

**Abstract of “Ceramic as an Art Form: from Domestic Goods to Modern Sculptures”**

With the growing middle classes in the West from the time of the Industrial Revolution during second half of the nineteenth century, design and art gained importance as they became available to a broader, more affluent society. Since then, the manufacturing and retail of ceramic dinner services, vases and other domestic goods reach unprecedented heights, and so the stylistic qualities of, now, mass-produced goods were both appreciated—and largely advertised and distributed—and criticised by more artistically-minded consumers who feared a loss of artistic and ‘material’ value. Consequently, the Art and Crafts Movement and later individual and group initiatives gained momentum and offered ‘honest’, hand-made alternatives to an ever-increasing clientele.

Art ceramics form part of a larger group of media, such as furniture and textiles, and they present ceramic material in different styles, manufacturing processes and, most importantly, as art. So strong grew the interest in artistic communities that masters of unrelated genre—including painters like Picasso—engaged with clay, and individually and in collaboration with experts created some of the most remarkable ceramic sculptures in recent design history. A material that began its fame in small and often vernacular workshops returned to the artists’ ateliers and regained importance as one of the supreme catalysts of artistic expression.