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REPORT 2016–17

Cfile Foundation was founded in 2013 to provide an expanded ceramic field—art, design, architecture and technology—with two things: a knowledge center where the new paradigms shaping our future (and that of other arts) can be addressed, published and broadcast; and a virtual place where a new global, inter-disciplinary community can grow, combine its resources and serve the field during a time of unparalleled flux. In essence we set out to make a ceramic GPS device that would guide the field to its future. And it is working.

Our first step, the journal *cfile.daily*, free to all, is a considerable success. In three years, with a tiny, heroic staff, only word of mouth to promote us (did I say our budget is modest?) we have become the leading advocate for cutting edge contemporary ceramics worldwide, read online in 196 countries, seen by 75,000 people a week, with 250,000 unique visitors a year. Cfile attracted exactly the mix we sought: 60% of our readers were under 40 years of age; 42% were creatives, making and designing; 46% were writers, critics, curators and dealers; 12% are collectors and buyers.

Creating a community has been successful as well. Over ten thousand subscribers from the four corners of the globe now follow us and this number is growing each month by a healthy 4-7%. Many are top artists and designers, major galleries, museum curators, widely published critics and authors have joined with the ability to promote and influence our growth.

Now *cfile* is about to expand and serve this community even further. We have just opened *cfile.campus*, our knowledge center for members (features are fully described in this report). Modestly priced membership (as little as \$7.50 per month) provides a host of benefits about shifts, changes and opportunities in the field.

Lastly I would like to thank those who brought us to this point, our team (listed at the end of this prospectus), our advisory board, our newly formed executive board, volunteers (with a special shout out to Mark Del Vecchio) and the hundreds of you who have donated to *cfile* during its first three years of life, notably Sara Morgan, whose matching grant was our launch pad. And last but not least, we thank our community, the multitude of ceramophiles who visit, comment, agree, disagree and give life to *cfile.daily* and our site.

Garth Clark, Chief Editor

Ai Weiwei (China) installation view of *Ruptures* (March 20 – Dec. 22, 2015) at the Fourschou Foundation for Chinese Art, Copenhagen. No major player in the fine arts has done more to advance ceramics in this arena. Numerous articles have appeared in *cfile.daily*, tracking his remarkable art, his ceramic oeuvre and supporting his activism.

Cover: Chris Wight (UK) *Silhouettes*, 2015, slab-rolled waterjet-cut bone china, reimagining the shapes of Royal Crown Derby. Dimensions: H31cm and H27cm. Wight was recently a *cfile* Artist Focus. Computer imaging and directing of waterjet cutting is part of his studio practice, just one of the tools arriving now to liberate the imagination.



cfile.campus

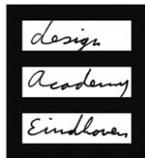
The features in *cfile.campus* were carefully selected. Our operations director, Justin Crowe, researched the field to determine specific needs. The result is a set of essential tools; a weekly catalog service that keeps you up to date about major exhibitions around the world, key free eBooks added to the online c-library, surveys via our monograph series c-folio and tending activities in the field, c-forum a meeting room for member networking and a “meet the author program,” teaching aids for educators and down the line, an online course for studio practice, critical writing and modern history.

What is vital to the efficacy of these programs is carefully curating the information we provide. What Crowe heard again and again, was that given the overwhelming volume of information available on the internet and other sources, what was needed was a smart filter that only provided the most relevant material. And that is what we strive for every day.

cfile.campus serves all three of our primary groups: creatives; the support group of writers, curators, dealers; and the collectors and buyers. And we have created specific content for higher education, which is under siege at the moment, with schools closing, reduced funding and faculty that is overwhelmed. Cfile has tried to provide much of what colleges need to more fully educate their students by creating time-saving surveys for seminars, gathering free course material to distribute to students and next year an online course for history, critical writing and studio practice will begin.

Colleges can, together with other institutions, museums and associations, acquire group membership that gives unlimited access to *cfile.campus* but not the added benefits of individual membership. However, at the premium level, all staff, faculty and students can have FREE individual personal accounts as well.

We thank the first institutions to join *cfile.campus* (some are listed below) and look forward to welcoming you all, individuals and groups to your community.

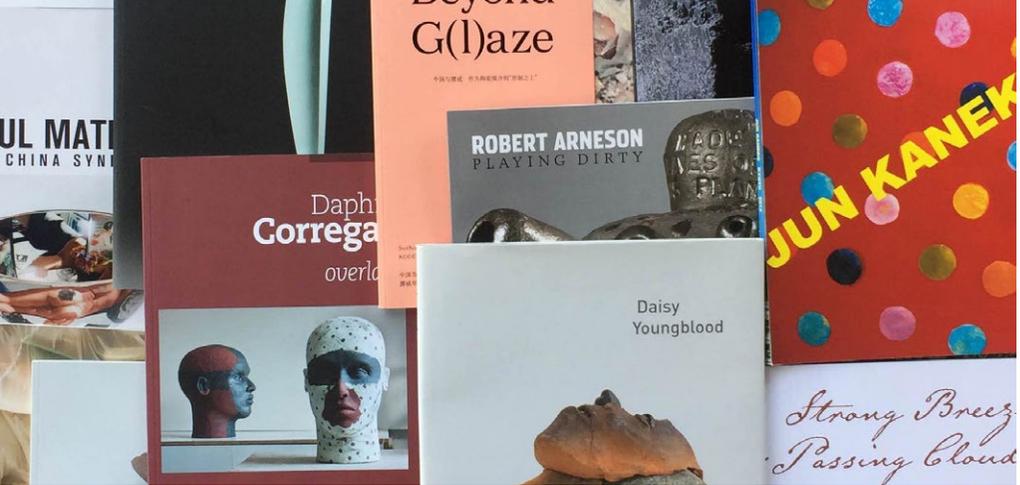


Cranbrook Academy of Art

Royal College of Art



Central Street, Giles Court, London. Renzo Piano + Fletcher Priest Architects. Photograph Michel Denance and Joost Moolhuizen. Piano (Italy) leads in the recent, widespread movement using ceramics for building, cladding, tile, brick and other innovative products, also opening the potential for studio involvement. Also see *cfile.daily* article on Piano's New York Times building.



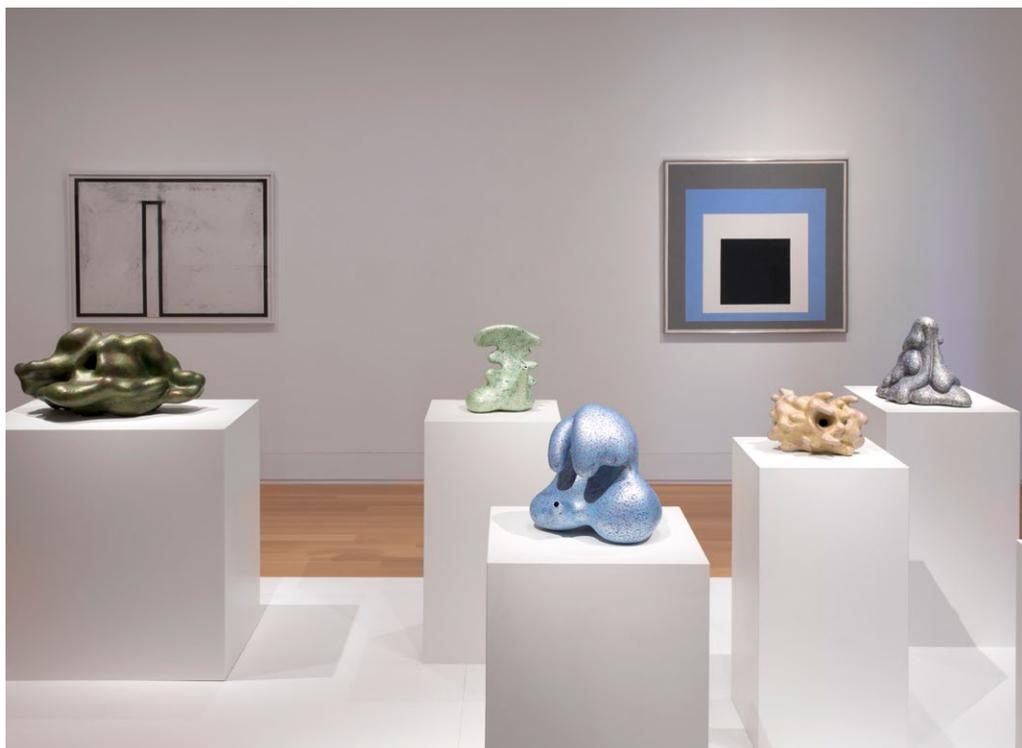
Weekly Exhibition Catalogs. Imagine if leading galleries (public and private) from art centers all over the world (Los Angeles, New York, London, Paris, Tokyo, Shanghai, Hong Kong and elsewhere) sent you exceptional catalogs about ceramic, clay and related exhibitions with superb photography, scholarly essays and artists bios? Wouldn't that be a perfect resource to keep in touch with what is being collected and who is making waves? That is what cfile delivers: we convert print catalogs (which are often produced in small editions and unavailable commercially or in libraries) into glamorous eCatalogs. Members receive *at least* one a week (so far 70 have been delivered in six months). Each week you get a notice in cfile daily of that week's new catalogs.

C-Library. This is where all content is archived and can be searched. Library also provides members with free eBooks, in particular key publications from-and-about the 20th century that survey, define and explore the modern history ceramics. Wendy Gers exhaustive *Scorched Earth* has just been added.

Ostrakon Journal of Criticism + Issues. This critical writing journal is published periodically and named after potsherds from ancient times used to write notes on and to vote. The first issue is an essay by Mary Callahan Baumstark on popular pottery, and will be followed by a survey of recent books, *The Power Issue: The 25 Most Influential: Contemporary Ceramics* and detailed reviews; *Win or Lose? Ceramics + Modernism at Yale and Voukos: The Breakthrough Years at MAD*

C-Folio. This is a supercharged twice-yearly, single-themed, extensively illustrated monograph (200-350 pages in length) for 21st century ceramics. It blends an online exhibition, a dashboard for interactive resources, and a video digest that tours exhibitions and interviews artists, into a single, easy-to-read flipbook. The first monograph arrives in early April, *Homage to R.Mutt: Marcel Duchamp's Fountain Turns 100*, followed by *Raw Earth: Unfired Clay Invades Contemporary Sculpture*, *Can Daniel Johnston Transform North Carolina Pottery into Installation Art?*, and *Extreme Glazing=Radical Painting*.

C-Podium Lecture Library. This service finds, selects and broadcasts key lectures and interviews every month on cfile.podium. Coming up are the talks from the extraordinary Gulgong Clay international festival this year in Australia by sculptor Beth Canever, process artist Alexandra Engelfriet and others. More talks are coming from recent conferences on high-tech ceramics, modern history and others subjects.



Installation view of *The Ceramic Presence in Modern Art: Selections from the Linda Leonard Schlenger Collection and the Yale University Art Gallery* (New Haven CT, September 4, 2015–January 3, 2016). Courtesy Yale University Art Gallery. This exhibition is the subject of a critical review in the second issue of *C-Folio* that examines Yale's scholarship.



C-Forum. Forum is our meeting room where members can create their own discussion groups and, in addition, each month *cfile* sponsors a conversation with a leading author and their recent books; Jenni Sorkin: *Live Form: Women, Ceramics, and Community*, (University of Chicago Press, 2016); Martha Drexler Lynn, *American Studio Ceramics: Innovation and Identity, 1940 to 1979* (Yale University Press, 2015), and Kevin Petrie and Andrew Livingstone, editors of the huge, 704 page, *The Ceramics Reader* (Bloomsbury Academic, 2016) and many others.

The Incubator. Each summer the *cfile* team slows down, to focus on research for the coming year. It's a time for members to catch up on accumulated reading and viewing. It's named "Incubator" because during this time our news focuses on the newly hatched; grad students and recent emerging artists who are invited to submit for inclusion, get exposure to our huge audience, enter for the "top graduate prizes", as we celebrate budding genius.

Greenhill Center for NC Art (Greensboro N.C, May 1 – June 10, 2015). The leading North Carolina potter Daniel Johnston installed his wood fired pots in a wooden slat corridor leading to and from a small temple. The post of this in *cfile.daily* questioned new paradigms and viewing platforms for traditional pottery. Photographs courtesy of the artist.

Newsletters. Members receive two newsletters; *cfile.weekly*, which offers the highlights of the past weeks posts in the daily, and, *cfile.insider* every week that informs members of the most recent new free publications; catalogs, books and other documents. It is here where you learn of other benefits, free or discount tickets and advance registration for events, early buying on our Pop-Up shop (a real plus as these often sell out in hours). Email alerts also let you know about urgent issues but we respect your privacy, keep communications to a minimum and we do NOT share our lists.

Lesson Guides. These are designed to save educators time while still giving them authorship of the courses or seminars they introduce. They will cover everything but technique; career development, critical writing, conceptualism in clay, studio pottery in design, studio ceramics and architecture. Look for the PL link at the end of a post, with catalogs and books for members. You can download this as a PDF or an editable word document and get suggested course outlines, research recommendations, reading lists and links to many components already in the cfile database about the subject at hand. Premium group members can share these Guides directly with 50+ student and faculty.



Olivier van Herpt (Netherlands) installation view of 2015 graduate exhibition, Design Academy Eindhoven Netherlands. Courtesy Olivier van Herpt. We regularly feature artists who are expanding the technical boundaries of studio practice. Ceramic printing is finally beginning to overcome the limitations of the technique and produce results that have aesthetic promise



Individual Member: You have access to everything that cfile.campus has to offer from the weekly delivery of exhibition catalogs to participation in C-Forum — all for just US\$7.50 per month or save US\$15 and get the year for US\$75. **For a limited time when you join (individual members only) you get a gift: a flash drive and key fob loaded with a stunning 198 page eBook about Alev Ebuzziya Siesbye. Courtesy Finansbank, Turkey.**

Institutional. We offer two levels of group membership for associations or Institutions (schools, museums, etc.) **Basic Membership** allows access to C-Library via IP Authentication to everyone in your network. Basic access excludes some personalized features of cfile, like receiving the cfile.campus Newsletter, participation in the forum, special events, and shop discounts. **Premium Membership** offers everything, empowering your college, museum, and association. Your institution receives network wide access AND free individual accounts (50+). Individual accounts for staff, faculty and students, allow for a more personalized experience and provide an added layer of features; newsletters, special offers for art fair admission, C-Forum and early-bird access to cfile Pop-Up shops which can sell out in 4 to 48 hours.

We provide monthly login count statistics for Institutional Members.

Advertising Discounts. All CFile members receive 10% off advertising rates in cfile.daily, already affordable, as low as US\$100 per week. 250,000 unique readers visit our online magazine yearly — all passionate about ceramics. We began our subscriber list with the top ceramic art collectors in the world and have expanded over 3 years to reach creatives, educators, and students. Our weekly Newsletter now reaches 10,000 subscribers and our click through rate on advertising is three times the industry average. Some advertisers are listed below.

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Lesson Guides	✓	✓	✓	✓
IP Authenticated Access	X	X	✓	✓
EXCLUSIVE BENEFITS				
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Pop-up shop early access	X	✓	X	✓
10% Discount in cfile.shop	X	✓	X	✓
CFile Exclusive Deals	X	✓	X	✓

Peter Pincus (USA) *Pillar Cups*, 2016. These are from our Pop-Up Shop for emerging talent. They have been a huge success and usually sell out on the day of release. In the case of Pincus (he assembled these from 72 pieces in a 14-part shell mold) all were sold within four hours! As a member you get 24-hour advance “early bird” notice of the impending sale



CFILE FOUNDATION

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Adrián Villar Rojas (Argentina). *A Person Loved Me*, 2012. Clay, wood, metal, cement and mixed media. Courtesy artist and Kurimanzutto, Mexico City. Photo: Benoit Pailley. Cfile closely follows unfired clay as a rising genre, the earliest sculptural material now draws new interests with major contemporary artists, Urs Fischer, Andy Goldsworthy and others.

Back cover: Alev Ebuzziya Siesbye, (Paris and Istanbul) 2015, Installation view, Crystal Tower, Finansbank Headquarters, Istanbul. A lavish, definitive eBook comes to new members as a gift in a flash drive and key fob. Courtesy Finansbank, Turkey.

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