations where you can't go back if you make a big mistake so that added pressure. Overall though, it seemed like something that could become quite rapid to do after doing it a few times.

Making another small bowl, this time with less of your guidance than the first time around felt slightly more familiar. However, i would say that i still felt the urge to turn to you to tell me what to do next or tell me when i had wedged the clay enough. It feels strange having the power shift from perhaps you to myself, as i needed to start developing my own sense of the clay rather than having you guide me completely.

I feel like the first two sessions perhaps were more exciting for me, maybe that was because it was the first time i was being introduced to working with clay and to see my outcomes within a few hours was really satisfying! As i become introduced to most aspects/processes such as making a plate, pinch pot and glazing it comes to the point where instead of being amazed at learning how to make a plate, the focus is shifted to me developing my techniques and improving. Which can obviously still be fun and exciting, but it takes a lot of time. And time is not something i have at the moment! It feels like the next stage would involve a focus on making, making, making in order for me to begin to develop confidence in my abilities.

I find this experience a nice break from my other studies as i am focusing on learning, absorbing information and making things with my hands not constantly trying to squeeze creative juices out of my brain! It allows me to connect with my natural creative abilities but in a way that feels like second nature.

It is interesting how quickly something foreign can become familiar, and that is precisely what i am finding with this collaboration. It's a really nice experience being able to see your hand made creations go through so many different stages from wet to bone dry to bisque and finally glazed. It definitely makes me want to make more as i now know what i need to do in order to get the outcome i desire.