

# Cearamics between Change and Challenge between Past and Present



Co-funded by the  
Creative Europe Programme  
of the European Union



CERAMICS  
AND ITS  
DIMENSIONS

## SYMPOSIUM

May 20<sup>th</sup> – 21<sup>st</sup> 2015  
Belgrade

Музеј  
примењене  
уметности



Museum of  
Applied  
Art

Porzellanikon®  
Dauermuseum für Porzellan, Malberga, G. Eisen / G. G.



Национални музеј

# SYMPOSIUM

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May 20<sup>th</sup> – 21<sup>st</sup> 2015

**Gallery of Frescoes**

Cara Urosa Street, No. 20  
Belgrade

The symposium is focused on different fields of ceramics and its use in all social spheres, observed in a variety of contexts, from Baroque to the present day. Lectures of European experts from various fields as well as open discussions will cover topics on the representation of ceramics in European lifestyle culture, heritage, and socio-cultural dimension of European society, new developments and contemporary research in the field of technical and technological achievements of this material and its application in the future.

Organisation:

Museum of Applied Art, Belgrade

Partners: National Museum of Serbia,  
Belgrade

Staatliches Museum für Porzellan, Selb

# SYMPOSIUM

## Ceramics between Change and Challenge, between Past and Present from Baroque until Today

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### First Day of Symposium

Wednesday, 20<sup>th</sup> May 2015

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REGISTRATION	9:30–10:00 am
<b>Welcome speeches</b> Lj. Miletić Abramović (MAA, Belgrade), W. Siemen (Porzellanikon, Selb), B. Djordjević (NM, Belgrade): <i>General introduction into the theme</i>	10:00-10:30 am
<b>Introduction speeches</b>	10:30 am
Mr Holger Raithel (KAHLA/Thüringen Porzellan GmbH): Key note speech <b>KAHLA Porcelain for the Senses. Innovation Meets Tradition</b>	
Mr W. Siemen (Porzellanikon - Staatliches Museum für Porzellan, Selb): <b>Ceramics and Its Dimensions – an Overview of the Project and Its Aims</b>	
Coffee break	11:45– 12:00 am
<b>Session I</b> <b>NEW CERAMICS FOR NEW SOCIETAL NEEDS</b> <b>Chairman's of the session:</b> Lj. Miletić Abramović, W. Siemen, B. Djordjević	
Prof. Dr Jürgen G. Heinrich (CIC Ceramic Institut Clausthal GmbH): <b>Additive Manufacturing of Porcelain</b>	12:00–12:20 pm
Prof. Dr Jürgen Huber DGM (Dt. Gesellschaft für Materialkunde): <b>Technical Ceramics: Materials, Applications and Future Trends</b>	12:20–12:40 pm
Discussion	12:40–1:00 pm
Lunch break	1:00–1:45 pm

## **Session II**

### **CERAMIC HERITAGE FOR TOMORROW'S CREATIVITY**

Chairmans of the session: Claudia Casali,  
Marta Šuste, Monica Gor

Valentina Mazzotti (International Museum of Ceramics in  
Faenza):

**Development and Influences of 17<sup>th</sup> and 18<sup>th</sup> Century  
Majolica**

1:45–2:05 pm

Dr Vesna Bikić (Institute of Archeology, Belgrade):

**Early Modern Period Pottery from Belgrade:  
Production and Consumption Models**

2:05–2:25 pm

Sylvie Legrand Rossi (Musée Nissim de Camondo, Paris):

**The Porcelain Collection of the Musée Nissim de  
Camondo**

2:25–2:45 pm

Dr Jaime Coll Conesa (Museo Nacional de Ceramica  
“González Martí”, Valencia):

**The Architectural Ceramics in Europe (Project  
highlights)**

2:45–3:05 pm

Mr Ljiljana Miletić Abramović (Museum of Applied Art,  
Belgrade):

**Belgrade Architecture: Case Study – House with Green  
Ceramics Tiles**

3:05–3:25 pm

Prof. Dr Mateja Kos (National Museum of Slovenia,  
Ljubljana):

**Slovenian Ceramics between Tradition and Future**

3:25–3:45 pm

Biljana Vukotić (Museum of Applied Art, Belgrade):

**New Subjects and Ideas in Serbian Ceramics after 2000**

3:45–4:05 pm

Jelena Popović (Museum of Applied Art, Belgrade):

**Serbian Ceramics in 1980's**

4:05–4:25 pm

Biljana Crvenković (Museum of Applied Art, Belgrade):

**Porcelain and Ruler's Presentation in Serbia in 19<sup>th</sup> and  
20<sup>th</sup> Centuries**

4:25–4:45 pm

Discussion

4:45–5:00 pm

End of the first day of Symposium

5:00 pm

Programme: Ceramics from Belgrade fortress  
(Institute of Archeology, Kalemegdan)

6.00–7:00 pm

Diner for speakers and partners (Restaurant in Skadarlija)

8:00 pm

## Second Day of Symposium

Thursday, 21<sup>st</sup> May 2015

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### *Session III*

#### **SOCIAL-CULTURAL DIMENSION OF CERAMICS**

Chairman's of the Session: Biljana Vukotić, Mateja Kos,  
Jaime Coll Conesa

Mr Wilhelm Siemen (Porzellanikon, Selb):

#### **Prop Ceramic and Its Relevance in Film, Advertising Films and Photographs.**

#### **Socio-cultural Background of the Use of Ceramics in Movies (1930 until today)**

10:00–10:20 pm

Marta Suste (Association of Culture Institutions of Riga City  
Council, Riga):

#### **Social Aspects and Porcelain Design: Latvian Porcelain Industry**

10:20–10:40 pm

Prof. Dr Ray Jonson (Staffordshire University, Stoke on  
Trent):

#### **The Role of Staffordshire Archives in Documenting Ceramics History**

10:40–11:00 pm

Kai Lobjakas (Estonian Museum of Applied Art and Design,  
Tallinn):

#### **New Time, New Beginnings.**

#### **Estonian Ceramics during the Soviet Period**

11:00–11:20 pm

Rhiannon Ewing – James (The University of Ulster)/Cath  
Ralph (Staffordshire University):

#### **The Future Lights**

11:20–11:40 pm

Zora Zbontar (National Museum of Slovenia, Ljubljana):

#### **Ceramics Today: III International Ceramic Triennial UNICUM 2015 – Slovenia**

11:40–12:00 pm

Discussion

12:00–12:20 pm

Coffee break

12:20 – 1:00 pm

#### **Session IV**

### **LIFESTYLE ISSUES FROM PRESENT AND FUTURE CHALLENGE**

Chairmans of the session: Kai Lobjakas, Jelena Popović, Biljana Crvenković

Elisabeth Budde (Transparent Design Management GmbH, Frankfurt am Main):

**Ceramic in Terms of Design** 1:00–1:20 pm

M Sc Biljana Djordjević (National Museum in Belgrade):

**Traditional Pottery and Everyday Lifestyle in 21<sup>st</sup> Century Europe** 1:20–1:40 pm

Discussion 1:40–2:00 pm

Lunch break 2:00–2:45 pm

### **CONCLUSION OF THE SYMPOSIUM**

W. Siemen, Lj. Miletić Abramović, B. Djorodjević 2:45–3:00 pm

Program – Belgrade guided tour 3:00–4:00 pm

# ABSTRACTS

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## **Mr Hologer Raithel**

(KAHLA/Thüringen Porzellan GmbH)

He graduated 1998 on Physics studies at the University of Bayreuth, Germany. Until 2003 he worked as a strategic and process consulting at Accenture specialized in automotive clients group and supply chain management. From 2001 to 2003 he was manager of all Accenture projects for a German car manufacturer. Until 2005 he worked as Assistant to the Managing Director of KAHLA/Thüringen Porzellan GmbH. Since 2005 Managing Director (speaker) of KAHLA/Thüringen Porzellan GmbH

Key note speech

Title of paper: **KAHLA Porcelain for the Senses. Innovation meets tradition**

Since 1844, porcelain from KAHLA has been sold successfully throughout the world. With the creation of KAHLA/Thüringen Porzellan GmbH in 1994 through Günther Raithel and the establishment of the family owned company, the brand has become an innovator of tableware. Today, KAHLA is one of Europe's most modern porcelain manufacturers. Porcelain is more than just a item of everyday: It is cultural property, favorite-piece and lifestyle product. KAHLA transforms it into present time and reinvents it continuously. In the KAHLA design awarded collections innovation meets tradition and reflects the long history of European porcelain.

Keywords: KAHLA porcelain, Innovation, tradition

## **Mr Wilhelm Siemen** (Porzellanikon - Staatliches Museum für Porzellan in Hohenberg a. d. Eger / Selb)

Master of arts, middle-age, new-times history and journalism; since 1984 Curator at the German Porcelain Museum, since 1990 Director of GPM/Porzellanikon, 1990-2009 lecturer for the history of porcelain design at the Burg Giebichenstein University of Art & Design Halle

Introduction Session

Title of paper: **Ceramics and Its Dimensions - an Overview of the Project and Its Aims**

Ceramics and its dimensions is a 4-year project funded by the EU-programme Creative Europe. With its 18 partners from 11 countries it is a large-scale cooperation project which will provide a deep insight into all dimensions of Ceramics - in the past and present, as well as it will gauge its possibilities for future uses. It will arise the awareness of ceramics conc. its various fields of applications, its potential as sustainable material in design, table culture, technical areas. It will develop new audiences, improve access to information about ceramics.

Keywords: ceramics, porcelain, design, sustainability, project summary

Session III: Social-cultural dimension of ceramics

Title of paper: **Prop Ceramic and Its Relevance in Film, Advertising Films and Photographs. Socio-cultural background of the by use of Ceramics in Movies (1930 until today)**

In each movie as well as in advertising films setting and equipment are not just extras, but protagonists as well. Both, movies and commercials reflect the social changes best. With this project a popular and effective medium will be studied for its relevance to people perceptions of ceramics. A small feature films will be presented to the public in a local and European context – a lively, interesting way to engage a debate with public to gain a further insight into cultural representation of ceramic. Impact of migration and present developments shall be explored.

Keywords: ceramics, porcelain, design, sustainability, project summary

**Prof. Dr Jürgen G. Heinrich** (CIC Ceramic Institut Clausthal GmbH)

Jürgen G. Heinrich was Professor of Engineering Ceramics at Clausthal University of Technology, Germany. He was president of the German and the European Ceramic Society and secretary of the International Ceramic Foundation. Since he retired he is operating for CIC Ceramic Institut Clausthal GmbH.

Session I: New Ceramics for New Societal Needs

Title of paper: **Additive Manufacturing of Porcelain**

Similar to 3D printing, LSD (Layerwise Slurry Deposition) based Selective Laser Sintering can build up complex geometries with almost all ceramic materials. Based on 3D-data, you are able to produce ceramic components without any tools. CAD data is transferred to the machine and complex components in biscuit fired condition are ready for conventional glazing. Glazed and fired again – and there is the perfect porcelain article. This technology revolutionizes the complex process of conventional porcelain production.

Keywords: Prototyping, Porcelain, Layer wise Slurry Deposition

**Prof. Dr Jürgen Huber DGM** (Deutsche. Gesellschaft für Materialkunde, Frankfurt am Main)

Studies and PhD: TU Clausthal; Research fellow: 1 year University of New South Wales, Sydney, Australia; Employment: 31 years at one of the worldwide leading manufacturers of Technical Ceramics in different functions; Now: consultant and Honorary Professor at TU Brunswick.

Session I: New Ceramics for New Societal Needs

Title of paper: **Technical Ceramics: Materials, Applications and Future Trends**

Technical Ceramics are historically going back to porcelain materials. In the second half of the 19<sup>th</sup> century the electrical insulation of the porcelain played the important role in the beginning electrification. But with upcoming applications this material was not sufficient enough. New materials, made from chemically produced powders, came up, for example Alumina,

Zirconia, Silican Carbides, Silicon Nitrides and a lot of others. Some application of those materials will be described. The world market is today estimated in the range of 50 billion US\$.

Keywords: Technical Ceramics, Materials, Applications, Trends

**Dr Valentina Mazzotti** (International Museum of Ceramics, Faenza)

Degree in Conservation in Cultural Heritage at the University in Bologna 2002, MA Science and preservation of materials inside the cultural heritage, 2004. Since 2005 collaboration with MIC Faenza, Since 2012 Chief Curator of the retrospective ceramic collection of the MIC

Session II: Ceramics Heritage for Tomorrow's Creativity

Title of paper: **Development and Influences of 17<sup>th</sup> and 18<sup>th</sup> Century Majolica**

Between 16<sup>th</sup> and 17<sup>th</sup> century Faenza was the set of a stylistic and technological "revolution" which influenced the national production of majolica and more diffusely it influenced the European contest. The appreciation that the "Faenza white" obtained in Italy and abroad led to the identification of the term majolica with the neologism "faïence", which, since then, has been used all over Europe. In 17<sup>th</sup> and 18<sup>th</sup> century the passion for the exotic generated the "Chinoiseries" trend; the realization of copies from the original Chinese and Japanese works and the creation of specific Oriental decorations reached the peak.

Keywords: Majolica, "Faenza whites", "Chinoiseries"

**Dr Vesna Bikić** (Institute of Archeology, Belgrade)

Fields of research are related to the Medieval and early Modern period archaeology in the Balkans that covers regional-Balkans, Central European and Ottoman cultural heritage, mostly pottery analyses – production and distribution, including development of forms and decoration; involved in archaeometrical research projects.

Session II: Ceramic Heritage for Tomorrow's Creativity

Title of paper: **Early Modern Period Pottery from Belgrade: Production and Consumption Models**

Pottery from the Baroque-style Belgrade will be considered, both cooking and table vessels, and their production characteristics and standards in size and shapes. The occurrence of the pottery is associated with Austrian rule. The material is a telling example of the use of pottery as 'military ceramics', showing the specific consumer choice. Contrary to the completely uniform cooking pots, based on the Central European ceramic tradition, table vessels illustrate the style of the time, represented with several decorative (painted) groups, including the Anabaptist (Haban) pottery.

Keywords: Central-Europe, military ceramics, consumer choice, uniformity, painted pottery.

**Sylvie Legrand Rossi** (Musée Nissim de Camondo)

Chiefcurator at the Musée Nissim de Camondo since 2008, S. Legrand-Rossi organized more than 10 exhibitions about its collections and published the catalogue of the furniture in 2012. She participates regularly to international symposiums.

Session II: Ceramic Heritage for Tomorrow's Creativity

Title of paper: **The Porcelain Collection of the Musée Nissim de Camondo**

Assembled by Count Moïse de Camondo, this collection cannot claim to rival those of other museums like Sèvres, the Louvre and the Musée des Arts Décoratifs. It rather reasserts the status of porcelain in a 18th-century aristocratic residence through the presentation of magnificent Buffon birds services from the Sèvres manufacture. Beautiful items of Chantilly porcelain and two Meissen tea and coffee services are an additional tribute to the Count's clairvoyance as a collector.

Keywords: Sevres porcelain, Buffon services, museum collection

**Dr Jaime Coll Conesa** (Museo Nacional de Cerámica, Valencia)

Doctor of Arts with Honors from the Universitat de les Illes Balears (1989-90). Jaime Coll Conesa is Director of the National Museum of Ceramics in Valencia and has developed an extense research in archaeological ceramics.

Session II: Ceramic Heritage for Tomorrow's Creativity

Title of paper: **The Architectural Ceramics in Europe: Project Highlights**

The aim of the paper is to present an overview of the actions developed in the project, focused on organization, procedures and workflow as an initial proposal of relevant case studies. So, we have developed the scheme of the database that will serve to present the content of the information system, texts and images, with abundant bibliographic information. Protocols for the selection of cases to be introduced, the maximum number of examples that should be incorporated and formats of presentation of data to the public, considering that the end user is not necessarily a specialist, will be also discussed. The action is aimed at a broad audience to present this rich European cultural heritage. The project focuses on examples that are conserved *in situ* preserved in their original environment, as we believe that the goods musealized not show the context of use for which they were conceived. One of the key aspects is the list of the works that form part of the final selection, as the members in the project do not necessarily belong, in many cases, to countries with works of this type. Therefore, if the representation of Spain or Italy, with examples like the House of Herod in Seville or the Church of Nuestra Señora del Prado in Talavera, will be entered between the selected cases in Spain, but French examples, as the works of Masseot Abaquesne must be documented by some European partner. A final product of importance will be the publication of a printed guide of the value of this heritage at European level, and therefore must necessarily be a selection of the most representative works.

Keywords: Architecture, ceramics, Europe, tiles, pavements

**Mr Ljiljana Miletić Abramović** (Museum of Applied Art, Belgrade)

Magister degree in History of Art, Curator - Museum Adviser at the Architecture Department MAA, Director of the Museum of Applied Art in Belgrade. Curator of the annual international exhibition Salon of Architecture, published 14 catalogues of the Salon (since 2002). Author of many scientific and professional papers in the field of Serbian Architecture of the 20<sup>th</sup> century.

Session II: Ceramics Heritage for Tomorrow's Creativity

Title of paper: **Belgrade Architecture - Case Study: House with Green Ceramics Tiles**

The aim of this paper is to present a brief overview of the history of Belgrade architecture from the 19<sup>th</sup> and 20<sup>th</sup> centuries. The main characteristic of this period is a powerful process of modernization and Europeanization of society, culture, art, architecture and urban planning in Belgrade. The main focus is to examine small number of examples of the use of ceramics in Belgrade architecture. Case study deals with one of rare examples of Belgrade Ceramics Heritage: House with green ceramics tiles, designed (1906 - 1907) by architects Nikola Nestorović and Andra Stevanović.

Keywords: Architecture, Belgrade, ceramics, tiles

**Dr Mateja Kos** (National Museum of Slovenia, Ljubljana)

Mateja Kos is a senior curator of ceramics and glass collection at National Museum of Slovenia and assistant professor at Art History department of Faculty of Arts of University of Maribor. As a senior researcher, she is leading NMS's research program Objects as Manifestations of Taste, Prestige and Power.

Session II: Ceramics Heritage for Tomorrow's Creativity

Title of paper: **Slovenian Ceramics Between Tradition and Future**

There is an interesting paradox concerning ceramics production in Slovenia: all factories with the exception of only one produced exclusively cream ware. Another fact is that no Slovenian factory produced porcelain, again with only one exception for a very short time at the end of 20<sup>th</sup> century. This situation is probably characteristic for Slovenian traditional ceramics. A short historical survey will stress the most important milestones that have influenced contemporary ceramics production. Tradition, openness into the future and strong international bonds characterizes Slovenian ceramics today.

Keywords: Slovenian ceramics, history of ceramics, contemporary ceramics

**Biljana Vukotić** (Museum of Applied Art, Belgrade)

Art historian and Senior curator et Department of Contemporary Applied Art at the Museum of Applied Art in Belgrade, since 1995. Member of International Academy of Ceramics, Geneva Switzerland. IAC since 2005.

Session II: Ceramics Heritage for Tomorrow's Creativity

Title of paper: **New Subject and Ideas in Serbian Ceramics After 2000**

Over the last several years, the contemporary ceramic scene in Serbia has been defined by the appearance of artists who managed to build exceptional, almost enviable, careers and become unavoidable points of reference in many exhibitions, not only in Serbia, but also in wider regional and international contexts.

This fact could be explained by creative activity of the artists who became aware of the importance of new technologies and media in the context of the contemporary art. Their activities, and also their individual bold, radical and artistically mature works, represent a considerable contribution to the revival of our artistic setting.

The selected works of these artists that comprise the collection of Museum

of Applied Art in Belgrade offer a glimpse into the great potential of ceramics in our artistic setting.

Keywords: Contemporary ceramic, multimedia art, new subjects, ceramic collection of the Museum of Applied Art in Belgrade

**Jelena Popović** (Museum of Applied Art, Belgrade)

MA degree in Art History in Faculty of Philosophy – University of Belgrade. Curator of the Museum of Applied Art since 2007.

Session II: Ceramics Heritage for Tomorrow's Creativity

Title of paper: **Serbian Ceramics in 1980's**

New artistic phenomenon in the Serbian ceramics during the eighties of the 20th century was based on postmodernist experiments. It was the time when one political system was at its end, surviving certain problems, and, on the other hand, that was the period of cultural and artistic boom. During the eighties the Serbian ceramic artists were part of the European art scene. This period is characterized by technical and technological experiments, increased use of stoneware and porcelain, free from the stereotypes of every kind. The text attempts to map the main changes, directions and innovations in form, color and decoration of art works in clay.

Keywords: ceramic, 1980's, vessel, postmodernist

**MA Biljana Crvenković** (Museum of Applied Art, Belgrade)

At the Faculty of Philosophy received MA in History of Art in 2008. From 2008- 2012 was involved in the Systematization and Research of the State Art Collection Project, at the Royal Compound. Since 2012 in charge of Department for Ceramics, Porcelain and Glass at the MAA.

Session II: Ceramics Heritage for Tomorrow's Creativity

Title of paper: **Porcelain and Ruler's Presentations in Serbia of 19<sup>th</sup> and 20<sup>th</sup> Century**

Research in the field of visual culture and aesthetic of porcelain show that politics, power, status and porcelain have been closely linked throughout history. During many centuries porcelain represented one of the most secure ways to present power and the ruler's identity in European culture. Following European tradition, Serbian rulers of the 19th and 20th centuries introduced porcelain in their presentation. Within the framework of the Serbian new age rulers presentation porcelain existed between utensil and rarity. Porcelain shows not only power and desire of rulers, but also their ambitions and aspirations in the fields of state policy and state identity.

Keywords: porcelain, Serbian rulers, identity

**Marta Suste** (Association of Culture Institutions of Riga City Council, Riga Porcelain Museum)

Art historian, research specialist in Riga Porcelain Museum investigating in history of Riga porcelain industry and artistic aspects of Riga porcelain production. This theme is also topic in current PhD studies in Art Academy of Latvia focusing on production design which is her special professional interest, especially period of 1920s–1930s.

Session III: Social-cultural dimension of ceramics

Title of paper: **Social Aspects and Porcelain Design: Latvian Porcelain Industry**

The history of porcelain industry in Riga ranges about 150 years (1841 – 1996) and production this time was quite differential. It was dependent on historical, social, industrial and general artistic development. Considering the history of our land when it was dominated by several other cultures, the porcelain fabrication in Latvia proceeded under different powers and it made an obvious impact to production result. Paper will offer investigation through most interesting socially-political and cultural aspects of porcelain producing with an emphasis on design in Riga from 19<sup>th</sup> through 20<sup>th</sup> century.

Keywords: porcelain; design; industrial production

**Prof. dr. Ray Johnson (Staffordshire University, Stoke-on-Trent)**

Ray Johnson is Emeritus Professor of Film Heritage and Documentary at Staffordshire University. He is a Director of the Staffordshire Film Archive, the Mitchell Arts Centre Trust and the Media Archive for Central England. He is an independent documentary filmmaker, actor and writer.

Session III: Social-cultural dimension of ceramics

Title of paper: **The Role of Staffordshire Archives in Documenting Ceramics History**

Introducing Homemaker - a documentary that charts how the Homemaker design, first commercially available in 1957, went on to become a cult design classic of the 1950s. Along the way we chart the context of pottery design and manufacture half a century ago, illustrated with rare archive films from the SFA collection. Ray will expose the role of the film archive in documenting the past to inform the present illustrated through the documentaries and the ceramics.

Keywords: ceramics, film archive, design, documentaries

**Kai Lobjakas (Estonian Museum of Applied Art and Design, Tallinn)**

Kai Lobjakas is an art historian, long time curator of design, currently the director of the Estonian Museum of Applied Art and Design. She has curated number of exhibitions, lectured and written on design, both on Soviet period and contemporary applied art and design practices.

Session III: New Ceramics for New Social Needs

Theme: **New Time, New Beginnings: Estonian Ceramics During the Soviet Period**

One of the central discussions in the Soviet society from the mid 1950s was raising the living standards by providing better choice of consumer products and improving the everyday environment. The discussions on the reorganization of everyday life in Estonia were based on handicrafts and applied art, from the 1960s industrialisation and the changed course in the production of mass consumer goods brought to the center the notions of industrial art and design. In my paper I will touch upon how ceramics was involved and positioned in these processes and in the context of industrialization, what new opportunities opened during the Soviet period relying on examples of the producers and designers of that time.

Keywords: Soviet applied art, Soviet Estonia, industrial art, design

**Rhiannon Ewing-James (The University of Ulster)**

Contemporary Applied Arts BA (Hons), University of Ulster. Current Studio Coordinator and Project Researcher - Guldagergaard International Ceramic Research Centre, Denmark. IACI Muriel Gahan Scholarship Award Recipient - RDS National Craft Awards. 'Unicum 2015' Int' Triennial of Ceramics.

Session III: New Ceramics for New Social Needs

Title of paper: **Future Lights**

Future lights is designed for young professionals, who need an appropriate platform for their further career and have to be encouraged to go the way they have studied for. Following an annual call for proposals a committee selects the future lights, which are invited to present their theses/creative ideas in poster presentations/exhibitions at one of the big international ceramics conferences of ECerS, at the ICC, the IAC-congress and the British Ceramics Biennial. It provides the young with a brilliant stage to document their intelligence and creativity.

Keywords: Project, modul, ceramics, future

**Zora Žbontar** (National Museum of Slovenia, Ljubljana)

Art historian, a sociologist of culture, and a curator at the National Museum of Slovenia. She is a PhD candidate at the University of Ljubljana, the Department of Art History. She is in the Organizing committee for the III. International Triennial of Ceramics UNICUM 2015.

Session III: New Ceramics for New Societal Needs

Title of paper: **Ceramics Today: III. International Ceramic Triennial UNICUM 2015 – Slovenia**

The National Museum of Slovenia is hosting the III. International Ceramic Triennial UNICUM 2015 – Slovenia, which has a competitive part and an accompanying events extending across Slovenia. The Triennial connects Slovenia with the international community and gives a fresh insight into the ceramics arts. The emphasis is on popularization as well as presentation of contemporary ceramics in the field of contemporary art. Its intention is searching for new concepts, technologies and innovative research in the field of ceramics art that are connected to contemporary life.

Keywords: Triennial UNICUM, ceramics arts, contemporary ceramics, National Museum of Slovenia, competition

**Elisabeth Budde** (Transparent Design Management GmbH, Frankfurt am Main)

Qualified Designer, 1979-1984 studies of communication design in Kiel and start of career at Rosenthal AG in Selb; Assist. Technical manager of German Design Council; from 1988 Technical Manager of Messe Frankfurt, responsible for all special exhibitions; since 1991 freelancer; today CEO of Transparent Design Management GmbH – design and organization of communication processes; Board member of German Designer Club; miscellaneous lectures inland and abroad

Session IV: Lifestyle Issues form Present and Future Challenge

Title of paper: **Ceramics in Terms of Design**

Which relevance has ceramic in terms of design? If we reflect the permanent collection of the MOMA New York in view of porcelain objects it annoys that a lot of "classics" of the 20<sup>th</sup> century are registered but only a view of 21<sup>th</sup> century. Does this mean that all of good design for table culture and interior design was made already? Considering various design competitions the lecture will present samples of ceramic and porcelain works of the 21<sup>st</sup> century, show innovative developments and hold out the prospect of new fields of drafts.

Keywords: Relevance, MOMA Collection, Design Awards

**MrSci Biljana Djordjevic** (National Museum of Serbia, Belgrade)

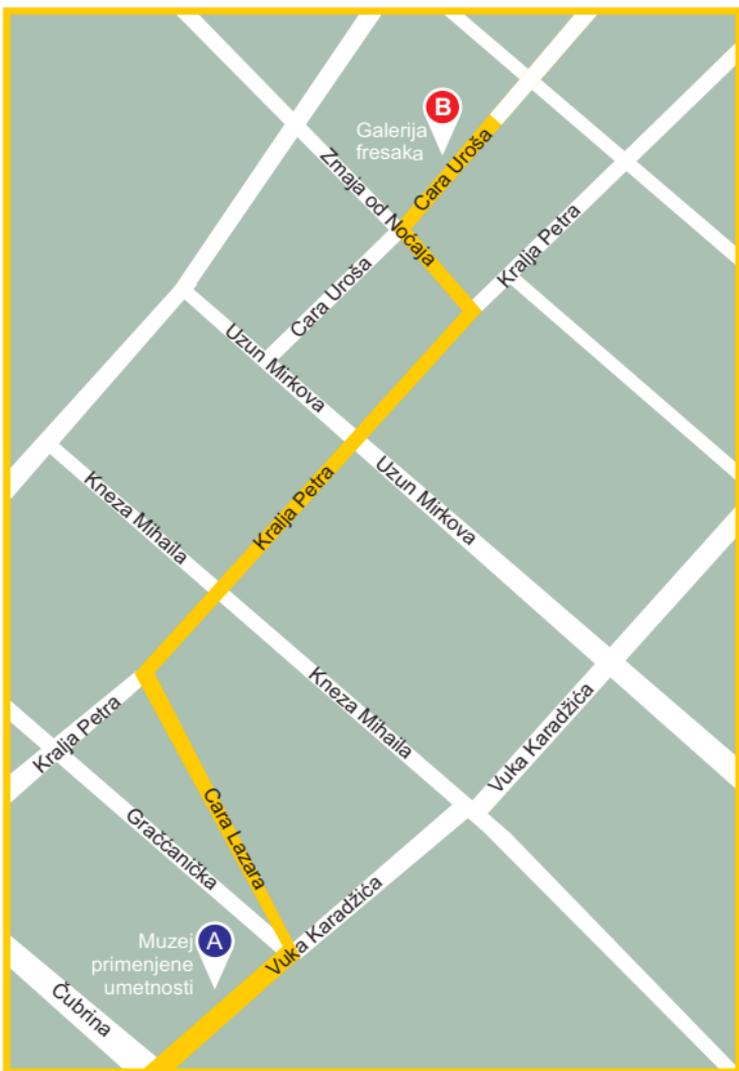
MSc/magister degree in Archaeology. The author of numerous studies in the field of archaeology, ethnoarchaeology, pottery technology, intangible heritage etc. The author and the project managers of the project Ceramics from the Neolithics until the present: technological and utilitarian aspects.

Section IV: Lifestyle Issues form Present and Future Challenge

Title of paper: **Traditional Pottery and Everyday Lifestyle in 21<sup>st</sup> Century Europe**

Traditional pottery making was very present in the European everyday lifestyle until the mid- 20<sup>th</sup> century. After the World War II, the industrial production of metal and plastic kitchen wares reduce the demand for pottery. The end of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> century faced the difficult legacy of the several decades of uncontrolled industrialization and seriously threatened ecosystem on the Planet, including in Europe. The result was rising of awareness that humanity must return to nature, so the renewed interest in ceramics has renewed the place of the pottery in the modern lifestyle.

Keywords: traditional pottery, lifestyle, Europe



Museum of Applied Art



Gallery of Frescoes