

Introduction

Developing Your Creative Practice

Developing Your Creative Practice offers awards from £2,000 to £10,000 to support development opportunities for individual cultural and creative practitioners based in England.

The application form asks you a series of questions about different parts of your project including quality, management and finance. This gives us information about you, the development work you want to do and your budget. We will use the information you give us in your application form to decide whether we will offer you a grant.

The next two screens are autofilled with information you have already provided. If you need to make any amendments to this information, you will need to go back to the Applicants section and edit your applicant profile.

Throughout the application portal, any items marked * must be completed. All our text boxes have a character limit. Please stick to this character limit as any additional text won't be saved.

Please read the Guidance for applicants before making your application

Activity Dates

Please enter the start and end dates for your activity.

You must allow enough time to plan your activity and for us to process your application.

We can not fund any goods or services that you have bought, ordered or contracted before we can make a decision on your application.

Activity start date: 01/07/2021

Activity end date: 20/12/2021

How did you hear about Developing Your Creative Practice?

How did you hear about Developing Your Creative Practice? From another creative practitioner

Activity focus

What do you want to focus on? If your application is successful we will ask you to reflect back on this at the end of your project as part of your final activity report.

Tick as many as you feel are relevant to your project: international travel to explore other practice or work with mentors, research and development time to explore practice and take risks, professional development activities, creating new work

Your work

Your work

Tell us about yourself and your creative practice

Think about:

- the main focus of your creative or cultural activities
- your main creative achievements to date – for example, exhibitions, productions, publications etc.
- any important commissions you've received
- important pieces of work you've completed
- if you've worked with any established creative or cultural partners
- any other information relevant to your track record and
- whether you have shown that you're at the right stage in your practice to make a step change, and benefit from a development opportunity

You can use up to 1800 characters to answer this

I am working at the intersection of design, craft and art. I graduated from the RCA Design Products in 2011.

My practice is very experimental, focusing on material hybridisation and keeping sustainability at the core of my practice.

Collaboration is a fundamental part of my practice. I co-founded Silo Studio with Oscar Lessing with whom I have been collaborating since 2011. I also collaborate regularly with the artist Saelia Aparicio.

I am a lecturer at CSM Material Futures MA, and previously at Ceramics & Glass and Jewellery & Metal departments at the RCA.

Silo studio main achievements:

- Waste not want it, production award, Bloomberg, London 2012
- Forms Follow Function, solo show at Marsden Woo Gallery, London, 2012
- States of Play, Permanent installation in Humber St Gallery, Hull City of Culture, commissioned by Crafts Council, 2017
- Wealdstone youth workshop, social design project commissioned by Harrow Council 2017-18
- Jerwood Makers Open 2015, production award and touring exhibition
- Iaspis, residency award, Stockholm 2015
- Workshops for the V&A, Design Museum, Barbican Centre, Crafts Council and British Council.
- Permanent collection V&A, Craft Council and Design Museum.

In my solo practice:

- Residency at EKWC, European Ceramic Work Centre, The Netherlands, 2018
- Residency award at Jingdezhen International Studio, China, 2019
- A taste of ceramics, international touring show, Toaxichuan Art Gallery, culminating in The Netherlands, 2021
- A boundless world, Solo Show at MDR Gallery, London, 2019
- A boundless world, Collectable, Brussels, 2020
- Blue Jeans & Brown Clay, Kate MacGarry Gallery, London 2021
- Residency at IFO Center, Bromolla, Sweden. 2020
- Cove Park, Craft and Design, award Residency, Scotland 2021
- Work acquired by Vitra collection

Your development

Your development

Tell us about the developmental opportunity you want to undertake, what you hope to get out of it, and how you will go about it.

Think about:

- how you will seek out opportunities that will benefit your development
- how ambitious your activity is. We can fund small, one-off opportunities (such as a research trip), but we’re more interested in supporting extended periods of development which give you the time to really explore and work in new ways
- How you will manage the activity successfully, and whether what you want to do is realistic and well-planned
- if you have plans in place to access the networks you want to work with

You can use up to 1500 characters to answer this

I have been experimenting combining ceramics and borosilicate glass waste for the last 3 years. I started looking at borosilicate because due to its composition it can not be recycled with the available conventional glass recycling, so it mostly ends in landfill. But it is an omnipresent material: lab glass, oven glassware, french press, etc. I make sculptural work using this waste stream in innovative ways and I keep my developments open to inspire people and show new ways of making.

I want to expand my knowledge and learn to throw as it will enable me to incorporate glass waste in a much higher proportion. Until now I only add the glass on the surface. Throwing gives a direction to the particles, making the pieces more structural, comparing to a hand-built work.

I also want to learn to develop my own glazes using borosilicate waste. I want the glazes to be suitable to apply on unfired clay so I only have to fire once, reducing the energy consumption of the process.

In this period of research and production I will:

Mix my own clay bodies with borosilicate aggregate. Buy a dough mixer.

Learn how to confidently throw using my own mix of clay and glass. This will be 2 separate week-long intensive courses with Jess Jos. Buy a potters wheel.

Work with an expert to develop glazes. I will get 16 hours of individual tuition from experienced ceramic artist Tessa Eastman.

Dedicate 50 days spread across 6 months to focus on these newly learnt skills and develop a new body of work.

Why is this important for your practice at this point, and how will this help create future opportunities?

Think about:

- what your main aims for the project are
- why this is the right point to take some development time
- what you want this development to lead to; and
- what will be different about your practice as a result of this development

You can use up to 1500 characters to answer this

I am eager to gain a deeper understanding of ceramics by learning new techniques which will increase my clay vocabulary. My practice will really benefit from adding a new way of generating form, it will enable me to built objects on a bigger scale, more resistant and better finish. Also, because experimentation is at the core of my practice, once I learn to throw I will look for ways to bend the newly learnt skill.

I am at a crucial point in my career, a few ceramic galleries find my research project very innovative and are interested in working with me, but at the moment I feel limited by the amount of work I could produce, and also I know I could produce it in a higher standard. Some of the galleries are Officine Saffi in Milan, taste contemporary in Geneva, and MDR in London (who I have worked with previously)

Being able to dedicate 6 months to learn a new skill and deepen my practice and project will be a game-changer for me. The prolonged period of research that this opportunity will grant me, will allow me to formalise experimentation and development to the next level.

I will create an open-source project that anyone could look for alternative uses of borosilicate waste, and potentially including it as a new material in industry and craft.

As well as a sculptor and a material researcher I will become a potter, and I will keep this newly acquired skill for the years to come, improving over time; it will open a new door in my practice.

Public engagement

Developing Your Creative Practice furthers Arts Council England's charitable purposes of improving the knowledge, practice, accessibility and understanding of arts and culture by supporting the development of independent creative practitioners to take them to the next stage in their practice, which will benefit audiences in England in the longer term.

***If you were to receive a grant to develop your creative practice, how will this be beneficial to the public (either now or in the future)?**

Making work to present/show to the public	X
Reaching new audiences through exploring new ways of working	X
Developing networks to increase opportunities to present work	X
Other (please specify)	

Outcomes

Our 10-year strategy, Let's Create, has three Outcomes. Tell us which of our Outcomes, listed below, you think your project will contribute to.

A Creative and Cultural Country: England's cultural sector is innovative, collaborative and international, Creative People: Everyone can develop and express creativity throughout their life

Outcomes:

Your work - attachments

We'd like to see an example of your work to give us a sense of your practice.

This could be a video, a sound clip, some images, or anything you think demonstrates your work. You can either provide a web link or attach a document.

We also need one supporting document, written by someone other than you that supports the quality of your practice. This can be a review, external views of your work or a letter of support from an organisation or partner you have worked with.

See our Guidance for applicants for more detail on what we expect to see here.

You can use the links below to upload your documents, or link. We need:

- one document to demonstrate your work (either as a web link or an attachment) and;**
- one supporting document (an attachment)**

Your document can be up to 10MB, and we accept PDF, MS Word, MS Excel, MS PowerPoint and JPEG files.

Web link:

Document Type	Required?	Document description	Attachment type	Date attached
Click to add attachment...	No	Portfolio	Your work	18/02/2021
Click to add attachment...	No	Hand out of my so...	Supporting document	17/02/2021

Attachment Details

Document description: Portfolio

Attachment type: Your work

Attachment Details

Document description: Hand out of my solo show at MDR Gallery, Sep 2019. Written by Laura Houseley

Attachment type: Supporting document

Finance

The Finance section will ask you to complete a budget for your activity. Please read the expenditure section of the guidance carefully before you begin.

Key things to remember about budgets:

- We need to be able to see how you have worked your figures out, so please break them down clearly.

- Your budget should be for the total cost of the activity you are applying to do.

Amount requested

Please tell us the total amount you are requesting from us, including any personal access costs (£): £10,000

How much of this request is for your personal access costs (£): £0

*If there are extra costs relating to your own access needs, or those of the people you are working with, to help you deliver your project and manage your grant online, include them in this figure. For example, payment for a sign language interpreter to help you manage your project.

Do you, or does your organisation object to receiving National Lottery funding for religious reasons? No

Expenditure

Please enter all the expenditure for your project on this page.

The table at the top of the page is a snapshot of the information you are entering, and will calculate your total expenditure for you as you work. This table is not editable.

The details about each item of expenditure that you add will be shown in the list at the bottom of the page. You should make sure that you show how your figures have been calculated in the 'Description' field. For example, you should show the number of days and the daily rate for any fees shown.

To add an expenditure line
To add each expenditure line, click the 'Add new item' icon on the left of the screen. To add more than one line of expenditure, use the 'Save and Add another' button.

Spending (expenditure) summary

Expenditure heading	% Project value	Amount (£)
Artistic and creative costs	80.20%	£8,020
Overheads	0.00%	£0
Assets - materials, equipment and instruments	19.80%	£1,980
Other	0.00%	£0
Personal access costs	0.00%	£0
Expenditure total (cash)		£10,000

Total income (for information): £10,000

Expenditure	Description	Amount
Artistic and creative costs	Beginners intensive four-day throwing on the potter's wheel course...	£450
Artistic and creative costs	Intermediate intensive four-day throwing on the potter's wheel cour...	£450
Artistic and creative costs	Individual tuition from experienced ceramic artist Tessa Eastman (1...	£1,120
Assets - materials, equipment and instruments	Potters wheel	£1,300
Assets - materials, equipment and instruments	professional vertical mixer/dough kneader	£680
Artistic and creative costs	Artist fee for this period of development = 10 days training + 50 d...	£6,000

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Beginners intensive four-day throwing on the potter's wheel course with Jess Jos.

Amount (£): £450

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Intermediate intensive four-day throwing on the potter's wheel course with Jess Jos.

Amount (£): £450

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Individual tuition from experienced ceramic artist Tessa Eastman (16 hours at £70 per hour)

Amount (£): £1,120

Expenditure details

Expenditure heading: Assets - materials, equipment and instruments

Description: Potters wheel

Amount (£): £1,300

Expenditure details

Expenditure heading: Assets - materials, equipment and instruments

Description: professional vertical mixer/dough kneader

Amount (£): £680

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Artist fee for this period of development = 10 days training + 50 days practice, research and creation of new work = 60 days at 100£/day = £6000

Amount (£): £6,000

Activity Plan

Use the tool below to outline how you will plan your development period, including key milestones.

To create the table click the 'Add new item' icon on the left of the screen to add an activity or key milestone. To add more, use the 'Save and add another' button.

Start date	End date	Activity or task details
05/07/2021	08/07/2021	4 days. Beginners intensive throwing on the potter's wheel course with Jess Jos. Exact dates TBC
02/08/2021	05/08/2021	4 days. Intermediate intensive throwing on the potter's wheel course with Jess Jos. Exact dates TBC
01/09/2021	17/09/2021	2 days. Individual glazing tuition from experienced ceramic artist Tessa Eastman. exact dates TBC
12/07/2021	17/12/2021	50 days to research, practice and develop new work.

Project plan details

Start date: 05/07/2021

End date: 08/07/2021

Activity or task details: 4 days. Beginners intensive throwing on the potter's wheel course with Jess Jos. Exact dates TBC

Project plan details

Start date: 02/08/2021

End date: 05/08/2021

Activity or task details: 4 days. Intermediate intensive throwing on the potter's wheel course with Jess Jos. Exact dates TBC

Project plan details

Start date: 01/09/2021

End date: 17/09/2021

Activity or task details: 2 days. Individual glazing tuition from experienced ceramic artist Tessa Eastman. exact dates TBC

Project plan details

Start date: 12/07/2021

End date: 17/12/2021

Activity or task details: 50 days to research, practice and develop new work.

Helping us to evaluate the programme

This information will not be used in deciding whether to offer you a grant. No-one involved in processing or making a decision on your application will see your answers to the following questions.

We want to be able to understand the impact of Developing your Creative Practice as a programme. We hope this programme will support individuals to make a step-change in their practice, and when we evaluate the programme in the future we will use this data in an anonymised way – alongside other data – to help us understand some of the ways our grants may have had an effect.

What would you estimate your total income to be in the past 12 months (before tax or any deductions)? £15,000 to £19,999

What percentage of your income in the past 12 months would you estimate came from your practice? (eg commissions, paid work, grants) between 10% and 24%

Helping us to evaluate the programme continued

This information will not be used in deciding whether to offer you a grant. No-one involved in processing or making a decision on your application will see your answers to the following questions.

We want to be able to understand the impact of Developing your Creative Practice as a programme. When we evaluate the programme in the future we will use this data in an anonymised way – alongside other data – to help us understand some of the ways our grants may have had an effect.

What was the occupation of the highest income earner in your household when you were 14? Modern Professional Occupation

Which of the below categories do you feel this best fits in to? Modern Professional Occupations

Please see our website for socio-economic occupation definitions.

Monitoring information

To update any of this information please return to your applicant profile.

We may use this information to report to the Government or to monitor the different backgrounds of people who receive grants. We will not use this information to assess your application. If you do not know some of the information or you would prefer not to provide it, you can fill in the 'Not known/Prefer not to answer' box.

Ethnicity:

White:	Select:
British	<input type="checkbox"/>
Irish	<input type="checkbox"/>
Gypsy or Irish traveller	<input type="checkbox"/>
Any other white background	<input checked="" type="checkbox"/>

Mixed:	
White and Black Caribbean	<input type="checkbox"/>
White and Black African	<input type="checkbox"/>
White and Asian	<input type="checkbox"/>
Any other Mixed/Multiple ethnic background	<input type="checkbox"/>

Asian/Asian British:	
Indian	<input type="checkbox"/>
Pakistani	<input type="checkbox"/>
Bangladeshi	<input type="checkbox"/>
Chinese	<input type="checkbox"/>

Any other Asian background	<input type="checkbox"/>
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Black/Black British:	
African	<input type="checkbox"/>
Caribbean	<input type="checkbox"/>
Any other Black background	<input type="checkbox"/>

Other:	
Arab	<input type="checkbox"/>
Any other ethnic background	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

Age:

Age	Select:
0-19	<input type="checkbox"/>
20-34	<input type="checkbox"/>
35-49	<input checked="" type="checkbox"/>
50-64	<input type="checkbox"/>
65 and over	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

*** Disability status:**

Do you identify as a deaf or disabled person, or have a long term health condition?

	Select:
Yes	<input checked="" type="checkbox"/>
No	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

Gender identity:

Gender	Select:
Female	<input type="checkbox"/>
Male	<input type="checkbox"/>
Non-binary	<input checked="" type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

Gender assumed to be at birth:

Is your gender identity different to that which it was assumed to be at birth?

	Select:
Yes	<input type="checkbox"/>
No	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input checked="" type="checkbox"/>

*** Please tick the description which best describes your sexual orientation:**

Sexual Orientation	Select:
Bisexual	<input type="checkbox"/>

Gay man	<input type="checkbox"/>
Gay Woman/Lesbian	<input type="checkbox"/>
Heterosexual/Straight	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input checked="" type="checkbox"/>

Declaration

Data Protection and Freedom of Information

We are committed to being as open as possible. This includes being clear about how we assess and make decisions on Developing Your Creative Practice and how we will use your application form and other documents you give us. We are happy to provide you with copies of the information we hold about you.

We handle any personal data we receive in accordance with the United Kingdom General Data Protection Regulation, the UK Data Protection Act 2018 and other applicable laws that regulate the use and privacy of personal data (Data Protection Law). For more information about the personal data that we collect, what we use it for, and your data protection rights, please refer to our Privacy Notice.

As a public organisation we also have to follow the Freedom of Information Act 2000.

You must read the Freedom of Information (FOI) guidance on our website (<https://www.artscouncil.org.uk/freedom-information#section-6>) before you sign your application.

By signing this application form, you acknowledge the following:

1. That we will use this application form and the information you give to us, including any personal data as referred to in our Privacy Notice, for the following purposes:
 - a) To decide whether to give you a grant.
 - b) To provide copies to other individuals or organisations who are helping us assess and monitor grants, including local authorities, other lottery distributors and organisations that award grants. After we reach a decision, we may also tell them the outcome of your application and, if appropriate, why we did not offer you a grant.
 - c) To hold in our database and use for statistical purposes.
 - d) If we offer you a grant, we will publish information about you relating to the activity we have funded, including the amount of the grant and the activity it was for. This information may appear in our press releases, in our print and online publications, and in the publications or websites of the Department for Digital, Culture, Media and Sport (DCMS) and any partner organisations who have funded the activity with us.
 - e) If we offer you a grant, you will support our work to campaign for arts and culture, contributing (when asked) to important publicity activities during the period we provide funding for. You will also give us, when asked, case studies, images and audio-visual materials that we can use to celebrate artistic and cultural excellence.
 - f) As an organisation that gives out public funds, we may carry out checks on the personal and financial information you provide us. If you provide false, fraudulent or inaccurate information in your application or at any point in the lifetime of any funding agreement we enter into with you, we may share the information about you with other National Lottery distribution bodies and relevant external bodies to prevent fraud and money laundering. If we identify or suspect fraudulent activity we will report this to the police and take appropriate action.

I confirm that, as far as I know, the information in this application is true and correct.

I confirm that I am 18 years old or over (or will be at the time of accepting any grant offer made)

Name: Attua Aparicio Torinos

2. You have read and understood our Freedom of Information (FOI) guidance (<https://www.artscouncil.org.uk/freedom-information#section-6>) and acknowledge that if information about this application is requested under the FOI Act, we will process that request in line with our obligations under the FOI Act.

3. Tick this box to confirm you meet our bank account requirements as set out in our Bank Details guidance.

4. Tick the relevant box if any person involved in the project or writing the application:

I am happy to be contacted by Arts Council England, or by a third-party organisation on behalf of Arts Council England, for feedback to help evaluate the programme.

Submission summary

The submission summary displays a list of all the steps you've worked through. If you have completed a step successfully, there will be a green tick beside it. If a step is incomplete or has not been completed successfully, this will be indicated by a red tick. A hyperlinked statement will tell you what part of each step needs attention. Click on this hyperlinked statement to take you to the step and make your amendments.

By clicking submit, you are submitting your completed application form for our consideration.

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1.

Ceramic & Glass

Different clay bodies and borosilicate glass waste
Ongoing material research project, since 2018.

The main reason for me to work with borosilicate glass is because due to its particular composition it can't be recycled and most of the time it ends up in landfill.

- 1. 3D printing clay and borosilicate glass. The Netherlands, 2018
- 2. 3. and 4. porcelain, borosilicate glass and glazing. Jingdezhen, China, 2019
- 5. Found object and borosilicate glass. China, 2019



2.



3.



5.



4.



Wealdstone Leg

ForMi[®] (polypropylene and cellulose fiber)

2018.

V&A Permanent Collection.

The Wealdstone Youth Workshop is a public design project with a group of 17- and 18-year olds in Wealdstone, Harrow, north-west London, who were brought together by regeneration agency Spacemakers to design and make public furniture for use across their community.

During nine months, we run a series of workshops with the youth - Esther Calinawan, Kayleigh Littlemore, Leo Harrison, Marina Marbella, Marius Dinu and Tanya Galia - to create prototype and test a design.

The Wealdstone Leg is their response: a modular furniture component, manufactured in England, which has been used to create a range of stools, benches and chairs for use at temporary events in the forthcoming Wealdstone Square.





Newton's Buckets

Inertia formed bowls

2014

Award: Jerwood Makers Open 2015.

In 1689 Isaac Newton conducted an experiment where he hung by a rope a bucket filled with water. The rope is twisted up tightly on itself and then the bucket is released beginning to spin rapidly. Inspired by this experiment we have exchanged the rope for a turntable, the bucket for a hollow hemisphere and water for non-toxic resin to create a series of bowls that capture this moment in time, which will make each piece unique.

As we work with non-existing processes we have to make our own tools and machinery.



Floating Islands

Recycled Bloomberg's keyboard keys

2012

Commissioned by Bloomberg

Curated by Ats-Co

Floating Island is a unique furniture installation made out of Bloomberg's own waste as part of the project 'Waste Not, Want it'.

Transforming Bloomberg's keyboards from keys to surfaces by melting down the keys of more than 2000 keyboards we made over 20 playful yet functional platforms of different heights that can become stools or tables and depending on configuration, shift from shelter to ottoman.



NSEPS.
Not So Expanded Polystyrene.
2011
Nominated for Designs of the Year 2012.
Permanent Collection Design Museum, London.

These pieces are made using the same raw material used by industry to make expanded polystyrene packaging. By changing the process we achieved a more durable material. These pieces are formed into textile moulds which allow us to create soft forms that let the material express its physics and nature.

About MDR Gallery

MDR Gallery is a contemporary design gallery from the people behind Modern Design Review magazine. The gallery sells, commissions and promotes the work of emerging designers and design studios in an evolution of its publishing agenda.

www.moderndesignreview.com

For press and sales enquiries please contact:
mdrgallery@moderndesignreview.com

@mdrgallery
@modern_design_review
#ABoundlessWorld

A Boundless World

In the face of tradition



Works from Jingdezhen by Attua Aparicio Torinos, presented by MDR Gallery

**MDR
Gallery**

**BROMPTON
DESIGN
DISTRICT**

Earlier this year Attua Aparicio Torinos spent three months working in Jingdezhen, China, at the International Studio as part of a ceramic residency. Her time there was an intense period of learning: Jingdezhen has been a renowned centre of porcelain production for over 1700 years and today ancient techniques and innovative methods of manufacture are practiced side by side in a city that epitomises the legend of Chinese porcelain as 'white gold'.



Prior to her residency (which first began in 2018 in The Netherlands at the EKWC; European Ceramic Work Centre, before transferring to Jingdezhen) ceramic was a relatively unexplored area to Attua. With the exception, that is, of a stint a decade earlier working for a Spanish porcelain factory, an experience which afforded her some insight into methods of industrial manufacturing such as slip-casting and mould-making, if not any direct hands-on experience. Therefore, the work that has resulted from her time in China is full of exploration, reaction, and observation. What we can learn from it is how an accomplished designer, already skilled with materials, system invention and with a technical interest in ceramic, applies themselves to a new and complex material landscape. The resulting works that make up A Boundless World demonstrate the excitement and liberation felt by Attua during this time and represent an important testament to a transformative period in this designer's career.



The ambition to explore ways of combining ceramic and borosilicate glass was ignited several years ago when Attua observed her partner, glass designer Jochen Holz, separating the borosilicate glass he works with from regular glass for recycling. Borosilicate cannot be recycled in our normal waste streams because of its make-up. Attua became curious as to how this waste material; beautiful and functional as it is, could otherwise be used.



Early casual musings about the use of glass and ceramic together were met with rejection from ceramicist friends: "There is a dogma in ceramics that glass is an impossible material to use in combination with clay as their reaction in a kiln is counter; glass melts at a lower temperature and as it fires, the two materials normally pull in opposite directions." Yet the fact that glazes are predominantly glass, and the specific compound of borosilicate (it has the addition of boron trioxide) and its' smaller expansion co-efficiency (3.3) in comparison, coupled with Attua's daily observation of how the material reacts to heat and its ability to hold its form; "borosilicate doesn't expand and



contract as much as regular glass, it's that very quality that means in a lab, where the material is most commonly used, you can heat the bottom of a glass vessel while the top stays cool. I wanted to see how those qualities reacted in a clay kiln."

Curiosity led Attua to do some basic tests: First she crushed the glass with the intention of finding a use for it within Jochen's glass making. Later, she paired the crushed material with clay. One small test in particular caught her imagination "We crushed the borosilicate by hand and I mixed it into clay. It melted slightly but it was quite stable, and we were surprised. In one small piece the granules popped on the surface and melted, they became like a glaze." Attua was encouraged enough to apply for a residency at the EKWC with the specific mission of exploring the two materials. Later, the EKWC tell Attua that they commonly accept the briefs that are the most outrageous and seemingly impossible, much to her amusement. During this residency in 2018 at the EKWC in the Netherlands Attua made further trials using glass within the body of the clay. The results were good, but Attua had not yet discovered the full potential of her technique, that came later and five thousand miles away in Jingdezhen.



Immediately following her time in The Netherlands, Attua was invited to attend a three month residency in Jingdezhen, China. She set herself an open-ended brief to use the exceptional local skills to further her experiments; "I am reactive. I kept my application purposefully open otherwise I thought I would lose the excitement and the ability to change and to react, which for me is important." Once there Attua quickly established a studios and methodical approach to testing her materials. Being systematic is a quality Attua brought to her previous work with Silo Studio, but it feels as though this was accelerated and exaggerated in this project: "Both my parents are doctors, so maybe my methodical nature comes from there."



Attua describes an intense period of learning and cultural immersion in Jingdezhen. The city itself is saturated with the workings and paraphernalia of ceramic production: There are many small workshops where family-run businesses specialise in specific steps of porcelain production. The traditional Chinese process speaks of 72 individual steps, from the mining of kaolin to the finishing of products, each of these is separate and has its own workforce. 'Masters' of these skills can be found across the city, with whole neighbourhoods dedicated to specific skills, such as plaster-turning, mould-making and



hand-painting. Endless small shops sell kilns, spray booths and the wealth of everyday tools needed to feed the industry. Work continues steadily and rhythmically, with deliveries made and kilns fired every day of the week. Only at night when shutters close and families retreat into their workshops, which are often also their homes, does the process of porcelain making quieten.

The circumstances that led to the prolific output of multiple beautiful series of works that Attua produced in Jingdezhen were unexpected, a sum of the influences found in this new design landscape. On the first day of Attua's residency she was taken to a glaze shop. The plethora of glazes available proved enticing; rows of samples with buckets full of glaze that shoppers filled empty plastic bottles with and took away; "I was hooked". Attua set about experimenting with this new-found resource, alongside the borosilicate glass. The pressure to produce final objects as a conclusion to her residency, rather than just tests, was heightened by the disclosure that residents at the International Studio were expected to present an exhibition at the end of their residency. This spurred Attua to consider how her experiments could also become finished objects. Attua points to the creeping unconscious influence of Jingdezhen's porcelain industry; the constant sight of quantity, stacks of products and masses of materials, the seemingly endless cycle of making, in influencing her decision to make large collections of works that push the limits of studio production.



In the Minifundium series, Attua made use of the skills she found easily available around her and commissioned local makers to throw a series of vases. These vessels became the blank canvas for her experiments with mixed glazes. In the Expressive Proverbs series Attua took the idea of test-as-final-product and the layering of cultural references and influences a step further: "I thought I could use an existing porcelain object from Jingdezhen as a base for the glass tests. At first, I looked at the rice pattern plates; a very typical Jingdezhen porcelain pattern, but then I went searching for something else. There were many places to choose from and I knew that I wanted to have seconds; rejects from industry." Attua found her plates; they were decorative objects (as plates are not widely used for eating in China) each with hand-written Chinese proverbs expressing wise words and well-wishes such as 'A Boundless World' and 'Practise What You Preach' 'All Within The Universe' 'Walk The Talk' 'Reach The Crest Of Success'. Attua found that the porcelain plates could happily be re-fired and so she set about layering her borosilicate on top to create a new glaze.



The smiley faces she used as a motif are another type of layer, this time cultural: In response to the ancient proverbs, Attua reflected on the most popular means of communication today, used by the technology-obsessed youth of Jingdezhen she worked with. The emoji faces are therefore a playful addition, demonstrating Attua's awareness of the meeting of old and new cultures (craft, design, and wider) in these works.

"Being in Jingdezhen meant I was able to spend time, uninterrupted, focusing on one thing and forgetting about everything else. In your normal life when you have so many distractions; emails to answer and spending time with your partner and cooking – everyday life - you can never be so focused. In Jingdezhen I felt everyone had the same focus, working just as intently with the same material. I never really disconnected."



About Attua Aparicio

Attua Aparicio Torinos is a London-based Spanish artist. She graduated from the Royal College of Art, MA Design Products in 2011 and went on to co-found Silo Studio with fellow graduate Oscar Lessing. Silo's work is a mix of craft and technology, which aims to find new systems of making through adopting a hands-on approach. By keeping their developments open and sharing their techniques in videos and workshops they seek to inspire people to question how things are made, and to make more themselves.



Attua also collaborates on a regular basis with her sister, Saelia, formalising the relationship with the show 'Your Consequences Have Actions' at the Tetley, Leeds, and Cadena Atr6fica, at cpdc, Murcia. In 2018 Attua went to the EKWC (European Ceramic Work Centre) in order to develop a solo project: Ceramic & Glass. Her project begun at glass artist and partner Jochen Holz's bin. Frustrated with the fact that borosilicate glass cannot be recycled and powered with an innate prejudice-free view of materials, Attua decided to use the glass shards as a raw material.

At the beginning of 2019 she was invited to a three-month residency at Jingdezhen International Studio where she continued her self-initiated project. Attua enjoys working with a wide variety of materials; from plastics, with which she has explored the development for artistic applications and industrial materials, for which she frequently finds applications other than those they have been designed for. But due to environmental concerns she has shifted her focus towards sustainable materials which led to the recent investigation of ceramics and waste glass.

