

European Craft Summit – Programme of the seminar

24 October 2015 - 10.00 -> 18.00 and 25 October 2015 - 09.30 -> 13.30

At the MICX, Mons, International Congress Centre, av. Melina Mercouri, 7000 Mons

Simultaneous translation: French/English/Dutch

Crafts and Technology, experience and evaluation.

Makers, critics, philosophers, technicians will share their views about how to consider the « new technologies » in the field of crafts.

A first look at the lectures:

Vlad Ionescu – lecturer and moderator.

Vlad Ionescu is a researcher in the domain of art theory and aesthetics associated to the Department of Architecture and Urban Planning of the University of Ghent. Having studied linguistics in Romania and philosophy in Belgium, he defended his doctoral thesis on the German art history at the fin-de-siècle. He has also published on the contemporary philosophy of art and aesthetics.

Artisans, Artists and the problem of style. Applied Arts between practise and Art History. The current presentation addresses two problems: firstly, the place of craftsmanship in the modern history of art. Even though most of the artists present here are interested in the practical questions concerning the new technologies of making artefacts, a short overview of the modern art history reveals that applied arts played a central role in modern art history. Besides the fact that historians like Aloïs Riegl and Wilhelm Worringer placed the non-figurative and ornamental arts at the core of the notion of artistic styles, they also distinguishing between technology and (applied) arts. Secondly, this presentation is concerned with the current anthropological and cultural status of craftsmanship in an age where technological reproduction has penetrated almost all cultural domains, from visual arts to artistry. The hypothesis that we defend is that liberal arts and applied art are not two separate categories with different types of objects but two different sides of a broader understanding of artistic creation as an organic process including different values: values of form, material values, iconography and ornament.

Annie Warburton

Annie Warburton is Creative Director at the Crafts Council, where she oversees the creative direction of exhibitions, innovation projects, learning and talent development, research and UK and international fairs. Annie started her career at the Crafts Council of Ireland and went on to work for a US publisher and launch a digital start up in Dublin. She was CEO at ArtsMatrix and Head of Partnerships at Creative Skillset. Annie read economics and philosophy at the University of Cambridge. She is a Fellow of the RSA and an Associate of Newnham College, Cambridge

Digital Handmade: Coming of Age?

A critical overview of the relationships between craft and technology. Using examples from the Crafts Council's innovation programme and beyond, the talk will consider: *Is the digital handmade coming of age, or are we waking up after the hype?* How are new technologies transforming craft? How are craft techniques transforming how we use new technologies? What aesthetic, social, cultural and economic questions are provoked by the technological shifts in craft?

David Huycke

David Huycke is full time associate professor at the PXL-MAD University College, Hasselt and at the Faculty of Architecture and Arts of the Hasselt University. He studied jewellery-design and silversmithing at the Sint-Lucas University College in Antwerp, and graduated in 1989. Since 1993 he works as an independent artist in the field of the sculptural art-object. His work is shown in galleries and museums worldwide, and can be seen in several permanent collections. In 2010 he acquired his Ph.D. in Arts from the Hasselt University and the KU Leuven.

The Moment of Truth: Structural Granulation.

The lecture of the Belgian object artist will present his finished PhD project '*The Metamorphic Ornament: Re Thinking Granulation*' (2010) where the contemporary relevance of the ancient goldsmiths technique of granulation is explored. More specific the possibilities on structural granulation and methods on how a technique can reach beyond the technical applications towards a more abstract and poetic dimension will be discussed.

Jonathan Keep

Jonathan Keep is calling himself artist potter. He was born and grew up in South Africa, obtaining a BA (Hons) Fine Art degree from the University of Natal in 1979. In 1986 he moved to England and settled in Suffolk where he continues to live and has a studio at his home in Knodishall, Suffolk. In 2002 Jonathan received a MA from the Royal College of Art, and his postgraduate show was awarded overall prize-winner of the Lattice Group Awards and he was awarded a Woo Foundation Graduate Arts Bursary. He has undertaken artist residencies and exhibited widely in the UK and abroad. He is a leading exponent of studio based ceramic 3D printing and in the last twelve months has been invited to lecture and workshop in 12 different countries.

New tools in the toolbox

Having made use of so called 'New Technology' for over 15 years my lecture proposes to look at when 'New' just becomes part of tradition.

In the belief that any honest creative endeavour should reflect the time in which it is produced it is inevitable that the technologies brought on by the digital age are going to become the everyday. These technologies are now ubiquitous in our everyday lives and so why not in our art. I will seek to avoid the over complicated language and hype that often make the use of new technologies seem mysterious and to illustrate how what is on offer are just 'new tools' in the studio toolbox that offer 'new ways of working' – what is important is what you do with them.

Bradley Quinn

Bradley Quinn is an expert on emerging technology who works for fashion labels and sportswear brands. Based in London, Bradley is also an internationally renowned author who has written 15 books, many of them about wearable technology, advanced materials and emerging trends. He is currently establishing an institute for wearable technology research.

TECHNONATURALS , Science, Technology, Sustainability and Craft - A New Future for Fashion and Textiles

Organically-grown fibres may seem to be the ultimate in sustainability right now, but a new vision for future fashion and textiles is challenging how we think about consumption and waste. Bradley Quinn will introduce a new generation of sustainable textiles developed by researchers and scientists active in the fields of biotech, synthetic biology, nanotech and wearable technology. In future, designers may be required to create fabrics that can be programmed like computers, or even made with integrated power sources. Some types of fibres will be manipulated at the molecular level to create

new types of performances, while entire textiles will be grown organically and harvested like crops. As insights into the technologies changing the industry emerge, a future that may seem out of reach right now will be made relevant to textile design today.

Emmi Maijanen

Emmi Maijanen is lecturer and hands-on researcher in interdisciplinary projects in Saimaa University of Applied Sciences (SUAS). Currently she is working on co-project with Lappeenranta University of Technology researching co-operation and working processes in an art residency combining art and laser technology. Often her work somehow relates to crossing borders between different fields of study. Her educational background is in Aalto University, where she has master's degree in also interdisciplinary Information Networks program. Previously, she has worked in Aalto University researching sharing economies in living labs and in SUAS with project about digital jewelry.

Goal-oriented non-linearity: Experiences from laser-art-residence

This presentation shares experiences of two-year research project called LARES that aims for finding out new ideas for value creation processes in organization. Project tries to tackle the challenge by bringing international and well-known artists and Finnish laser technology experts together in a laser-art-residence in Lappeenranta. In this talk I will focus on how laser technology (eg. cutting, marking, scribing, 3D scanning and printing...) can be used for producing art and furthermore co-operation of technical experts and artists. One important aspect is working processes related to usage of technology that requires also assistance from technical expert.

Debate and conclusion with Vlad Ionescu and Annie Warburton.