

Dr Neil Brownsword

## Job Title and Responsibilities

Professor of Ceramics

## About

Neil Brownsword is an artist, researcher and educator who holds Professorial positions in ceramics at Staffordshire University and University of Bergen. Brownsword's artistic research examines the manufacturing histories of North Staffordshire's ceramic industry, and the effects globalisation has had upon people, place and traditional skills in recent decades. His reactivation of associated post-industrial spaces and endangered industrial crafts has achieved impact internationally via cross-cultural exchange and curated trans-disciplinary collaborative projects.

Brownsword's career in ceramics began as an apprentice at the Wedgwood factory in the mid 1980s as a modeller and designer before he entered into Higher Education. Since graduating from the Royal College of Art in 1995 his work has gained national and international acclaim. Alongside an extensive output of national and international exhibitions, Brownsword has worked as an assistant to Sir Eduardo Paolozzi (1995), and acted as a consultant for BBC4 (*Ceramics: a Fragile History*, 2011). He has curated projects and exhibitions in collaboration with the British Ceramics Biennial (2009 – present), Sundaymorning@ekwc (2011), Shrewsbury Museum and Art Gallery (2011-2014) and Bergen Academy of Art and Design (2012-present).

Brownsword's work has been endorsed by world-leading cultural institutions who have widened public understanding of its value through exhibitions and permanent acquisitions. His work is represented in public collections internationally, including the Victoria and Albert Museum, Korea Ceramic Foundation and Yingee Ceramic Museum Taiwan. In 2009 he was awarded the 'One Off Award' at the inaugural British Ceramic Biennial and was awarded the Grand Prize at the 2015 Gyeonggi International Ceramic Biennale, South Korea, by a panel of eminent judges in recognition of his 'creativity and contribution to the field'. In 2017 he was one of twelve finalists shortlisted for the Woman's Hour Craft Prize, held in collaboration with BBC Radio 4, the Victoria and Albert Museum and the Crafts Council.

## Qualifications

1999–2006 PhD, Brunel University, London.

1993–1995 MA Ceramics and Glass, Royal College of Art, London. Examiners Award.

1990–1993 BA (Hons) Ceramics. University of Wales, Cardiff.  
First, with Historical & Theoretical Studies commendation.

## Professional Memberships and Activities

Appointed Trustee - Spode Museum Trust (2015 - present).

Charter Member Fu Le International Ceramic Art Museums, China (2008 - present).

## Expertise

Sculpture, installation, site-specific projects, curatorial practice, clay and ceramic material knowledge and process, industrial plaster model and mould making. Neil Brownsword also has extensive teaching experience, working at institutions nationally and internationally that have included:

Bucks New University (1995 - 2018)

Bath College of Higher Education (1995, 1997, 2002, 2012)

University of the West of England, Bristol (1996)

Loughborough College of Art & Design (1996, 2001, 2006, 2010)  
Royal College of Art, London (1996, 2004, 2008, 2013, 2016)  
North East Wales Institute of H.E., Wrexham (1996)  
University of Wolverhampton, (1997, 2006)  
Camberwell College of Art & Design (1997, 1998, 2004)  
Edinburgh College of Art (1998, 2001)  
University of Westminster, London (1998, 2002, 2008)  
Central Saint Martin's College of Art & Design, London (1998)  
University College Scarborough (1998)  
Staffordshire University (1998 – 2000)  
De Montfort University, Leicester (2000 – 2002)  
West Surrey College of Art and Design (2001)  
Falmouth College of Arts (2001, 2008)  
University of Wales Institute (2002)  
Sunderland University (2002)  
Royal Danish Academy of Fine Arts, Copenhagen (2008)  
Konstfack, University College of Arts Crafts and Design, Stockholm (2009)  
University of Central Lancashire, Preston (2009)  
New York State College of Ceramics, Alfred University, USA (2011)  
University of Wisconsin, USA (2011)  
University of Chichester (2013)  
Geneva University of Art and Design (2013)  
Sheffield Hallam University (2016)  
Bergen National Academy of the Arts, Norway (2010 - present)

## Current Teaching

BA (Hons) 3D Designer Maker, MA Ceramic Design. Neil Brownsword also undertakes cross-disciplinary PhD supervision which has a ceramic orientation.

## Research and Interests

Brownsword's employment history in the ceramic industry continues to underpin his artistic reactivation of North Staffordshire's tangible and intangible heritage. New modes of reinterpreting materials, methods and cultural histories specific to this tradition, through Brownsword's innovative performative, transient and site-specific strategies, have expanded traditional parameters of clay/ceramic practice (Ruhwald, 2015). Using film, industrial archaeology and performative installation, Brownsword highlights overlooked forms of industrial craft knowledge to pose questions surrounding the value and cultural relevance of inter-generational skill.

Brownsword's exploration of 'site as a raw material', instrumental to his initiation of *Topographies of the Obsolete* co-curated with Bergen Academy of Art and Design (2012 - 2017) engaged over fifty artists and cultural commentators from ten institutions internationally. Sustained funding from the Norwegian Artistic Research Programme facilitated a framework for formulating topics and questions that offered new insights into how ceramic and clay can be understood as both material and subject in contemporary art practice. Interdisciplinary responses to research strands, that included the contemporary ruin and the artist as archaeologist, has constituted a broad range of exhibitions, conferences and publications. It has influenced participants' practices and secured high-profile awards and opportunities including Brownsword's *National Treasure*, awarded the prestigious Gyeonggi International Ceramic Biennale Grand Prize (2015). This performative installation examined how factory tourism's embrace of the hand-crafted obscures the realities of UK outsourcing, mass-automation and indigenous skill displacement. Involving the live performance of a former china painter, *National Treasure* subverted the historic model of the artisan on display to highlight the safeguarding of endangered craft practices associated with Stoke-on-Trent's ceramic industry.

Brownsword's invitation as artist/curator to the new Shrewsbury Museum & Art Gallery extended collaborations to explore new ways of interpreting the social and material histories of its Shropshire

ceramic collection. *Divided Labour* (2011-2014) deconstructed nuances of embodied knowledge, mineralogy, and tool technologies to illuminate complex knowledge systems within ceramic manufacture. This initial 'mapping' of marginalised industrial skill was exemplified in *Re-Apprenticed*, commissioned by the British Ceramics Biennial (BCB) in 2015. *Apprenticed* to three master artisans, Brownsword's innovative artistic/ethnographic method, illuminated both haptic and material knowledge embodied within skills cultivated by explicit instruction. His reconfiguration of this dexterity led to a multimedia installation during the BCB 2015, using film and ceramic to expose the 'hidden rhythms of know-how'. *Re-Apprenticed* subsequently informed a series of live performances at the V&A (2015), Ashmolean (2016), and object-based works curated for the First Central China Biennale (2016).

This orchestration of collective labour and illumination of tacit knowledge formed the basis of *Factory* at Icheon World Ceramic Centre (2017) – a performative installation that reflects upon notions of place, skill, people and material objects left behind following the process of industrial change. *Factory* was endorsed as a key exhibition within the UK/Korea season initiated between Arts Council Korea, British Council and Arts Council England to promote cultural exchange and 'showcase the UK's innovation and excellence in the arts and creative industries'. Under the disruptive instructions of Brownsword, two ex-industry artisans from Stoke-on-Trent, together with four Korean master potters, integrated opposing hierarchies of cultural production to re-negotiate a sense of value to people and practices displaced by global economics.

The recognition and cultural impact of Brownsword's work nationally and internationally led to his invitation as Ceramics artist in residence at the V&A in 2017-18. Brownsword's response was driven by the museum's collection of 18th and early 19th century North Staffordshire ceramics and pattern books that document production 'know-how'. The artistic and technological advances that evolved out of this region's early industrialisation were greatly influenced by the borrowing and assimilation of styles from East Asia. Brownsword's interpretation revisited examples of Staffordshire Chinoiserie, with a particular fascination for the 'slippage' that occurs via this mode of cultural appropriation as a result of variants of skill and substitute materials. Difficulties in directly accessing and working with the V&A's collection led to Brownsword amassing his own historic examples via online retailers, which enabled him to sample directly from these using both analogue and digital methods. A multi-media installation, *Pattern Book* held within the Daylit Galleries of the V&A (2018) included a collaboration with former Spode master engraver Paul Holdway. These intimate interactions of tool and matter were projected live as Holdway engraved one of Brownsword's digitally 'glitched' patterns from a Staffordshire Chinoiserie prototype - reimagining endangered intangible heritage on a high-profile public platform.

## Research Outputs:

### Selected Exhibitions

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|----------------|--|
| <b>2018/19</b> | <b>The Precious Clay</b> , Museum of Royal Worcester.  |
| <b>2018</b>    | <b>Further Thoughts on Earthy Materials</b> , Kunsthaus Hamburg.                             |
| <b>2018</b>    | <b>60<sup>th</sup> Faenza Prize</b> , Museo Internazionale delle Ceramiche in Faenza, Italy. |
| <b>2018</b>    | <b>Pattern Book</b> , Victoria and Albert Museum, London.                                    |
| <b>2018</b>    | <b>Factory, Neil Brownsword</b> , Ceramic Art London.  |
| <b>2017</b>    | <b>Factory, Neil Brownsword</b> , Blas & Knada, Stockholm, (solo).                           |
| <b>2017/18</b> | <b>Putting It at Stake</b> , Lidköping, Sweden 2017, RIAN Design Museum, Sweden.             |
| <b>2017</b>    | <b>Woman's Hour Craft Prize</b> . Victoria & Albert Museum, BBC, Crafts Council (touring).   |
| <b>2017</b>    | <b>Place and Practices</b> , British Ceramics Biennial, Stoke-on-Trent.                      |

- 2017**                    **Neil Brownsword: Factory**, Korean Ceramic Foundation (solo).
- 2016**                    **Master's Manner: International Contemporary Craft Art Invited Exhibition**, Nanjing University of the Arts Museum.
- 2016**                    **Central China Ceramics Biennale**, Henan Museum –  
9 Dec-17 March 2017.
- 2016**                    **Re-Apprenticed: Factory**, Ashmolean Museum, Oxford.
- 2016**                    **Material Language**, Roche Court Sculpture Park and Gallery, Salisbury.
- 2015**                    **Re-Apprenticed**: Ashmolean Museum, Oxford.
- 2015**                    **Re-Apprenticed: Observation**, Raphael Gallery, Victoria and Albert Museum.
- 2015**                    **Re-Apprenticed: Observation**, British Ceramics Biennial, Stoke-on-Trent.
- 2015**                    **Fragile?** National Museum Wales, Cardiff.
- 2015**                    **8th Gyeonggi International Ceramic Biennale**, Icheon World Ceramic Centre, South Korea.
- 2014/15**                **Transformator**, Bomuldsfabrikken, Arendal, Norway, (touring).
- 2014**                    **Terra Nova, 2014 Taiwan Ceramics Biennale**. Yingge Ceramics Museum, Taiwan.
- 2013**                    **Topographies of the Obsolete: Vociferous Void, Spode**, British Ceramics Biennial, Stoke-on-Trent.
- 2013**                    **Marl Hole**, American Museum of Ceramic Art, Pomona.
- 2012**                    **Marl Hole**, Lahti Art Museum, Finland.
- 2012**                    **Between Art and Industry**, National Craft Gallery, Crafts Council of Ireland.
- 2012**                    **Raw Material**, Gallery Format, Oslo.
- 2011/12**                **Thing Tang Trash**, Permanenten, The West Norway Museum of Decorative Art, Bergen.
- 2011**                    **Relic**, Permanent Gallery in conjunction with Brighton and Hove Museum, (solo).
- 2011**                    **Interloqui**, Caterina Tognon Arte Contemporanea, an exhibition coinciding with the 54th Venice Biennale of Art, Italy.
- 2011**                    **100 år efter Rackstadkolonin**, Rackstadmuseet, Arvika, Sweden.
- 2011**                    **Marl Hole**, Gustavsberg's Konsthall, Stockholm Sweden.
- 2010**                    **WCC-BF Second European Triennial of Ceramic and Glass**, Mons, Belgium. Selection - Crafts Council.
- 2010**                    **Contemporary British Studio Ceramics: The Grainer Collection**, The Mint Museum of Art, North Carolina, USA.
- 2010**                    **Marl Hole**, screening Seventh International Film Festival on Ceramics and Glass, Montpellier.
- 2010**                    **Marl Hole**, screening 44<sup>TH</sup> Annual NCECA Conference, Philadelphia.

- 2009/10**                    **Taking Time: Craft and the Revolution**, Birmingham Museum and Art Gallery (Craftspace, touring).
- 2009**                        **Possibilities and Losses: Transitions in Clay**, Middlesbrough Institute of Modern Art.
- 2009**                        **Elegy, Neil Brownsword**, Blas & Knada, Stockholm (solo).
- 2008**                        **Smaak en Kraak**, Keramiekcentrum, Tiendshuur Tegelen, Netherlands.
- 2008**                        **British Pavilion**, Fu Le International Ceramic Art Museums, China.
- 2008**                        **Neil Brownsword: Poet of Residue**, Galerie Besson, London (solo).
- 2007**                        **V & A 150th Anniversary**, selected artist.
- 2005/2006**                **Languages**, Galerie 422, Gmunden/Austria (touring).
- 2005**                        **Collaging History**, Blas & Knada, Stockholm (solo).
- 2005**                        **Collaging History**, Potteries Museum, Stoke-on-Trent (solo).
- 2002**                        **Mellum Rum**, Galleri Norby, Copenhagen.
- 2001**                        **Selections**, Nancy Margolis Gallery, New York.
- 2001**                        **The Flower Show**, Rowley House Museum, Shrewsbury (solo).
- 2000**                        **3-up: close**, Crafts Council, London.
- 2000**                        **Neil Brownsword**, Gallery for New Ceramics, Copenhagen (solo).
- 2000**                        **British Ceramics. 2000. Dk.**, Grimmerhus Ceramics Museum, Denmark.

**Selected Conferences, Symposia, Public Talks:**

- 2018**                        **Kunsthau Hamburg**, artist's talk.
- 2018**                        **Virtual Clay, Lecture Series 92<sup>nd</sup> St Y's**, invited speaker.
- 2018**                        **Place and Practices: Factory**, Victoria and Albert Museum.
- 2017**                        **Factory, European Ceramics and Its Dimensions**, 6-7 October, Potteries Museum & Art Gallery. Keynote speaker.
- 2016**                        **Origins & Diversity**, Nanjing University of the Arts.
- 2016**                        **Think Tank 2**, Topographies of the Obsolete, Bergen Academy of Art and Design 25-27 August.
- 2016**                        **Reactivating the Post-Industrial Landscape of North Staffordshire and it's Associated Histories through Contemporary Art Practice**, Inaugural Professorial public lecture, Bucks New University.
- 2015**                        **Topographies of the Obsolete**, Ashmolean Museum, Oxford. Organiser and speaker.
- 2015**                        **Topographies of the Obsolete Phase 2**, Norwegian Artistic Research Forum, Kristiansand, Norway. Speaker.
- 2015**                        **Neil Brownsword Lecture Series, 8th Gyeonggi International Ceramic Biennale**, Korea Ceramic Foundation.
- 2014**                        **Ceramics and Politics**, Holbourne Museum, Bath. Invited Speaker.
- 2014**                        **From Geographic Pasts to Virtual Presence**, International Academy of Ceramics 46<sup>th</sup> General Assembly, Dublin Invited Speaker.

- 2014** **Ceramics Now: Art, Design & Digital Materiality**, Taiwan Ceramics Biennale, Yingge Ceramics Museum. Invited Speaker.
- 2013** **Topographies of the Obsolete: Exploring the Site Specific and Associated Histories of Post-Industry**, Norwegian Artistic Research Forum, Trondhiem, Norway. Speaker.
- 2013** **Archaeology and Contemporary Art Practice**, Victoria and Albert Museum, London.
- 2013** **Resurrecting the Obsolete**, Sensuous Knowledge Conference, Permanenten West Norway Museum of Decorative Arts, Bergen.
- 2011** **Neil Brownsword**, Chipstone Foundation, University of Wisconsin, Madison, USA, guest speaker.
- 2011** **Relic: Neil Brownsword**, Brighton and Hove Museum, guest speaker.
- 2011** **Contemporary British Studio Ceramics: The Grainer Collection, Symposium**, Mint Museum of Craft, North Carolina, USA, guest speaker.
- 2011** **Marl Hole**, Gustavsberg's Konsthall, Stockholm Sweden, guest speaker.
- 2010** **Art and Industry – Finding New Ways**, The National Museum of Art, Architecture and Design/The Museum of Decorative Arts and Design, Oslo.
- 2010** **European Ceramic Context 2010**, Bornholms Kunstmuseum, Denmark, guest speaker.
- 2010** **Collect**, Saatchi Gallery, London. Artist's talk.
- 2009** **Ceramic City –Design for Public Space, Art and Architecture Journal/British Ceramics Biennial Platform Conference**, Potteries Museum and Art Gallery, Stoke-on-Trent, speaker.

#### **Selected Publications/Citations: Books**

- 2018** **Harrod, T. (ed)**, *Documents of Contemporary Art: Craft*, Whitechapel Gallery, MIT Press. ISBN 978-0-85488-266-3. p. 16,19,21,31,135-41
- 2017** **Gray, L.**, *Contemporary British Ceramics and the Influence of Sculpture: Monuments, Multiples, Destruction and Display*, Routledge Advances in Art and Visual Studies. ISBN 978-1138054295. p.9, 18, 23-29, 96-97.
- 2017** **Brownsword, N.**, *Marl Hole*, in Heeney, G. (ed), *The Post-Industrial Landscape as Site for Creative Practice: Material Memory* Cambridge Scholar Publishing. ISBN (10) 1-4438-9937-2. p. 111-122.
- 2017** **Adamson, G., Harrod, T.**, *Things of Beauty Passing*, Yale Center for British Art and Fitzwilliam Museum, University of Cambridge, in association with Yale University Press. ISBN: 9780300227468. p.87, 88, 139.
- 2017** **Brownsword, N., Mydland, H.**, *Topographies of the Obsolete: Ashmolean Papers*, ISBN 978-82-690937.

- 2017**                    **Shales, E.**, *Casting Ceramic: A Psychologically Potent and Deeply Human Manual Skill*, in Townsend, J., and Zettle-Sterling, R., Schiffer Publishing Ltd. ISBN 9780764353383. p. 166-168.
- 2015**                    **Brownsword, N., Mydland, H.**, *Topographies of the Obsolete: Site Reflections*, ISBN 978-0-9926931-1-4
- 2015**                    **Harrod, T.**, *The Real Thing: Essays on Making In The Modern World*, ISBN 978-0-907259-50-3. p.71-15, 335.
- 2015**                    **Clare, C.**, **Subversive Ceramics**, Bloomsbury Academic, ISBN-10: 1472528549. p.108-109, 111.
- 2015**                    **Dahn, J.**, **New Directions in Ceramics: From Spectacle to Trace**, Bloomsbury Academic. ISBN-10: 1472526716. p. 65-70.
- 2015**                    **Bull, K, A , Scott, P.**, *Horizon: Transferware and Contemporary Ceramics*. National Museum of Art, Architecture and Design, Oslo and Arnoldsche Art Publishers Stuttgart. p.156-157.
- 2014**                    **Luckman, S.**, *Craft and the Creative Economy*, Palgrave Macmillan. ISBN 978-1-137-39964-9.
- 2011**                    **De Waal, E.**, *The Pot Book*, Phaidon, ISBN 0714847992.
- 2010**                    **Adamson, G., Harrod, T., Mickey, M.**, *Contemporary British Studio Ceramics: The Grainer Collection*, Yale University Press, ISBN 978-0-300-16719-1, pp. 24,27,28, 54-55, 200,202.
- 2010**                    **Adamson, G., Vieteberg, J.**, *Possibilities and Losses*, Mimal/ Crafts Council Publication. ISBN (10) 19-0371-320-X.
- 2009**                    **Whiting, D., Goldmark, J.**, *Modern British Potters and their Studios*, A&C Black, ISBN-10: 0713687320, p. 128-133.
- 2009**                    **Cooper, E.**, *Contemporary Ceramics – An International Perspective*, Thames and Hudson. ISBN 978-0-500-51487-0, p. 131, &146.

#### **Selected Publications/Citations: Catalogues**

- 2017**                    **Brownsword, N., Shales, E., Strangleman, T.**, *FACTORY*, Neil Brownsword, Icheon World Ceramic Centre.
- 2017**                    **Gers, W.**, *Contact Earth and Contract with the Earth*, First Central China Biennale, Science Press ISBN 978-7-03-051077-8. p138-141.
- 2016**                    **Vieteberg, J.**, *Why Ceramics*, Portage Ceramics Award, ISSN 2382-2198, p.6-8
- 2015**                    **8th Gyeonggi International Ceramic Biennale, Korea.** Korea Ceramic Foundation. ISBN 979-11-85378-03-9. p.18-23. p. 254-269.
- 2015**                    **Beighton, J.**, *The Cultural Turn in History: The Cultural Turn in Ceramics*, GICB International Ceramics Colloquium, Korea Chamber of Commerce Industry. p. 83-9.

- 2015** **Vieteberg, J.**, *Expanding Ceramic Art's Territory*, GICB International Ceramics Colloquium, Korea Chamber of Commerce Industry. p. 116-118.
- 2014** **Terra Nova, 2014 Taiwan Ceramics Biennale.** Yingge Ceramics Museum, Taiwan.
- 2013** **Brownsword, N.**, *Nature Needs its Vultures*, preface to Beyond Site catalogue, Muthesius Kunsthochschule, ISBN 978-3-943763-23-2.
- 2013** **Brownsword, N., Mydland, H.**, *Topographies of the Obsolete: Vociferous Void*, ISBN 978-0-9926931-0-7.
- 2011** **Veiteberg, J.**, (ed.) *Thing Tang Trash, Upcycling in Contemporary Ceramics*, ISBN 978-82-9180845-1, Permanenten West Norway Museum of Decorative Arts, Bergen, Norway. p.76 -77.
- 2011** **Lasser, E., Whiting, D.**, *Relic: Neil Brownsword*. Permanent publication.
- 2010** **Brownsword, N.**, *Marl Hole*, Gustavsberg's Konsthall, ISBN 978-91-978426-4-8.
- 2010** Ceramique Triennale Europeenne Verre., World Crafts Council – Belgique francophone, asbl Les Anciens Abattoirs, ISBN: 978-2-875360038.
- 2009** **Carnac, H.**, *Taking Time, Crafts and the Slow Revolution*, Craftspace, ISBN 978-09526832-9-2.
- 2008** **Jonsson, L.**, *New Routes for Ceramics*, Keramik Symposium, Association for the Promotion of European Ceramic Artists, Gmunden, Salzkammergut Media Ges.m.b.H. ISBN 3-901572-18-X, p.12-13.
- 2008** **Whiting, D.**, *Poet of Residue*, Galerie Besson.
- 2008** **Harrod, T.**, *Languages*, Think Tank, Edition 2, ISBN 3-9502090-0-X,
- 2005** **Harrod, T., Barker, D., Brownsword, N.**, *Neil Brownsword: Collaging History*, Potteries Museum Publication ISBN. 0 9550144 0 9.
- 2000** **De Waal, E., & Pitts, J.**, *Neil Brownsword*, close, Craft Council, Pentagram, London. ISBN 1870145976.

#### **Selected Publications/Citations: Journals**

- 2017** Woman's Hour Crafts Prize Special, Crafts, Issue 269. Nov/Dec. p.18-19.
- 2016** **Cho, H.**, *A Stage for International Recognition*, Ceramics Monthly, Feb 2016, p.48-51.
- 2016** **Dew, C.**, *A Field Without Boundaries*, Ceramic Review, Issue 281. Sept/Oct. p.31.
- 2015** **Murray, P.**, *Why I keep Going*, Fusion Magazine, Vol 39, No.3, p.17-21.
- 2015** **Gers, W.**, *Biennial Bonanza, Taiwan*, Ceramics Art and Perception, Issue 101.
- 2015** **Lloyd-Jones, T.**, *Old Meets New at Ceramics Biennial*, Crafts, Issue 257. Nov/Dec p.67-68.
- 2015** **Ceramic Korea, Monthly Ceramic Art**, June 2015 vol 231 p 28-35.

- 2014 **Johansen, E.**, *Artistic Mapping*, KUNSTforum 29.11.2013.  
<http://www.kunstforum.as/2013/11/kunstnerisk-kartlegging/> .
- 2014 **Brownsword, N.**, *Marrying the Hand with the High Tech*, Crafts, March/April, Issue 247, p.25.
- 2014 **Whiting, D.**, *The Story of Neglected Labour*, Crafts, July/Aug. Issue 249, p. 59-60.
- 2014 **Lloyd-Jones, T.**, *Making and the Moving Image*, Crafts, July/Aug, Issue 249, p. 61-62.
- 2013 **Gibson, G.**, British Ceramics Biennial review Nov/Dec. Crafts, Issue 245, p.59-60.
- 2012 **Chandler, C.**, *Site Specific*, Ceramic Review, Issue 253 Jan /Feb, p. 36 – 39.
- 2011 **Berg Evensen, S.**, *Psykologisk leireeksperiment sporbart kun pa film*, Kunsthandwerk, Nr 122, p.34-39.
- 2010 **Dynna, C.**, *Art and Industry – a Marriage Now Ready to be Consummated*, Norwegian Crafts, p. 24-35.
- 2010 **Lloyd-Jones, T.**, *Turning the Public into Private*, Crafts, Issue 224, Jan/Feb, p.62.
- 2010 **Stewart, M.**, *The First British Ceramics Biennial*, Ceramics, Art and Perception, No.79, p.107-109.
- 2009 **Harrod, T.**, *Out of The Studio, or, Do We Make Better Work In Unusual Conditions?* Eleventh Annual Dorothy Wilson Perkins Lecture, Schein-Joseph International Museum of Ceramic Art at Alfred University. New York, USA.
- 2009 **Abrahams, T.**, *British Ceramic Biennial*, Blueprint December 2009, p. 76.
- 2009 **Graves, A.**, *British Ceramics Biennial*, Ceramic Review, Issue 241, Nov/Dec, p. 28-29.
- 2009 **Gibson, G.**, *Material Values from the Play Pit*, Crafts, Issue. 221. Nov/Dec, p. 12-13.
- 2009 **Gibson, G.**, *A Ceramic Catalyst*, Crafts, Issue 219, July /August, p.13.
- 2009 **Lloyd-Jones, T.**, *Possibilities and Losses at mima*, Crafts, No. 219, July /August, p.72.
- 2009 **Brownsword, N.**, *The Rise and Fall of the Wedgwood Empire*, Crafts, Issue 217, March/April, p.16.
- 2008 **Adamson, G.**, *Neil Brownsword: Up from the Ashes*, Ceramics, Art and Perception, No.73, p. 67-70.
- 2008 **Gibson, G.**, *Kilning Fields*, Crafts, Issue 211, March/April p. 24-31.
- 2008 **Adamson, G.**, *Thinking Through Thinking through Craft*, The 11th Peter Dormer Lecture, Royal College of Art, web published 3rd Dec 2007.

- 2007**                    **Whiting, D.**, *Neil Brownsword: Poet of Residue*, *Kunsthandwerk* 3/07, No. 105, p. 12-17.
- 2005**                    **Partington, M.**, *Neil Brownsword: Collaging History, The Potteries Museum and Art Gallery, Stoke-on-Trent, April 23 - June 19*, *Ceramic Review*, Issue 216, Nov/Dec, p. 65.
- 2005**                    **Whiting, D.**, *Neil Brownsword: Collaging History*, *Crafts*, Issue 196, Sept-Oct, p. 63-64.

**Awards/Accolades:**

- 2017**                    **Finalist, Woman's Hour Craft Prize.** Victoria & Albert Museum, BBC, Crafts Council.
- 2016**                    **Arts Council England**, Award for Factory project.
- 2016**                    **Charles Hayward Foundation**, Heritage at Risk Award for Spode Museum Trust.
- 2016**                    **Publication Funding**, Ashmolean Papers, Bergen Academy of Art and Design, Norway.
- 2016**                    **Seed Funding**, *Re-Apprenticed*, Bergen Academy of Art and Design Norway.
- 2015**                    **Arts Council England**, award for *Re-Apprenticed* project.
- 2015**                    **Grand Prize Winner, 8th Gyeonggi International Ceramic Biennale**, Korea.
- 2015**                    **Norwegian Artistic Research Programme**, *Topographies of the Obsolete* Phase 2.
- 2013**                    **Paul Hamlyn Foundation Award for Visual Arts**, shortlisted.
- 2013**                    **Norwegian Artistic Research Programme**, *Topographies of the Obsolete*
- 2013**                    **Competence Funding**, *Topographies of the Obsolete*, Bergen Academy of Art and Design Norway.
- 2012**                    **Competence Funding**, *Resurrecting the Obsolete*, Bergen Academy of Art and Design Norway.
- 2011**                    **Arts Foundation Fellowship**, Ceramics nominee.
- 2010**                    **Most Inspiring Tutor Award**, Bucks New University.
- 2010**                    **Craft Champion**, Crafts Council House of Lords event, London.
- 2009**                    **One-off category Award-Winner**, British Ceramics Biennial.
- 2008**                    **Grants for Individuals Award**, Fu Le International Art Museum. Arts Council West Midlands.
- 2006**                    **Grants for Individuals Award**, Clay In Dus Try. Arts Council West Midlands.
- 2004**                    **Grants for Individuals Award**, *Collaging History*, Arts Council West Midlands.
- 1998**                    **Recognition for Achievements in Ceramics**, Buckingham Palace reception, London.

**Selected Collections:**

- 2016**                    **Victoria & Albert Museum**, London.

<b>2016</b>	<b>Potteries Museum and Art Gallery</b> , Stoke-on-Trent, Contemporary Art Society Purchase.
<b>2015</b>	<b>Korea Ceramic Foundation</b> , Icheon, Korea
<b>2015</b>	<b>Middlesbrough Institute of Modern Art.</b>
<b>2014</b>	<b>Yingge Ceramics Museum</b> , Taiwan.
<b>2011</b>	<b>Brighton and Hove Museum</b> , Brighton.
<b>2011</b>	<b>Victoria &amp; Albert Museum</b> , London.
<b>2011</b>	<b>Middlesbrough Institute of Modern Art</b> , Contemporary Arts Society donation.
<b>2009</b>	<b>National Public Art Council</b> , Sweden.
<b>2008</b>	<b>British Pavilion, Fu Le International Ceramic Art Museums</b> , China.
<b>2007</b>	<b>Museo Nacional de Ceramica Gonzalez Mart</b> , Valencia.
<b>2007</b>	<b>Victoria &amp; Albert Museum</b> , 150 <sup>th</sup> Anniversary, artist's book.
<b>2006</b>	<b>International Ceramic Research Centre</b> , Denmark.
<b>2005</b>	<b>Potteries Museum and Art Gallery</b> , Stoke-on-Trent, Contemporary Art Society Purchase.
<b>2004</b>	<b>Ceramic Research Centre</b> , Arizona State University.
<b>2002</b>	<b>Victoria &amp; Albert Museum</b> , London.
<b>1997</b>	<b>Crafts Council</b> , London.

#### **Selected Artist in Residence/ Artist Projects:**

<b>2017/18</b>	<b>Victoria &amp; Albert Museum</b> , ceramic resident artist.
<b>2017</b>	<b>Place and Practices</b> , British Ceramics Biennial, UK/Korea exchange 2017/18.
<b>2014</b>	<b>Transformer</b> , Norsk Teknisk Porselen (NTP), Fredrikstad, Norway.
<b>2012/2013</b>	<b>Topographies of the Obsolete</b> , KHIB in conjunction with the British Ceramic Biennial.
<b>2011</b>	<b>Raw Material</b> , Venabygd, Norway (invited).
<b>2009</b>	<b>Marl Hole</b> , <b>British Ceramics Biennial</b> , Ibstock Brick LTD, Gorsty Quarry, Newcastle-U-Lyme, Staffordshire (curated).
<b>2008</b>	<b>British Pavilion, Fu Le International Ceramic Art Museums</b> , China (invited).
<b>2006</b>	<b>International Ceramic Research Centre</b> , Denmark (invited).
<b>2001</b>	<b>International Ceramic Centre</b> , Skaelskor, Denmark (invited).
<b>1999</b>	<b>European Ceramic Work Centre</b> , 's -Hertogenbosch Holland.

#### **Masterclass/Workshops**

<b>2018/19</b>	<b>Design Lab Nation</b> , in collaboration with the Victoria & Albert Museum, and The Potteries Museum and Art Gallery.
<b>2018</b>	<b>Re-imagining Tradition</b> , British Ceramics Biennial.

- 2018**                    **Sanctuary Session**, Victoria & Albert Museum.
- 2017**                    **(Un) Uniform Production: Experimental mould-making**, British Ceramics Biennial.
- 2017**                    **Research Camp**, Korea Ceramic Foundation, Incheon.
- 2017**                    **Transforming Tradition, Mentoring Camp**, Korea Ceramic Foundation, Incheon.
- 2017**                    **ENSAB**, National School of Architecture De Bretagne, France.
- 2016**                    **Transforming Tradition**, Nanjing University of the Arts, China.
- 2016**                    **Transforming Tradition**, British Ceramics Biennial in collaboration with Staffordshire University.
- 2015**                    **Plagiarism Personified**, 8th Gyeonggi International Ceramic Biennale, Korea Ceramic Foundation, Incheon.
- 2009**                    **Neil Brownsword Experimental Studio, Masterclass**, Konstfack, University College of Arts Crafts and Design, Stockholm.
- 2008**                    **Experimental Studio, Masterclass**, International Ceramic Research Centre, Denmark.
- 2007**                    **Experimental Studio, Masterclass**, International Ceramic Research Centre, Denmark.
- 2006**                    **Clay In Dus Try Masterclass**, International Ceramic Research Centre, Denmark.

## Contact

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