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Sommario/riassunto	<p>Ceramics and the Museum interrogates the relationship between art-oriented ceramic practice and museum practice in Britain since 1970.</p> <p>Laura Breen examines the identity of ceramics as an art form, drawing on examples of work by artist-makers such as Edmund de Waal and Grayson Perry; addresses the impact of policy making on ceramic practice; traces the shift from object to project in ceramic practice and in the evolution of ceramic sculpture; explores how museums facilitated multisensory engagement with ceramic material and process, and analyses the exhibition as a text in itself.</p> <p>Proposing the notion that 'gestures of showing,' such as exhibitions and installation art, can be read as statements, she examines what they tell us about the identity of ceramics at particular moments in time. Highlighting the ways in which these gestures have constructed ceramics as a category of artistic practice, Breen argues that they reveal gaps between narrative and practice, which in turn can be used to deconstruct the art.</p>