



INTERNATIONAL SOCIETY FOR CERAMIC ART EDUCATION AND EXCHANGE

ISCAEE
2017

UNIVERSITY FOR THE CREATIVE ARTS
FARNHAM, ENGLAND

ISCAEE'S MISSION:

The objectives of the International Society for Ceramic Art Education and Exchange is to develop, enhance and promote ceramic art and its knowledge and techniques through education and cultural exchange in the desire to create more strong and lasting connections between artists and universities that will create a more open and inclusive international ceramic community for the future.

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10-16 JULY 2017

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CONTENTS

“ ISCAEE was hosted in England for the first time in 2007 and was the year we began an exchange with African University professors and students. This year we are very glad to offer support of help to an African student. I hope to deepen exchange with all of ISCAEE and African people.”

Professor Fumio Shimada
ISCAEE President

FOREWORD	11
INTRODUCTION	15
LECTURES, DEMONSTRATIONS & PRESENTATIONS	19
KEYNOTE LECTURES	
STEVE BROWN	23
CLARE TWOMEY	27
LECTURES	
CHINA	33
KENYA	47
KOREA	61
SOUTH AFRICA	101
TURKEY	111
USA	123
EXHIBITION	
CHINA	145
JAPAN	151
KENYA	157
KOREA	161
SOUTH AFRICA	179
TURKEY	183
UK	187
USA	195

FOREWORD

“ If I were to sum up the ISCAEE experience in three words, they would be; Education, Friendship and Creativity.

We need these values today more than ever before...”

Gareth Mason
ISCAEE Affiliated Artist, UK

FOREWORD

Ashley Howard
Lecturer in Ceramics, University for the Creative Arts, England

The International Society for Ceramic Art Education and Exchange (ISCAEE) is a unique consortium of under graduate and post graduate ceramics courses from around the world.

Every two years a member country hosts a symposium to celebrate ceramics and current thinking surrounding the subject. Crucial to ISCAEE's ethos is the student experience. ISCAEE symposia see staff from the various member institutes bringing their students together to play an active role in the event.

An ISCAEE symposium comprises a catalogued exhibition, published lectures and making demonstrations. At each stage students are involved on a level playing field with their staff and form the fulcrum around which the event is run. This year we have set up a student-only blog as a means of social networking prior to and after the event.

<https://iscaee2017studentblog.wordpress.com/>

Since last staging the event in 2007 UCA Farnham is proud once again to play host to the 2017 symposium. Our theme this year is Interpreting History and we look forward to a range of stimulating papers being delivered by staff and students. To celebrate the UK's involvement in ISCAEE we have keynote speakers and demonstrators attending the symposium. The speakers include Clare Twomey, Steve Brown and Martina Margetts. The demonstrators are Margaret O' Rourke, Steve Brown and Dylan Bowen.

Over the years UCA Farnham has taken its ceramics students all over the world attending ISCAEE symposiums. Countries visited include Japan, Korea, Kenya, China and Turkey where our students have enjoyed a unique experience and forged lifelong friendships both professional and social.

The bringing together of staff on these occasions sees the obvious exchanges of ideas and trends occurring in the sector at international level. International links and projects form a crucial part of higher education. ISCAEE has played and continues to play a vital role in

UCA's own international profile, especially in the field of research. My own two collaborative projects Shima Kara Shima E and Material Symphysis sprang from ISCAEE.

It was Professor Magdalene Odundo, (Professor Emeritus UCA Ceramics), who secured UCA as the UK's base institute for ISCAEE. Without her tireless efforts and organisation we would not be where we are today enjoying the rich cultural exchanges that we do. We shall always be in her debt.

Staff and students here at UCA all looking forward to welcoming our international friends. I would like to acknowledge all the hard work of Jessica Rios Holmes and Marissa Sweeney-Aris without whom this event could not have taken place and a special thanks to our student volunteers, gallery staff and resources team.

Ashley Howard

INTRODUCTION

“ ISCAEE is a very special and lovely comprehensive ceramics event with students and teachers. Valuable experiences and ties that are hard to get at school are additive. Participants will have an enlarged view of themselves as they become part of the world’s ceramics and identify themselves. ”

Heekyun Jeong
Professor, Kyungsoong University, Korea

INTRODUCTION

Magdalene Odundo
Professor Emeritus in Ceramics, University for the Creative Arts, England

The first International Society for Ceramic Arts Education Exchange was held at Tsinghua University, Beijing in 2006. The organisation was however founded in about 1998 when Professor Shimada from Tokyo University of the Arts, Tokyo Geidai, Japan and Richard Maheffey, Tacoma Community College, Washington, USA formalised the exchange projects into regular annual meetings between students and staff. They were later joined by Professors Zheng’s Tsinghua University, Beijing and Zehra Cobanli from Anadolu University, Eskisehir, Turkey.

The University for the Creative Arts (UCA) was invited to the International Ceramics Society (ISC) that took place at Tokyo Geidai in 2003. Our group was led by former Vice Chancellor Elaine Thomas and Pro Vice Chancellor Seymour Roworth Stokes who sadly died recently, with Clare Twomey, myself, three students, Richard Miller, Jessica Jordan and Lisa Moore representing our ceramics team. Richard Miller and Jessica Jordan have their own studios and continue to make ceramics, while Lisa Moore works at our university library in Farnham. The theme in 2003 was “kiln building, glazing and firings” During the symposium twelve different types of kilns were built and everyone including the vice-chancellor, decorated bowls that were then fired by students and staff in the kilns. An exhibition with a reception and opening took place before the cultural tour. The cultural tour took us to Ito, Mino and the Nagoya areas.

The University for the Creative Arts has since taken part in all subsequent meetings with students and staff submitting papers for publications and work for exhibitions, giving lectures and demonstrating alongside our international fellow staff and students. ISC met at Anadolu University Eskeshir in 2004 and then in Querratera, Mexico. With expanding number of universities and countries taking part in Mexico and to reflect the growing interest in ISC the board decided to change its name to International Society for Ceramics Education and Exchange (ISCAEE). The board also voted to hold the 2006 symposium at Tsinghua University, Beijing, China and accepted the invitation from UCA to hold the 2007 at Farnham with representations from Japan, Korea, Turkey, USA, Kenya, Nigeria, South Africa, Ghana, Uganda and Germany.

We are proud to host the symposium and conference here at our Farnham campus again for this the second time. Our theme then was Borrowing Heritage, exactly ten years on our 2017 theme is Interpreting History both endorsing our commitment to the education of ceramics via the exchange of knowledge and ideas, research and practice.

The ten years between our first UCA 2007 ISCAEE and 2017, UCA advised and raised funding for the first ever ISCAEE in Africa at Kenyatta University, Kenya which was opened by our Pro Vice Chancellor Paul Coyle. For the first time too, the National Museums of Kenya, Nairobi hosted the staff and student exhibition paving the way for a lasting interest in the education of Ceramics in East Africa. In 2009, Kangnam University, Yongin organised ISCAEE symposium and conference as a parallel event to the Korea Ceramic Foundation (KOCEF), the Gyeonggi International Ceramic Biennale (GICB2009) with events at the three venues in Icheon, Yeosu and Gwangju in Gyeonggi. In 2009, the ISCAEE directorate elected to hold biennial symposia and conference with practical inter-collegiate exchanges in between the years. At ISCAEE Japan 2011 international representation was made up of 160 members, 15 countries and 31 universities. Antalya International University, hosted the 2013 symposium and we were back in China in 2015 where the events took place at Tsinghua University, Beijing, Jingdezhen, the porcelain capital in southern China and at Wuxi Institute of Arts & Technology, known as the pottery capital of china.

The University for the Creative Arts (UCA) welcomes you, members of the International Society for Ceramics Art Education and Exchange to our Farnham campus, on behalf of our new Vice Chancellor Professor Bashir Makhoul, our Head of the School of Crafts and Design, Colin Holden and the Ceramics group are extremely delighted ISCAEE accepted our invitation to hold the 2017 symposium and conference at our university. We are very grateful to Ashley Howard, his team, colleagues, university staff and student throughout the campus for organising ISCAEE UCA: 2017. They have worked very hard over the last two years to make sure everything was in place for this event. We would also like to thank the Friends of ISCAEE, Japan for the continued financial support to students and to the office in Tokyo. We are disappointed members from some countries for reasons beyond their control were unable to join us this year however, we hope that those of you who are here will have a successful symposium, conference, exhibition and visits, that your stay is a pleasant one.

Welcome!

Professor Magdalene A N Odundo
MA(RCA) OBE

LECTURES &
DEMONSTRATIONS

KEYNOTE LECTURES

11th July
Clare Twomey

12th July
Steve Brown

13th July
Martina Margetts

DEMONSTRATIONS

11th July
Margaret O' Rourke

12th July
Steve Brown

13th July
Dylan Bowen

DELEGATE LECTURES AND PRESENTATIONS

Tuesday 11th July

<i>Maureen Mills:</i>	USA
<i>Gao Xue Wen:</i>	Korea
<i>Kim Byung Yeoul:</i>	Korea
<i>Josuha Schoeman/Serena Dicks/Daniel Person:</i>	UK
<i>Yin Hang:</i>	China
<i>Jang Da-Yeon/Han Soeun/Kim Koeun:</i>	Korea

Wednesday 12th July

<i>Rebecca Skeels:</i>	UK
<i>Valerie Zimany:</i>	USA
<i>Leyla Kubatthe:</i>	Turkey
<i>Christopher Watt:</i>	USA
<i>Chen Yuehan:</i>	China

Thursday 13th July

<i>John Steele:</i>	RSA
<i>Lillian Barongo Ayieng'a:</i>	Kenya
<i>Conor Alwood/Lacy Miler:</i>	USA
<i>Ji Hyun Chung/Young Min Lee:</i>	Korea
<i>Simon Olding:</i>	UK
<i>Prof. Zhengning:</i>	China
<i>Professor Bashir Makhoul:</i>	UK

“ ISCAEE is defined as ‘Building better connections through the global link’. Students learn new techniques and ideas through ISCAEE. Furthermore, they naturally learn how to make global connections and develop them to the better environment. ”

Sooyung Park,
Assistant Professor, Kyungsung University, College of Arts, Korea

KEYNOTE LECTURES

NOTES

KEYNOTE LECTURE: MEISSEN FOUNTAIN RESTORATION

Steve Brown

On the 11th of January 1747 a magnificent dinner party was held to celebrate the marriage of the Dauphin and Princess Maria Josepha of Saxony, and consequently the political alliance between France and Saxony. Hosted by first minister of Saxony Count Heinrich von Brühl, he commissioned a fabulous surprise to mark the occasion and had produced a centrepiece for the dessert course: a fountain that stretched four metres along the table directly in front of the diners. In an escalating battle for the most superlative of suppertime entertainments, and at a time when famous artists of the time were asked to sculpt gleaming white scenes from sugar, the fountain was a huge accomplishment, having been modelled by Johann Joachim Kändler and manufactured by Meissen in their newly invented European hard paste porcelain.

123 years later in 1870, the V&A in London acquired a large group of porcelain objects in 'a much shattered' state, and the museum put on display a number of figurative pieces, which were remains of this once monumental table fountain. On his daily walk past this partial display of what clearly had been a much grander assembly, Reino Liefkes Senior Curator of Ceramics and Glass at the museum, determined to do something to re-invoke the spectacle that had been seemingly lost to the past. Reino hatched a plan, and when the European Galleries were closed for refurbishment, his idea was given the go ahead. Contacting Martin Smith at the Royal College of Art, a partnership was arranged, and a position created for myself as Research Associate to be employed to establish, methods for resurrecting this masterpiece.

We are given some insight to the experience that one of von Brühl's guests would have had, through the contemporary accounts of British Ambassador, Sir Charles Hanbury Williams who wrote of his encounter with a fountain on a similar occasion:

"We sat down at one table two hundred and six People (twas at Count Brühl's) ... In the middle of the Table was the Fountain... at least eight foot high, which ran all the while with Rose-water... I thought it was the most wonderful thing I ever beheld."

As makers, Martin and I gained an insight even more valuable than this: the opportunity to connect with the methods and approaches of the Meissen workshop of two and a half

centuries ago. Studying the fragments that were kept in the V&A's stores at Blythe house, it was easy to see the challenge that the museum faced in restoring it. Liefkes' first job was to identify and extract the rest of the fountain pieces from the larger mass of white porcelain parts. What followed was a mixture of great detective work, discussions around authorship and the use of digital technologies, which resulted in a new approach for museums to restore historical objects.

In trying to understand how the group might look in its entirety Reino explored the origins of its inspiration, a grand piece of architecture, which remarkably still exists in its original position in the pleasure gardens of von Bruhl's summer palace. Initially it was thought that the garden fountain could be used, not just to understand the entirety of the group, but practically too. Reino had it 3D scanned using a method often used by archaeologists and architects, and which had the potential to provide information for 3D printing the missing pieces. In the meantime Reino's continued research uncovered a further gift from the past: another porcelain fountain in the Porcelain Museum in Dresden. This second edition had been made in the 19th Century using the original moulds before they were destroyed. It is doubted that Meissen even knew about the continued existence of the original, the new version was decorated more to the tastes of the time in gaudy polychrome painted detail, but beneath this disguise lay most of the forms missing from the original. This discovery provided the vital DNA necessary for the project team to bring back Kändler's original handwork.

The main points of discussion in the early stages of the planning of the practicalities of the project centred around what would be the most appropriate methods to be employed for the most authentic restoration of the fountain. Reino's vision was not merely to provide a museum display illustrating the fountain, but to restore it to its former glory...to bring it back to life. He did this in discussion with the restoration team: Hanneke Rammekes offering guidance from the perspective of the conservation of museum objects, while Martin and myself as makers attempted to understand the original methods and materials which could contribute to the relevant semblance of truth.

With my practice bridging both ceramic making and printmaking, I was also keen to contribute to the discussion, with the implications of what we were doing in the context of ideas around the original and the reproduction. In the absence of any surviving original moulds for the missing parts, Reino had approached Meissen to consider them restoring the parts entirely by hand: autographically. But would this remodelling of the pieces all over again by eye, by the 21st Century Meissen, be the best copy? The scans of the garden fountain could also be considered as true to the source material for the fountain. It would have been this after all, that Kaendler would have based his observations on when modelling the originals. But it was the 19th Century version, albeit an edition from a century after Kändler's death, which contained the physical imprint of Kändler's hand, in the same way as the original fountain was an edition of his models reproduced through moulded re-fabrication. And it was decided that this was the information, and approach that held the most vital spirit of the original object.

The other consideration, which featured in discussions, was the material to be used. The current convention for displaying incomplete works is for the museum to represent them with simplified versions of their forms in provisional materials such as plaster. This clearly defines what was original and leaves it up to the audience's imagination to inform the reconstruction. Reino's aim was more ambitious than this, rather than merely restoring parts, his vision was to restore the experience of the encounter with this monumental showpiece, which was so much the intention for the original fountain. And so it was decided that the only material that could be used, and which would further contribute to the significance of the piece, would be Meissen's ground-breaking innovation which was Western manufactured hard paste porcelain.

The team finally agreed upon a road map to follow, which would be to use new technologies to capture and recreate as much of Kändler's original formal information as possible, then research and employ the traditional approaches and techniques that his team would have used to produce the final objects using the materials that he would have used.

3D scanning the objects with the intention of using computer aided manufacture to produce them, allowed us to overcome another major challenge in working with the second edition casts of the fountain - these 19th Century parts that we were working from, were fired and therefore had undertaken the substantial shrinkage that porcelain undergoes when fired. By rescaling the virtual copies we could print out our models to the size that Kändler had originally worked at, accommodating for the shrinkage, so that after firing the restored pieces would fit into the complex puzzle of the historic fountain group. This required a to and fro of information between the real and the virtual, original and copy, as we attempted to develop a clay body that would match the original aesthetic, whilst also understanding the porcelain's fired shrinkage rate.

To further understand the materials that had been used we employed digital optical tools to analyse broken parts of the fountain group. This also allowed us to get closer to the making methods of the original Meissen team. Looking at a highly magnified cross section we could see the clay and glaze body colour in detail, and determine that, while the porcelain was thick and heavier than when Meissen used it for tableware, it still retained a sense of material translucency. The cross-section also showed that a clear glaze had been once-fired over this body. Our experience as ceramists also allowed us to understand the original making methods. On the inner walls of another broken piece we observed marks that provided evidence that the clay walls were rolled as flat pieces on cloths, and joined with piped slip. When we came to produce some of the very large and challenging pieces, we tried a number of different methods drawn from our own experience, but it was only this original flat panel method that was successful. And so we worked through the use of new and old technologies, with the techniques of the past informing us, alongside contemporary hi-tech methods.

The digital scanning of the object's formal information allowed us to capture much of the details of past production. Simple manipulation of this information also allowed us to regenerate parts that we had no information for. Such was the case for one of the larger sized sloping walls on the left of the object. We had a right side part and could easily mirror this in the CAD software, then 3D print out a matching version for the left side. At all times we were conscious of the virtual, real and historical, all informing the process and all needing to work together. Clay rulers were developed in porcelain and fired to calculate the scaling when transferring virtual files into machine actions. Piece moulds were produced by traditional means using mould makers in Stoke-on-Trent with decades of experience. And vitally, an understanding of the materials and methods of Kaendler's team contributed to the final production of the parts.

New technologies have allowed us to access the past like never before, and over the duration of our involvement in the restoration project we felt a sense of accessing the thinking of the original workers at the Meissen factory. When our initial efforts to produce the replacement pieces resulted in small cracks that were spookily faithful to the 18 Century cracks on the original fountain, we felt the same disappointments, as the original team must have. Then when we opened the door to the final version of the last object to be made, which all other versions had failed, and we saw that it was perfect –we rejoiced as they might have. Meissen's achievements accelerated from the alchemist Johann Friedrich Böttger producing a very small sample of European porcelain in 1710, to Kändler and his team in 1747, turning round this massive commission in a very small amount of time with very ambitiously scaled, highly complex porcelain objects.

Attitudes to the fields of restoration and reproduction have been changing recently and our relationship to the copy and originality have shifted back and forth between positive and negative perceptions over the last 250 years. No doubt Kändler's 18th Century thoughts on the reproduction would have been more practical than ours. His task was to provide a scaled down copy of the Brühl's garden fountain, and he provided models that would then be copied to produce moulds that generated further copies. Modern technology has allowed us to date the fountain's various parts and have revealed that what we had thought were all original parts of the fountain are a mixture of first casts and subsequent replacements. Earlier versions must have been damaged during the life of what is extensively a piece of ceramic theatre and that would have been assembled and disassembled for various events. It seems our restoration was not the first.

And so perhaps it is no longer important to consider the question of what is the original authentic version, but what comes closest to the original intention: which was to create a piece of ceramic theatre, to be experienced. And standing in front of it, as you can now in the newly opened European Galleries at the V&A Museum, you encounter it as the diners of a royal wedding did some 270 years ago....a triumph of the use of porcelain: Meissen's Triumph of Amphitrite.

KEYNOTE LECTURE: THE MUSEUM AS A PLACE FOR A NEW KIND OF CLAY

Clare Twomey

The museum as a context for clay and ceramics collections is a cultural signifier, not only for society at large, but also for artists and curators who site their practices within institutions that collect and display cultural artefacts. The context of the museum has changed continuously throughout the twentieth and twenty-first centuries, reflecting and adapting to artistic, academic and societal transformations. There has been a discernible shift in the role of museums, whose role has broadened from singly serving artists and institutional review to serving the public at large.

In 1970, *Raid the Icebox 1*, in the Rhode Island School of Design in Providence R.I., asked Andy Warhol to curate an exhibition from their collection. Warhol undertook this mission away from the conventions of logical historical display, towards exhibiting the complete collections of various types of mundane objects, regardless of their provenance or of their condition. This fact contributed towards the triggering of artists Michael Asher, Hans Haacke and Fred Wilson, who since 1980 have used 'institutional critique' to explore the politics and collection policies of museums.

In 1992, African-American artist Fred Wilson placed a sign on the front of the Maryland Historical Society that claimed 'another' history was now being told inside. This work explored alternate histories and narratives within the neutral role of the institute of the museum. While making his seminal contributions in London, in 1994, James Putnam instigated and curated the critically acclaimed *Time Machine* exhibition, (Putnam, 1995-96) which juxtaposed contemporary art with historical artefacts. In 1999, he established the British Museum's Contemporary Arts and Cultures Programme, whose aim was to re-examine history, art and artefacts in the context of current cultural concerns. Just before these developments in London, his exhibition project *Mining the Museum* presented the museum's collection in a new, critical light. It was thus during this period that the term 'museum as medium' emerged, which Putnam (2009) took as the title for his book, where he explored how artists' interventions in museums have redefined the role of the museum. This redefinition can be seen in ceramicist Edmund de Waal's *Modern Home* (1999) at High Cross House, *Give and Take* (2001) *Uncomfortable Truths* at the Victoria and Albert Museum (Anatsui et al., 2007) and Grayson

Perry's *Tomb of the Unknown Craftsman* (2011) at the British Museum: these works emphasized the shift in the relationship between artists and museums, which increasingly become sites of practice. My work *Trophy* at the Victoria & Albert Museum in 2006 can be placed in the context of these works which consider the museum as a medium. When Antony Gormley's *Field* (1991) prevented people from accessing vast spaces in museums, or when Ann Hamilton's *Corpus* in MassMoCA (2004) invited viewers to step into the frame of the artwork, they departed from the traditional policies of museology. The art began to be about the liminal space which had previously been sacrosanct in museum culture. When the visitor is invited to renegotiate the rules of the museum experience, the work becomes fluid and collaborative. For example, in Catherine Bertola's seminal work *Ballroom* (2007), the audience members became witnesses to the professional dancers whose dancing brushed away a beautiful dust pattern that Bertola had created on the floor. Works which are not realised as object-focused displays encapsulate broader ideas, and might be referred to as projects. As Claire Bishop elucidates, artistic projects of the 1990s become an indicator of a renewed social awareness; a shift that began to be theorized by art historians and critics, yet never completely. Bishop continues to elaborate:

"The clearest articulation of the 'project' as a way of working is to be found in sociology, put forward by Luc Boltanski and Eve Chiapello in *The New Spirit of Capitalism* (1999). They argued that the current 'spirit of capitalism' emerged in the 1970s and 80s in response to two main critiques that came to a head in 1968 but which have remained constant for over two centuries: the artistic critique and the social critique. The clash between these two critiques can easily be seen in various forms of social and political engaged art today'. (Bishop, 2014: 250)

Developments in the wider visual arts, which have seen the museum shift from being a container for objects to being a context, have been mirrored in recent clay practice, where context and material histories have become equally crucial.

A comparable development in craft gallery practice may be observed in installation works and participatory projects, which are evident also in Piet Stockman's work, first displayed in the UK in 1999 in *UN-Limited*; an exhibition curated by Emmanuel Cooper at the Crafts Council of UK. Stockmans' work formed part of a group show engaging with multiples. His main piece was *Floor Installation* (Stockman, 1999): thousands of blue-rimmed white porcelain bowls sitting next to each other filled the gallery floor, creating a wash of blue lines floating above the floor. Each bowl was exquisite but unattainable, as there was just one viewing area, with no walkways through the work. In 1999, this work was thoroughly subversive of craft gallery practice: the bowls had no active function and, transgressing the norm of a sacred, a singular object exalted on a plinth, while the display area was simply the bare floor. Cooper and Stockmans' intentions for the future were clear. Because of the finesse of the installation,

Stockmans expanded the boundaries of crafts thinking: he created respect for the craft object, yet subverted it with a thoroughly concept-driven motive.

The interventions of both Gormley and Stockmans prompt the audience to question the use of the gallery space. These artists' ability to enact such a sumptuous narrative before us derives from a growing momentum to move beyond the object, by deploying interventions, full-scale installation and participation. Indeed, participation practice has also been part of this trend to broaden the role of objects in art and craft practices.

Time-based works in the museum, which might be referred to as projects (Claire Bishop) exploring the live and the unstable as a subversive dialogue, are present in the work of Keith Harrison, where the audience bears witness to a performance of clay transition. For Harrison, as for Gonzalez-Torres, the outcomes of the works' performative aspects only materialise in the audience's experience. The experimental and temporary nature of Harrison's work can be observed in a five-hour exhibition made up of two works at the V&A in September 2006 (the same event at which I exhibited *Trophy*). The first work was *Last Supper*, a time-based, site-specific work located in the Raphael Room, consisting of thirteen electric cooker elements which heated twenty clay blocks systematically over a period of three hours. The colour system employed for the blocks and their placement was taken from Leonardo da Vinci's *Last Supper*. As the electric elements heated, chemical changes became apparent in the space and the work: steam gently left the clay and entered the atmosphere of the room, so that viewers perceived change and evolution in what they saw and felt. As Harrison explains, "the process of transformation is an intrinsic part of the work". (Twomey, 2007) In the second work, *M25 London Orbital*, Harrison made a replica of the M25 out of 167 ceramic scalextric track sections, using the internal and external spaces of the V&A's sculpture court and central courtyard; This work, which fired over the five-hour time period, captured and presented change, generating a strong dialogue with clay practice. Interaction and site-specific artworks were part of the developing ceramics oeuvre in the late 1990s and early 2000s, assuming significance in the clay practice of Christie Brown, Carol McNicoll, Phoebe Cummings, Linda Sormin and Edmund De Wall. All these artists have explored the narrative of site in their practice. In particular, Brown's work, *Fragments of Narrative* (2000) at the Wapping project space in the London Docklands made a contribution to explorations of clay dialogues in 'non-craft space'. This work made an architectural intervention, since it was created as a specific response to this large industrial site. In Brown's words:

'The scale of the space was daunting and challenging. The structure of the main interior echoed a Romanesque church with high windows and columns and the whole site was filled with the traces and memories of its previous existence as a place where steam power was generated to animate bridges and lifts'. (WPT, 2000)

In 2001, McNicoll made her room in the Bergen Kunsthall, noting that: 'the domestic setting which visual art's avant-garde left behind sometime around 1945, is the context I find most interesting.' (Veiteberg, 2005) Accordingly, she wallpapered the previously white-cube exhibition room, and added objects brought from shops, such as vases and bowls, to the Bergen furniture museum pieces. By using historic furniture instead of plinths, she created an eclectic context for exhibiting her handmade objects. Three years later, in 2004, de Wall made his site-specific museum intervention in the National Museum of Wales, assuming the dual role of curator of objects from the museum's applied arts collection, and creator of a site-specific work in one of the museum's galleries. The exhibition catalogue explains:

'In this exploration of the collection he selects and arranges part of the eighteenth-century porcelain collection and places new work of his own in dialogue with it in the frame of a domestic place setting'.

Other artists identifying with temporal instability are Caroline Tattersall and Phoebe Cummings. Tattersall delivers a sense of vulnerability and decay through material use and display of her works *Aftermath* (Tattersall, 2008) and *Domestic Appliances* (Tattersall, 2008). Cummings explores environment and space: her work *After the Death of the Bear* (Cummings, 2013) envelops the exhibition space and lures the viewer into the notions it creates, encouraging them to learn more about the roles she has created there. As Cummings states: 'the fragile constructions become *impossible* objects where the viewer is confronted with their physical presence, and made conscious of their behaviour within the room' (Hanaor, 2007: 37).

In such cases, curators may effectively be included in the authorship structure, as they work closely with the artist on questions of preservation, ownership and future display. Interpreting history, looking to the critical landscape where museum, artist and object transgress cultural boundaries to engender more than the mere accumulation of material we can find a new kind of clay.

LECTURES

“ ISCAEE offers an opportunity for students and faculty to share and learn together, what is unique and personal to them artistically, socially and culturally. Lives are truly impacted in ongoing and meaningful ways, confirmed by the friendships that are built and continue for years. ”

Maureen Mills

Chair - Ceramics Department, New Hampshire Institute of Art, USA



CHINA

THE CULTURAL CHARACTERISTICS OF CHINESE TRADITIONAL CERAMIC ART

Zheng Ning
Tsinghua University, China

如何研究古代陶瓷？不同的思想有不同的方法。

追溯古代陶工的工匠精神，应当有两个前提，第一，确信古代陶工的工匠精神是真实存在的，而且这种精神有一定的普遍性与抽象性。第二，确信古代陶工的工匠精神应当留有某些形迹，没有形迹的精神是无法令人信服的。

从原始时期至传说中的夏代，那时的思想世界是一个很难解的谜，时间是一去不复返的，在那个离今天已经几千年，只能依靠古代传说、考古实物和晚期人类学调查来重新拟构的时代，当时人们究竟想什么？怎么想？只能推测了。通过分析远古文化遗物，一般认为原始人类存在几点思想共性：对生命来源的好奇；对死后世界的幻想；对自然现象的敬畏；对美的情感追求。在表达方式上，原始人都有一个共性：用简单的符号形式表达丰富的思想情感。原始社会的陶瓷工匠的精神追求是鲜明的。陶器壁上充满想象力与激情的纹饰无疑是超实用的，是一种明显的精神需求的产物。虽然彩陶的某些制作工艺还显得幼稚与粗糙，但它凝聚着原始人类巨大的智慧和丰富的想象力，充满着艺术生命的张力，具有中国陶瓷艺术的先驱意义。

夏商周时代，中国这一时代的造物精神，突出地表现在神秘、力量与秩序方面，展现着狞厉的美。此时最具代表性的人类创造之物当属青铜器。当我们把陶瓷或隐或显的变化与当时的整个文化现象联系起来时，从中不难发现陶瓷以特殊的物质形态展示着人的心灵的内质。比较典型的造型特征是整齐、规范、条理、秩序。印纹硬陶的出

现应是这一时代的辉煌之作，一个个小小的印纹模具，将装饰的世界由有限推向了无限，反复而有序的纹饰。

将征服世界的豪迈之气用具体形象表现时，往往是体现在力量与速度感上。秦汉艺术的基本美学风貌就在于此。秦时代虽短，但秦始皇兵马俑所展现的气势与规模，属世界奇迹。汉之艺术精神多由粗轮廓线展现，形象夸张，不事细节，著名的画像砖“荆轲刺秦王”是此典范。汉代艺术气势磅礴，无论是动态的还是静态的形象，都使人感到生命的力量与速度，表现出的形式不是内在的心灵思想，而是外在的事迹与行动。汉代陶罐，看上去笨拙古老，有些甚至不合比例，缺乏细部，没有柔和的情调，而正是这些不柔和的特点体现着坚实的力度。汉罐显得拙、粗、重、开放、不封闭。它粗狂的气势和不受束缚的韵味，颇有些写意的味道。

魏晋是一个发生了重大变化时期，追求人廉而正、不落时俗的人生格调，注重人内在精神的修炼，张显人的气质与格调，表现人的才情与风韵，讲求清高脱俗、潇洒不群等人生境界成为新的时尚。对个体生命意义的肯定，对人的内在“风度”的追求，即所谓“人的发现”“人的觉醒”等士人的生活情趣和审美理想潜移默化地影响着陶瓷艺术，这一时期的陶瓷，既是人们的生活状况与生活内容的反映，也是人们生活理想与审美风度的体现。从造型、装饰到釉色均表现出“清”、“秀”、“神”、“俊”等艺术特点，特别是越窑青瓷更显“秀骨清相”之特色，十分符合这一审美观。

唐代是盛世，盛世必然有盛世的象征。唐代的陶瓷如同唐诗一般，是热情洋溢的。“前不见古人，后不见来者；念天地之悠悠，独怆然而涕下。”陈子昂的这首诗实令人感动。黄昏在碧山之下独行，山月随人，远雾迷朦，散发着一神秘之感，是诗情也是画境。作陶人同样有着诗人般的激情，陶艺与诗的语言不同，但精神同样纯粹，

这一点是不容怀疑的。唐鼎盛时期物产富裕，生活无虑，整个社会充满着恢宏自豪、开朗奔放的气氛，社会心理的基调是开朗、豪迈、健康、热情的，充满了向上的力量。这些因素反映在陶瓷造型上，呈现出浑圆饱满，舒展大方的气质。唐三彩是唐代的重要品类，唐代三彩主要用于随葬。唐代厚葬成风，直接影响到三彩的出现和发展。这一时期更加深化了陶瓷与生活情趣的特殊关系，并为宋代陶瓷的走向辉煌进一步奠定了技术与审美心理的基础。至此，中国陶瓷已经具备了达到顶峰的一切基础，不仅具备了一切物质技术的基础，也在思想认识上有了足够的准备。唐灭亡后，精妙的宋瓷便产生了。

宋瓷表现出一种内涵深刻而秩序严谨的艺术理想。这种理想潜藏于创作者的心灵深处，所以，作品总是充满一种内在的生命力量。中国人的审美思想，往往虚实兼有，时而显现于物表之上，时而沉浸于物体之中，似远似近，似深似浅，使人们不能只靠眼睛去观察，还必须用心体会其中的奥妙。宋瓷正是如此，心灵的热情与冲动被隐藏在一种静态的气氛之下，虽然情调时而显得静穆、柔弱，但却不悲伤，因为它经过了智力的概括，超越了个人的激情。似乎灵魂潜伏在无限深远的隐秘之处。这是一种综合的人生境界，是一种生命底层的人生理念，它往往游离于理智与感性之间，自然而然地表现出一种超然的心境。

青瓷是宋瓷的杰出代表。对青瓷的热爱标志着中国人心智的一种态度，“有内在美的石头”——玉，是典型的高贵物体。优美的“玉”经精心审慎选择后常常被视为至宝，经加工精制成美丽的玉器，仿佛赋予了某种尊严，体现着高贵与纯洁，以崇高的姿势和安祥的品德感染人。玉光润、清凉、柔和的色调，触摸时似乎传达有一种心灵上的美感。这种物质的精神化普遍存在于宋瓷之中，在美学思想的引导下，如玉般的青瓷同样微妙淳朴，既是心灵的，是美感的。

13世纪成吉思汗及其继承者领导下的蒙古人征服了宋朝，在中国本土建立一个继承旧王朝传统的新皇室——元朝。元代陶瓷又一度恢复了唐式壮观的现实主义，其精神重点体现于景德镇窑与龙泉窑的大件作品之中。入元后，中国瓷器的装饰发生了巨大转变，以笔绘主的装饰形式的占了主体。元代瓷器的主流是青花瓷。青花是直接白坯上描绘装饰画面的釉下彩，笔趣、构图均颇似国画，烧制出的效果也与国画很近似。此时，景德镇的制瓷技术日趋成熟，出现有影青瓷，且瓷质越来越白，为青花瓷的发展奠定了极好的基础。元代的陶瓷有一种神秘的热情，并透漏着心理的灵巧，并且有一种可敬畏的强烈情感和心灵集中的神情，雄伟豪放。这是唐代文艺复兴的卓越证明，它的标志即在蒙古时代大规模的龙泉窑和景德镇窑的作品风格中。

入明后，中国又开始闭关自守，又恢复到宋式的本民族传统，这种复古意识有碍于对世界的开放。明朝的文化性质也是如此，重视汉文化传统，常常迷恋于过去的事物。陶瓷方面仿宋作品时有出现，其中虽也偶有精妙的作品产生，但总体上远不及宋代陶瓷那样富于热情和创造性。这种转化的深层原因，或许源于元时的动乱导致人们精疲力尽之故，人们的精力很难从蒙古游牧民族入侵引起的灾难中恢复过来。但是，明代的陶瓷依然是辉煌的，明代陶瓷发展最重要的一个标志就是瓷都景德镇的繁荣。可以说，景德镇当时在国际制瓷业中都占有绝对领先地位。明代陶瓷典雅的艺术特色颇有些因袭传统的意味，虽然有时因过于追求秀丽略嫌柔弱，但往往也因书卷气十足而分外诱人，并由技法的完美而得到充分展现。我们依然可以从陶瓷器物上发现创作的激情和确切的工艺精神，特别是在青花瓷器画方面对自然描绘更显魅力。明代的青花绘师们笔下的山水、花鸟以及人物，典雅精致，神情逼真，清晰地传达着内心的思想，并体现着或物质的力量，造型雄劲而有独创性。许多明代陶瓷表现出的刚劲、典雅与精妙，堪称中国最优秀的艺术品。事实上，这种理想与内在的力量是长期积蓄

于中华民族潜意识的心灵之中的，当陶工从长期的技术苛求中解脱出来后，这些深藏的潜力才找到了具体的表现方法，再一次会清醒地提醒自己为艺术而进行陶瓷创作。

公元1644年，清朝建立。清朝持续了260多年，景德镇是清朝最重要的陶瓷产地，瓷器的产量和工艺技术水平均达到了历史高峰，当时景德镇从事制瓷业的人数和烧造瓷器的窑数之多都是空前的，这种繁华的现象与统治者的重视密切相关。清初的康熙、雍正、乾隆三朝皇帝都很喜爱陶瓷，统治者的高度重视，不仅促进了制瓷技术的飞速发展，同时也极大地影响了人们的审美观念。在封建社会里，统治者的意识就是社会的意识，官窑的爱好影响着社会的审美追求。但是，民间的生活习俗和审美意趣并不会随着统治者的意愿而简单改变，扎根于民族生活土壤中的民俗文化，对清代陶瓷风格的形成同样有着强大的影响。所以，清代陶瓷窑场鲜明地区分着官窑与民窑的性质，这也是特定时期的现象。清代瓷器在乾隆后期走向衰落。乾隆时期是中国陶瓷由盛而衰的转折点，不论是官窑还是民窑，都从此走向衰落。嘉庆、道光两代虽暂承乾隆的传统，但远不及三朝盛世。咸丰、同治、光绪时代更是每况愈下，了无生气。随着清王朝的终结，历时数千年，波澜起伏的中国古代陶瓷史至此画上了句号。

上述这些对陶瓷艺术传统精神的思考，正像一张寥寥几笔的速写，只能在相当有限的意义上尽可能地忠实于一个混乱而复杂对象。虽说描绘很难十分准确，总是希望在力所能及的范围里，用思维去把握这个外在于技艺的精神世界。研究陶瓷艺术的传统精神，虽不像陶瓷考古的样品那样清晰可见，但也有其独特的真实性。

1949年中华人民共和国成立，中国陶瓷艺术界发展的一个十分重要标志就是中央工艺美术学院陶瓷系的成立。从此一代又一代优秀的陶瓷艺术家立足中国传统文化，走向世界。

NOTES

BLANC DE CHINE - THE INTERPRETATION OF HISTORY BY DEHUA PORCELAIN ART

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I first heard of the name “china white” not from academic books, but from a piece of online tidbit about Prince Harry, and that’s where I got to know there is a well-known luxurious club in London called “Chinawhite”. I was curious about why an English night club had anything to do with China, and why was it even named “Chinawhite”, until I got to understand that china white (blanc de chine) was the name given by the French people to Dehua porcelain. Although I haven’t been to the club “Chinawhite”, I can still sense the reason why it was named after the porcelain, as it is never too much to describe it with lavishing words like elegant, delicate, exquisite, glamorous and exotic. Presumably, “Chinawhite” club also wants to be defined by these words.

HISTORIC EXPLORATION

One must understand history before he interprets it. Therefore, let’s trace back the history of Dehua porcelain.

Dehua, located in the middle part of Fujian province, sits at the foot of Daiyun Mountain where there are thick forests and abundant resources of porcelain clay. This county, with its southeast side lying along the coast, has numerous rivers connecting it to important ports like Fuzhou, Quanzhou and Xiamen, facilitating the export of porcelain wares. People in Dehua began to make porcelain as early as in Song and Yuan dynasties, and the artistry and production reached new heights in Ming and Qing dynasties.

In Ming dynasty, Zheng He’s expedition to the Western Ocean opened the routes from the Pacific Ocean to the Indian Ocean, pushing forward the rapid development of trade between the Eastern and Western worlds. Dehua porcelain wares, as a result, were massively exported during Ming and Qing dynasties thanks to the convenience of marine traffic. When they arrived at Europe, Prince-Elector August II in Meissen, Germany was so fascinated by them that he first collected a huge number of porcelain wares, and then ordered people to make copies of them. He further established the Royal-Polish and Electoral-Saxon Porcelain Manufactory in 1709, contributing to the birth of hard-paste porcelain in Germany and even the whole European world. Because of the refined and dense texture as well as the glowing jade-like surface, Dehua

porcelain bodies in Ming dynasty were compared to glutinous rice as they are as creamy as pulverized rice. The wares are covered with a clear glaze which seems to seamlessly adhere to the porcelain body. Among the colors of porcelain glaze, "ivory white" was given the name as the white glaze thickens slightly into yellow, just like the texture of ivory; "baby pink" was given the name as the white glaze gives a faint rosy hue, just like the pink glow of a baby's face; "lard white" was given the name as the color of the glazed surface is of bright and smooth luster, and is as milky as frozen fat. "Baby pink" wares are rarely found, and are thus regarded as the treasures of Dehua white porcelain.

Dehua white porcelain wares of Ming dynasty could be categorized into sculptures and household wares. Among them, figurines, the most famous porcelain wares, mainly focus on religious figures, like Guanyin, Maitreya and arhat. They are among the few Chinese ceramics on which potter's seals are regularly found, so we can know their exact names. He Chaozong, Zhang Shoushan, Lin Chaojing and Chen Wei are among the representative artists with abundant pieces of work left to be collected by art museums all over the world and admired by today's porcelain makers in Dehua.

CURRENT SITUATION

China, with its long history and vast territory, has preserved abundant resources in the porcelain history for us to study, but some superb workmanship and art categories have still been lost. From the period when Dehua porcelain was first fired till now, it has been demonstrating its magnificence despite its rises and falls. Its currently vigorous state of being provides a powerful interpretation of history it experienced. There are mainly three kinds of white porcelain makers in today's Dehua, and I would like to discuss their state of creation and works. The first kind is traditional porcelain makers. They are generally local people, mostly from families of porcelain makers. They master exquisite skills of making Dehua porcelain and have experience rich enough to manufacture difficult pieces of art.

Often taught earnestly by their masters and seniors with great patience instead of being trained in an art academy, most of those craftsmen aspire to make their works resemble those of famous artists like He Chaozong and Zhang Shoushan as much as possible. Therefore, "mimicking" is the theme of their creation. In Dehua, visitors can find numerous pieces of "Goddess Crossing the Sea" and "Bodhidharma Crossing the Sea" just like the works of He Chaozong. It could be seen from their works that excellent craftsmanship has been passed down and carried forward by generations and generations. As a result, these works, modelled after the antique art pieces, became the perfect choices of collection often vied by Japanese, Korean and Taiwanese customers, bringing considerable income for the craftsmen. With the money, they opened up their own factories and came to possess a group of usual buyers, and if they could be awarded as some level of master of arts and craft, then it surely is something to celebrate for them.

The second kind is young porcelain makers. As descendants or apprentices of the above-mentioned porcelain makers, they are not necessarily local people, but most of them have settled down in Dehua. There is still a rigid system in Dehua where the apprentice should hold a ceremony to honor the master and both of whom are thus bound to apprenticeship by contract. Apprentices would naturally respect the master, and the master would, in return, give instructions as well as lead by examples. However, most of those apprentices have returned to Dehua after receiving modern art and design education, and the modern concepts and pursuit of artistic expressions would sometimes influence their creation, leaving them wavering and hesitating.

On one hand, they can see that the older generation, relying solely on traditional craftsmanship, acquired financial affluence and lived a rich and stable life; on the other hand, the systematic education of western aesthetics and the new things they come to learn prompt them to be unsatisfied with mere mimicking, and they hope to develop unique individual artistic features. However, this undoubtedly means a betrayal of the older generation, and a step into an unknown territory. They cannot be certain whether, without taking the old path, their work can make a good living. Those wavering young people also experience an inconsistent state of creation. They try to learn traditional porcelain making skills, including the skills to mimic the traditional wares. Meanwhile, they are also taking steps to make porcelain wares reflecting real-life scenarios and aspects that are more familiar to them, innovating in topics and ways of expression. However, they are always hesitating when doing so, revealing their indecisiveness inside. Anyway, it is thanks to them that the traditional skills in Dehua is preserved and carried forward.

The third kind is mobile porcelain makers. They are good friends to the Dehua people, always spending some time in Dehua every year. Graduates from various art academies, they are fascinated by the beautiful texture and the delicate techniques embodied by Dehua wares. Therefore, they dare to pursue their own artistic goals without hesitation by using the clay and ways of expression of Dehua porcelain. Those young artists have turned Dehua into their base for creation with regular contacts. Many of them also work in factories and workshops of the first-kind porcelain makers as they need the very technical guidance of those masters to complete the creations, and they would, of course, learn the techniques humbly, but only as a means to achieve their own artistic creation. For the second kind of porcelain makers, they are the people who understand them, and who can even provide guidance in terms of artistic pursuit. They are the freest among all porcelain makers in Dehua, refreshing the town with vitality and different voices. They are never bound by the strong influence of Dehua's history, so their works also reflect the styles and features of modern art, thus promoting Dehua white porcelain to be an art better understood and accepted by the whole world.

The three groups of porcelain makers reflect three different states of creation, and they are all inevitable parts in the course of history. It's hard to judge which group is the best interpreter of history of Dehua white porcelain, as every group has contributed to its existence and development. It is because of their respective effort, Dehua white porcelain is able to maintain its vitality and glow with its unique charm throughout history.

NOTES

ENLIGHTENMENT OF CERAMIC TEA WARE IN ANCIENT CHINA - TAKING THE TANG DYNASTY AS AN EXAMPLE

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Nowadays, savoring tea with friends has become a lifestyle of more and more Chinese people. It has a long history. Since ancient times, savoring tea has been regarded as an elegant activity, in which people savor the fragrance of tea, appreciate the beauty of tea sets, and taste the joy of life. There are many kinds of tea sets, among them, ceramic tea sets are the most frequently and widely used ones. As a country known for its ceramics since ancient times, China has a broad and profound culture of ceramics. Ceramic tea sets, an important branch of China's ceramic art, is consistent with Chinese people's daily life, aesthetic taste, zeitgeist and so on.

REASONS FOR THE PREVALENCE OF TEA IN THE TANG DYNASTY

The Tang Dynasty was strong and open in Chinese history. At that time, people lived and worked in peace and contentment. As the handicraft industry and agriculture developed rapidly, more and more tea plants were cultivated, so the yield of tea increased accordingly. What's more, the Beijing-Hangzhou Grand Canal excavated in the Sui Dynasty greatly promoted the trade between Northern China and Southern China, which contributed a lot to the trade of tea. Moreover, the alcohol was very expensive because of the official ban, so people began to replace it with the tea, which facilitated the spread of tea. In the Tang Dynasty, drinking tea and writing poems became the custom of scholars, which included the scholars' aesthetic taste and values. Influenced by them, the Tang people not only paid attention to the color, aroma and taste of tea leaves and the way to make tea, but also laid emphasis on tea sets. Therefore, the tea sets were more and more specialized.

CERAMIC TEA SETS IN THE TANG DYNASTY

The Tang Dynasty is the prime of Chinese ceramics. At that time, Southern China was famous for celadon made in the Yue Kiln, while Northern China is famous for white ceramics made in the Xing Kiln. These two kinds of ceramics represented the highest achievement of the two kilns, dubbed as "Southern Celadon and Northern White Ceramics".

The Celadon made in the Yue Kiln represented the highest level of celadon of the time. Tea sets made in the Yue Kiln consisted of many components, including teacups, saucers, tea kettles, tea rollers, and so on. Ou, a type of small teacup, was popular. Small teacups produced in the

Yue Kiln had abundant designs, such as the lotus, the sunflower, the Malus Spectabilis, and other flowers. These designs, including shapes and figures, were greatly influenced by gold and silver wares imported from West Asia, which reflected the communication and development between Chinese and foreign cultures. The celadon made in the Yue Kiln had crystal glaze, which looked like ice and jade. Ancient Chinese often assimilated gentlemen's virtue to the jade, which is also embodied in the tea sets.

Except for the Yue Kiln, the Xing Kiln of Northern China is also prevailing. Ceramics produced in the Xing Kiln are unique for its pure white color, thin body and bright glaze. You can even hear a clear and melodious sound when rapping it. But in the Tang Dynasty, people preferred celadon to white ceramics. That's not because the former had a better quality, but because its color could touch the tea. To be specific, the tea looked like whitish green in celadon teacups, while looked like red in white teacups. Green is popular in the Tang Dynasty, which represented the aesthetic tendency at that time. In addition, there are teacups of many other colors, but not very popular.

THE TEA DRINKING CUSTOM AND THE TEA CEREMONY IN THE TANG DYNASTY

The tea drinking custom in the Tang Dynasty was very complicated, so the tea sets at that time were very different from modern ones. A Tang people firstly pulverized tea leaves by a tea roller, then put the leaves into a tea kettle. After boiling the tea for three times, he would use a tea spoon to transfer the tea into a teacup to savor. He used teacups, not teapots. This teacup featured big spout and small belly, with the capacity of less than half a liter (about 300CC).

The tea ceremony is an activity to show certain etiquette, personality and spirit through savoring the tea. It is a kind of art, and a combination of tea and spirit to experience the meaning and state of life in a peaceful and harmonious atmosphere.

THE ENLIGHTENMENT TO TODAY

As a prosperous dynasty in Chinese history, the Tang Dynasty has far-reaching significance for the development of tea and the spread of tea culture. We can see that the ceramic tea sets of the Tang Dynasty are always based on the public aesthetic taste, are practical in daily life, are people-oriented, and develop with their roots deep in life. In today's artistic creation, we should also draw inspiration from the history, and return to the most authentic daily life. We should keep pace with the times and pay attention to the updating needs of life, so as to explore a more reasonable and better lifestyle and its highlights. We should firstly draw inspiration from the life, then serve and beautify the life. We should not only inherit our traditional handicrafts, but also integrate our life with the art.



NOTES

CERAMIC COATINGS OF THE GREAT RIFT VALLEY: A GEOGRAPHIC ANALYSIS FOR POTTERY CRAFT PRACTICE

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The need for contemporary potters in Kenya to develop ceramic coatings (glazes) using local resources has been a desperate attempt amongst ceramic practitioners for several years. Efforts towards documenting and pioneering glaze formulation research that will facilitate ceramic graduates and artisans towards developing a thriving career in a friendly environment are ongoing at Kenyatta University. Even though the craft is currently struggling with frequent challenges, especially of glaze and clay recipes, there are still a couple of traditional and contemporary ceramic practitioners maneuvering through innovative modifications that suit the market trend.

A pilot study by Ayieng'a, (2016) in ceramic studios within Nairobi reveals the need for research and documentation on glazes using local materials and resources. The report captures experiments and applications of natural glaze formulations and recipes from the Great Rift Valley. Utilizing local resources within ceramic practice is extremely important and critical to pottery development in Kenya. For reasons that it provides ceramists, scientists and artisans with freedom in knowledge to experiment and produce indigenous, competitive, sustainable and or authentic inexpensive ceramic ware.

INTRODUCTION

Pottery craft practices are fundamentally well thought-out combinations of science and art experiments evolving from societal needs. Historically, in East Africa and in Kenya pottery practices emanated from the need for cooking, brewing and storage containers. Barbour & Wandibba, (1989) informs us that pots produced in Kenya were entirely utilitarian. According to Langenkamp, (2002) the traditional craft potential is hindered by mythologies associated with the craft at both production and utility point. The nature of the craft made it to be widely categorized as a woman's practice in Kenya and most parts of Africa. Stobel, (1985) states that, pottery was generally looked upon as a home craft, an integral part of the domestic life of the African woman. However with time education and modernity is contributing towards endangering the traditional craft. M'Mbogori, (2015) in a UNECSO funded project towards preserving the craft remarks that the number of traditional pottery apprentice has diminished and the craft is

no longer prioritized by potters in Meru. When examining the traditional pottery craft practice in Kenya, one observes an inherent tradition, surrounded by a substantial amount of wastage in production with considerable improvement over time. The production processes lacking a huge fraction of undocumented recipes that require necessary attention. Documenting profound identities of pottery recipes from certain regions, with precise information on clay and glaze compositions will pave way for painless pottery duplications and complex possibilities. Modern technology is now making it possible to improve and capture details of the processes, leading to infinite windows of pottery development. With time ceramic practice in Kenya should be able to tap and utilize local resources to empower pottery communities and provide opportunities for inclusive, equitable sustainable development.

This article puts together a fraction of a random collection of geological resources available in the Great Rift Valley that can be used as ceramic coatings in pottery production. The coatings are basically generated from ground geological materials that have been tested and used in a natural state or improved on by adding salts among other additives and or colorants to enhance on their surface appearance or compliment their functionality.

THE GREAT RIFT VALLEY

The geology of the Great Rift Valley was first documented by Gregory (1896) who coined the name Great Rift Valley of East influenced by the thoughts of Suess, (1891) on the East Africa Rift system. The Great Rift Valley originally runs from Madagascar to Syria, however the Gregory Rift, the eastern branch of the East African Rift, starts in Tanzania to the south and continues northward into Ethiopia, making Kenya a major benefactor of the Rift Valley as it cuts across the country. Kenya and East Africa is also historically renowned for the origin of man whose existence has been documented through theories of evolution. Gowlett & Crompton, (1994) illustrate a great range of hand tools made and used by Homo erectus; archeological excavations by the Leaky family displayed at Kariandusi prehistoric site in the Great Rift Valley. Leakey's (1936) in his archeological investigations showcase how early man adapted to his environment, utilizing rocks and lavas that occurred during the formation of the Great Rift Valley in making useful tools for his day to day activities. The formation is observed to be a blessing to early man and indeed an asset to the contemporary ceramic artist as it possesses geological materials with minerals that have been put together by nature. This article therefore reviews some of these graphical resources of the Great Rift Valley that can be used as ceramic coatings to enhancing pottery craft production in Kenya, among them being rocks and lavas that early man used in making stone tools.

ROCK CLASSIFICATION

According to Raini (2013), the geology of Kenya has several stone quarries found at Mau, Bahati, Menengai and Kedowa. Ballast rocks for ballast crushing occurring in patches at Nakuru County and mined west of Gilgil town, Menengai slopes, Rhonda, West of Lake Nakuru and near Lamudiak river. Diatomite, a mineral used for insulation, building and as a stabilizer in the chemical industry is found and exploited at Kariandusi. Manganese is found along the Gilgil Nyahururu road to the north of the confluence of the Malewa and Oleolongo Rivers. Kaolin is found in Eburru. This is a light colored Kalaolomite rock clayed material which in its natural state is used in the manufacture of porcelain, wall tiles, paper, refectory ware, rubber, ceramics, felt pug for wire insulation and other purposes. Obsidian is found in Longonot and Eburru.

SEAMIC (2006), a Special Issue on Mineral Potential of Seamic Member Countries also documents other earth resources of Kenya which include a wide range of minerals, both metallic and industrial, with a varieties of gemstones. The minerals include barite, gypsum, gold, silver, lead, talc, titanium, salt, kyanite, corundum, a variety of gemstones, (mainly ruby and several varieties of garnet) dimension stones, diatomite, silica sand, heavy mineral sands, manganese, zinc, wollastonite, graphite, kaolin, copper, nickel, chromite, pyrite, various clays, rare earth elements and pyrochlore.

The newsletter further groups Kenya's geology into the following major geological successions: Archean: Kavirondian system- Mudstones, Sandstones, Conglomerates, Granitic intrusions Nyanzian system: Shales, cherts, ironstones, Pyroclastics, Rhyolites, Andesites, Basalts. Found in Western Kenya where metallic mineralization of base and precious metals are known to occur: gold, copper and silver have been mined in the past. They are also potential for ferrous and non-ferrous metals. Kimberlitic bodies have also been reported.

Proterozoic: Kisii series (Bukoban system) - Volcanics with sediments Mozambique.

Belt: quartzites, biotite/hornblende gneisses, schist, granitoid gneisses, amphibolites, migmatites. Intrusives: syntectonic granites. Extensive in Central Kenya north to South in which minerals such as kyanite, corundum, graphite, wollastonite, marble, asbestos, fluorspar, magnesite, kaolin and a variety of gemstones are found together with minerals associated with basic and granitic rocks.

Palaeozoic/Mesozoic and Quaternary (Cretaceous, Jurassic, Triassic, Permian and Carboniferous) - The Karroo formations of the coastal hinterland, including the basal sedimentary formation in north eastern Kenya. Soils, alluvial beach sands, evaporates, fossil coral reefs and sandstones at the coast: alluvial and lacustrine sediments of the Rift Valley. There are also volcanic rocks of the rift valley from the younger volcanoes. Widespread with

rocks are sources and hosts of limestones, gypsum, clays, manganese and construction materials and possibly hydrocarbons. Base metal mineralization, lead-zinc-barite and copper are known to occur in the sedimentary basin along the coastal belt. Heavy mineral sands also occur along the coastal beach sands and recently deposits of about 3.2 billion tons of titanium bearing have been discovered.

Tertiary - Coastal sediments, Late Miocene and Pliocene volcanics, Terrestrial and lacustrine inland sediments. There are Early Tertiary formations not represented at surface. The volcanic rocks associated with Rift System host a variety of minerals and construction materials. The volcano-sedimentary accumulations have deposits of clays, evaporites, trona (soda ash), diatomite, natural carbon dioxide, kunkar and gypsum. Gem quality rubies have also been discovered recently (Southern and Eastern African Mineral Centre, 2006).

The rock classification clearly illustrates the richness of Kenyan geology and the numerous possibilities of the regional earth resources for ceramic practitioners. The potential can only be attained through collaborative research of art, science and technology.

ROCKS FROM THE GREAT RIFT VALLEY THAT WERE IDENTIFIED FOR CERAMIC COATINGS

1. Obsidian Rock

Obsidian rock is a black shiny naturally occurring rock with a glass like appearance. In Kenya obsidian rock is found majorly in Gilgil area and its surroundings. It is an extrusive igneous rock extremely rich in silica, formed when felsic lava is extruding from a volcano cooling rapidly through minimal crystal growth. Archeological findings indicating that obsidian rock was used by early man to make hand tools that were classified into; knives, arrowheads, spear points, scrapers, and many other weapons and tools.

a) Physical appearance



b) Chemical composition

SiO ₂	Al ₂ O ₃	CaO	MgO	Na ₂ O	K ₂ O	TiO ₂	MnO	Fe ₂ O ₃	LOI	Cd	Pb
66.58	8.33	0.62	NILL	7.52	7.50	0.30	0.20	6.64	0.29	ND	ND

c) Benefits of the rock as a ceramic coating

Experiments of glaze formulation test by Ayieng'a (2016) illustrate that when obsidian rock is granulated to fine particles to form glaze it melts at very low temperatures. Low melting temperature glazes are considered beneficial to pottery craft production because of their nature in low cost of production. In Kenya low temperature glazes are ideal because traditional potters use earthen ware clay in production, which is available in most parts of the country and suitable for low temperature glazes. Potters can also modify the glaze to enhance on the appearance; in fig 1.3 the image displays a surface modified in recipe by introducing Copper Carbonate in the composition.

d) Obsidian rock applied as a ceramic coating on ceramic ware



Item	Sugar, Coffee, Tea pots with Salt and Pepper Shakers
Finish/ Temperature	Glossy/ 1050°C
Application Technique	Airbrush
Use	Functional
Dimensions	(Height x width) 15 cm x 14 cm, 13 cm x 12 cm, 10 cm x 9 cm, Sugar, Coffee, Tea pots and 8 cm x 7 cm, 6 cm x 5 cm, Salt and Pepper Shakers

Item	Jewel Pot
Finish/ Temperature	Glossy/ 1050⁰C
Application Technique	Airbrush
Use	Functional
Dimensions	(Height x width) 14 cm x 17 cm



2. Volcanic Ash

Volcanic ash is a grey ash like naturally occurring mineral famously used in beauty and pharmaceutical products. Volcanic ash is rich in silica and found in Gilgil area and its surroundings. Volcanic ash is formed during explosive volcanic eruptions when dissolved gases as magma expands and escapes violently into the atmosphere. Even though the ash is known for skin therapy it is also a great by product for ceramic coating.

a) Physical appearance



b) Chemical composition

SiO ₂	Al ₂ O ₃	CaO	MgO	Na ₂ O	K ₂ O	TiO ₂	MnO	Fe ₂ O ₃	LOI	Cd	Pb
58.74	11.97	1.01	0.10	2.37	10.0	0.64	0.10	6.33	9.00	ND	ND

c) Benefits of the rock as a ceramic coating

Experiments on glaze formulation test shows that when volcanic ash is granulated to fine particles to form glaze it melts at high temperatures. High temperature glazes are good for high temperature clays and can be used in a wide range of clays. Stoneware clay is however most suitable for high temperature glaze. In comparison to low temperature the cost of production is slightly higher but volcanic ash gives pottery ware a shiny and elegant outlook that is appealing on jewelry and ornamental items.

Item	Jar
Finish/ Temperature	Glossy/ 1200⁰C
Application Technique	Airbrush with drops using brush
Use	Functional
Dimensions	(Height x width) 19 cm x 15 cm



3. Kaptembwa Construction Stone

Kaptembwa construction stones are yellowish orange hand cut stones that are found in Kaptembwa, Kedowa. The locality has several mining sites for mining stones, renowned for home construction. The stone is plentiful rich in silica and excellent for ceramic coatings.

a) Physical appearance



b) Chemical composition

SiO ₂	Al ₂ O ₃	CaO	MgO	Na ₂ O	K ₂ O	TiO ₂	MnO	Fe ₂ O ₃	LOI	Cd	Pb
52.83	13.32	0.95	0.15	2.88	8.50	0.91	0.08	6.69	13.66	ND	ND

c) Benefits of the rock as a ceramic coating

Kaptembwa grounded rock experiments on glaze formulation show that the glaze melts best at high temperatures. Kaptembwa however has the ability display different textural effects with superior textures if exposed to different additives under dissimilar circumstances, creating a superior appearance for artistic work as seen in fig 3.2.

d) Kaptembwa construction rock applied as a ceramic coating on ceramic ware

Item	Tea Set
Finish/Temperature	Glossy/ 1200°C
Application Technique	Airbrush
Use	Functional
Dimensions	(Height x width) 17 cm x 30 cm, Kettle, 13 cm x 17 cm, Milk pot, 8 cm x 11 cm, Cups, 4 cm x 4 cm, Egg holders



4. Mithongo Construction Stone

Mithongo construction stones are pale greenish hand cut stones that are found in Njoro, Nakuru County . The locality has several mining sites famous known for home construction. Mithongo construction stone is plenteous rich in silica and great for ceramic coatings.

a) Physical appearance



b) Chemical composition

SiO ₂	Al ₂ O ₃	CaO	MgO	Na ₂ O	K ₂ O	TiO ₂	MnO	Fe ₂ O ₃	LOI	Cd	Pb
54.10	13.41	0.69	0.13	6.76	7.70	0.89	0.19	11.70	4.36	ND	ND

c) Benefits of the rock as a ceramic coating

Mithongo construction stone experiments on glaze formulation tests give interesting results on both low and high temperatures. Meaning the glaze is great for both low and high temperature clays. The low temperature melts with a rather matt finish and gives great textural effects for decorative pieces while the high temperature melts with a glossy smooth finish making it good for functional pieces.

d) Mithongo construction rock applied as a ceramic coating on ceramic ware



Item	Hand built form
Finish/ Temperature	Matt/ 1050°C
Application Technique	Airbrush
Use	Decorative
Dimensions	(Height x width) 40 cm x 29 cm

Item	Jar and Tumblers
Finish/ Temperature	Glossy/ 1200°C
Application Technique	Airbrush
Use	Functional
Dimensions	(Height x width) 15.5 cm x 17 cm, Jar and 9 cm x 8 cm, Tumblers

5. Eburru Kaolin

Eburru kaolin is a white soft rock found in Gilgil County, Eburru area, famously known as kwa mzungu. The rock in its natural state can be used in the manufacture of porcelain, wall tiles, paper, refectory ware, rubber, ceramics, felt pug for wire insulation among other purposes.

a) Physical appearance



b) Chemical composition

SiO ₂	Al ₂ O ₃	CaO	MgO	Na ₂ O	K ₂ O	TiO ₂	MnO	Fe ₂ O ₃	LOI	Cd	Pb
78.04	14.20	0.10	NILL	0.19	0.40	0.14	NILL	0.65	6.56	ND	ND

c) Benefits of the rock as a ceramic coating

Experiments on glaze formulation using Eburru rock showcase a very high temperature possibility. With temperatures of 12000C the coating showcases stability and does not appear to posses any melting characteristics. It holds well to the surface of the pot giving the pot a somewhat naked finish that is matt and superior. The beauty of the kaolin coating is in the ability to introduce colour. The coating has a white look but cobalt oxide was introduced in the artwork in fig 5.2 below to exhibit its ability.

d) Eburru kaolin applied as a ceramic coating on ceramic ware

Item	Flower Vase
Finish/ Temperature	Matt/ 1200°C
Application Technique	Airbrush
Use	Decorative
Dimensions	(Height x width) 21 cm x 18 cm



A close look at the rock applications on ceramic ware reveal that granulated rocks can be used in a natural state with very minimal additives. However most rock samples in Kenya give a colour pallete range of browns, reds and maroons due to iron contamination; perhaps a great authentic identity for Kenyan ceramic ware.

CONCLUSION

The Unesco (2013), creative economy report counsels in a document of the UN Conference on Sustainable Development "The future we want" recognizes the implication of culture and cultural diversity for sustainable development and arguing that investments of identity, innovation and creativity facilitate new development paths for individuals, local communities and countries. Ayieng'a, (2016) and Jackson (2013), and others have identify natural resources and minerals that can be used to develop pottery crafts practice in Kenya. Initiatives that utilize local resources construct new avenues on existing heritage or craft resources and provide interfaces for cultural improvement. Giving rise to SME ceramics businesses of skilled individuals and social-cultural movements that provide opportunities for inclusive, equitable sustainable development.

Kenya's vision 2030, (2011) annual report, on economic pillar seeks to ensure prosperity of all Kenyans. It aims on achieving a high and sustained economic growth of 10 percent per annum. If such growth is to be realized and superseded, it is essential to engage and benchmark with sectors like ceramics that have been used as economic pillars in other countries. The Export Development Board (EDB), (2013) states that Sri Lanka rich heritage and traditional craftsmanship influences their Ceramic Sector which reaps from material cultures intertwined with cultural inheritance.

Another research on Unearthing the Gems of Culture (2012), points out that government should allocate more funding to the Ministry of National Heritage and Culture, given the potential it has in creating employment for youth. Stating that, artists among potters should find a new way of packaging artifacts for international markets. These ideologies can only be realized through creativity and utilization of local materials for production. "Buy Kenya Build Kenya."

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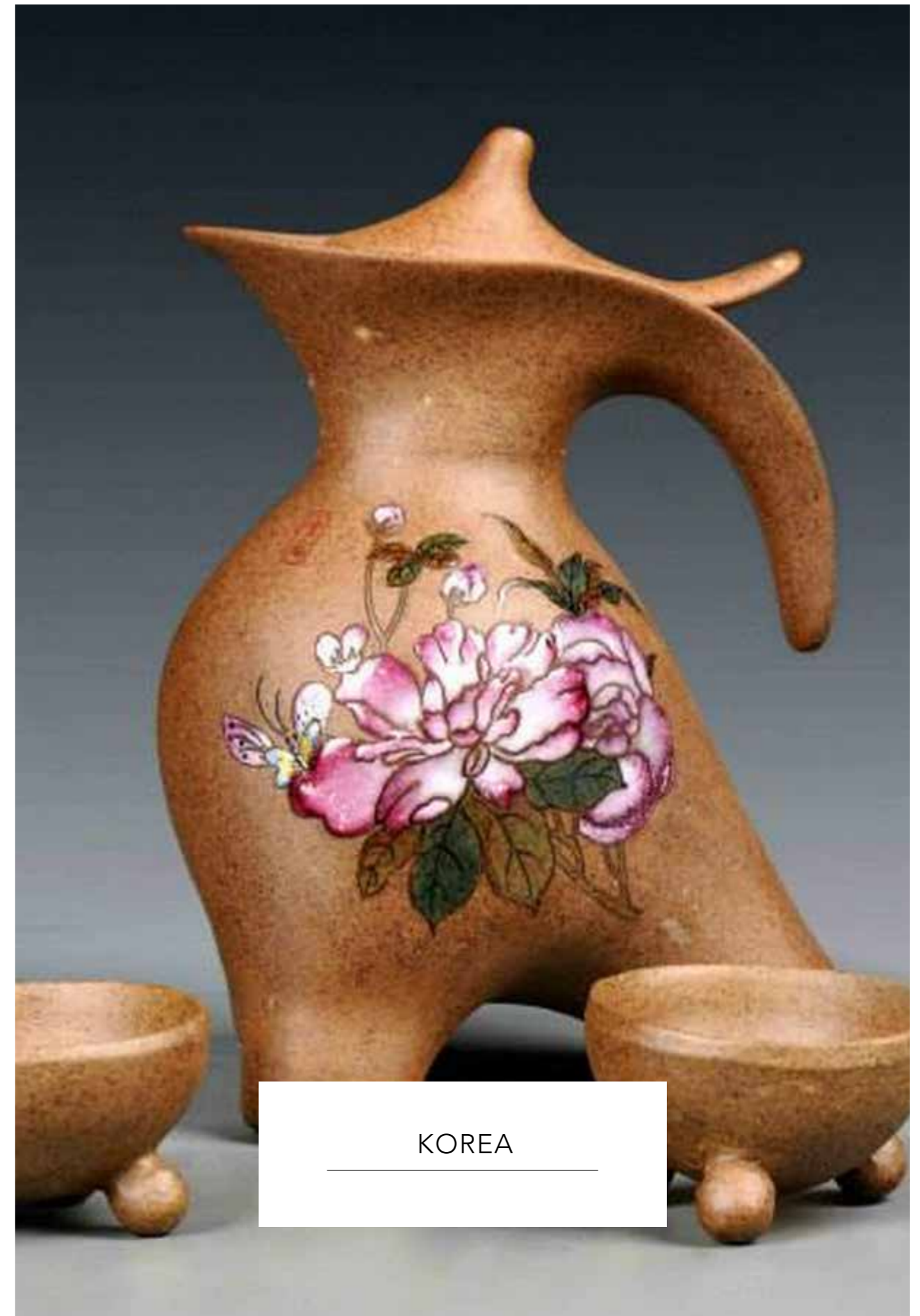
All images: Lillian Barongo Ayieng'a 2016

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CERAMIC AND LIFE

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I. 서론

도자기는 동서양을 무론하고 인간의 생활과 가장 밀접한 관계를 맺어오며 이어져 왔다. 도자기의 출발점은 원시시대의 수렵생활, 짐승을 잡아서 허기를 채우고 추위를 피해 이주하던 불안정한 생활에서 벗어나 정착생활이 시작되는 일만년 전 신석기 시대를 볼 수 있다. 본격적으로 도구를 사용하게 되었고 주거지(집)가 만들어 졌고, 불(火)을 자유롭게 이용하여 추위를 피하기기도 하고 음식을 구워 먹게 되었다. 한 곳에서 곡식을 재배하고 수확하여 저장하기도 하고 주거지를 중심으로 사람들이 모여 서로의 지혜나 경험들이 오가며 그 곳에서 어떠한 결과물이 보여 지는 계기가 될 수 있었으리라 추측 할 수 있다.

주거생활에서 가장 큰 비중을 차지하는 것은 수확한 곡물이나 그 이외의 음식물을 저장하는 그릇(器)을 들 수 있다. 그릇은 필요에 의해 만들어졌고 생활에 없어서는 안 되는 요소(用, to use)로 자리 잡았다. 이렇게 시작 된 도자기의 출발은 세계 어느 곳을 가든지 볼 수가 있으며 그 나라나 민족을 대표하는 산물로서 자리 잡아 현대에 이르기 까지 계승, 발전 되 오고 있다.

도자기의 특징과 발달은 각 나라마다 확연한 차이를 보이고 있으며 지리적 요소, 자연의 환경, 사회풍습 등 여러 요인에 의해 그 나라의 환경에 맞게 제작되어 왔다.

II. 본론

1. 한국의 자연

한국은 사계절이 뚜렷한 나라로 평야 보다는 산악이 전 국토의 70% 정도를 차지하고 있다. 사계절 중 겨울은 4개월 정도로 11월부터 2월까지로 보통 영하3°C 정도인데 얼음이 얼고 눈이 많이 내리는 환경이다. 예로부터 긴 겨울을 잘 지나기 위해 주거지(집)에 "온돌"이라고 독특한 문화를 만들어 냈다. 추운 겨울은 먹을 거리가 별로 없었기에 가을부터 음식을 장만하여 김장, 된장, 고추장 등을 예비해 두었다. 이는 오랜 기간 저장을 해도 부패하지 않고 저장하기 쉬운 발효 식품의 발달을 볼 수 있으며 이것들을 보관하기 위한 용기는 대부분 흙을 이용하여 만드는 도자기로 볼 수 있다. 그 중 용기는 서민들의 생활에 가장 밀접하게 사용되어 오늘날까지 이루고 있다.

2. 용기의 정의

용기는 크게 질그릇과 오지그릇으로 나누는데 질그릇은 잿물을 바르지 않은 것으로 토기(土器), 와기(瓦器)를 들 수 있고 오지그릇은 잿물을 바른 것으로 도기(陶器), 용기(甕器)이다. 여기에서 용(甕), (甕), (瓮)은 '독'으로서 용기 중에서 제일 큰 독을 의미한다. 옛 문헌 가운데 용기에 대해 서술되어 있는 것은 1142년 中國 宋나라 사신으로 고려를 방문했던 서긍(徐兢)이 쓴 선화봉사고려도경(宣和奉使高麗圖經)²³이다. 그 후에도 여러 문헌에서 용기에 대한 기록을 찾아 볼 수 있다.

¹ 고려문인 이규보(李奎報 1168~1241) 동국이상국집(東國李相國集)에 "우리나라 사람들은 여름에는 장아찌를 겨울에는 김치를 먹는다"라는 기록이 있다.네이버 문화원형백과, 한국콘텐츠진흥원.

² 王城長廊, 每十間, 張; 幕設佛像, 置大瓮, 貯白米漿(왕성장랑, 매십간, 장막설불상, 치대웅, 저백미장) '왕성의 긴 회랑에는 열칸마다 장막을 치고 불상을 설치 하였으며 큰 항아리를 두어 흰 쌀국을 담고...'²³권.네이버 문화원형백과, 한국콘텐츠진흥원.

³ 水瓮陶器也. 廣腹斂頸, 其口差敞. 高六尺, 闊四尺五寸(수옹도기야, 광복렴경, 기구차창, 고육척, 활사척오촌) '물독은 도기이다. 넓은 배에 오므라진 목을 했는데 그 입이 약간 넓다. 높이는 6이며, 너비는 4척 5촌이며...' 등에서 찾아 볼 수 있다.네이버 문화원형백과, 한국콘텐츠진흥원.

3. 용기의 기원

신석기 시대의 민무늬, 빗살무늬 토기는 용기의 시작이라 하겠다. 이는 500°C~600°C 정도의 온도로 구워졌다.



<그림 1> 빗살무늬 토기 신석기시대
B.C. 5,000 H. 22.0cm
서울대학교박물관 소장



<그림 2> 납작밀 바리 신석기시대
B.C. 5,000 H. 28.0cm
서울대학교박물관 소장

청동기 시대로 접어들면서 홍도, 옹관묘(甕棺墓)를 들 수 있는데 800°C 전후에서 소성 되었다. 철기시대로 접어들면서 고화도(1000°C 내외)로 소성되기 시작하는데 밀폐요(密閉窯)의 등장으로 가능해 졌으며 경질도기(硬質陶器)로서 다양한 생활용기가 만들어지기 시작 했다. 삼국 시대 중기에 이르러서는 도기에 잿물(火)을 입혀 소성하는 오지그릇이 생산되면서 생활용기로서 혁신을 가져오게 되었다.



<그림 3> 옹관 마한5세기. H. 180.0cm
국립목포대학교박물관 소장



<그림 4> 옹관 마한4~5세기. H. 110.0~143.5cm
H. 110.0~143.5cm 국립목포대학교박물관 소장

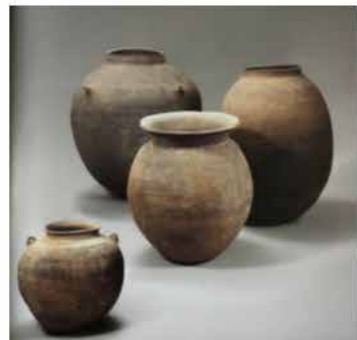


<그림 5> 검은 간토기 3세기
H. 20.3cm



<그림 6> 가지무늬 토기, 청동기시대
H. 18.0cm

통일 신라 시대에는 소성방법의 발달로 1200°C 정도의 고 화도에서 소성이 가능해졌으며 회유(灰釉) 용기는 고려와 조선의 도자 산업의 모태 역할을 했다고 할 수 있다. 이렇듯 용기는 빈부귀천을 떠나서 사회 전반에 사용되는 용기로서 자리매김 하였다.



<그림 7> 두드려 짚은 무늬 항아리
백제신라 5~6세기 H. 20.9-37.5cm
이화여자대학교박물관 소장



<그림 8> 신라 및 동진 항아리
신라 5~6세기 H. 73.1-100.0cm
이화여자대학교박물관 소장



<그림 9> 도기 4각편병 고려12세기
H. 26.3cm



<그림 10> 흑갈유 병 고려11~12세기
H. 28.3cm 국립광주박물관 소장



<그림 15> 소줏고리 조선후기
H. 44.0 W. 42.0cm



<그림 16> 씨앗단지 조선후기
H. 28.0 W. 35.0cm

2) 주방용기

주방 용기는 물독, 쌀 항아리, 질 술, 밥통, 소래기, 시루, 옹배기, 두멍, 초병, 양념단지, 주전자, 사발, 보시기, 떡배기 등 식생활 전반에 사용되는 용기이다.



<그림 17> 시루 조선후기
H. 63.0 W. 63.0cm



<그림 18> 양념단지 조선후기
H. 21.0 W. 21.0cm

3) 운반용기

각종 액체종류를 담거나 운반하는 것으로 장군(똥장군, 물장군), 동이, 터벅, 단지, 항아리, 소래기, 자배기, 젓독 등이 있다.

⁵ 송재선(2004). 『우리나라 용기』 . 동문선

⁶ 송재선(2004). 『우리나라 용기』 . 동문선



<그림 19> 물장군. 1950년대
H. 57.0 W. 40.0cm



<그림 20> 항아리. 조선 후기
H. 73.0 W. 67.0cm



<그림 21> 똥장군. 조선 후기
H. 48.0 W. 47.0cm



<그림 22> 소매귀대동이. 조선 후기
H. 36.0 W. 30.0cm

4) 식기류⁷

일제 강점기까지만 해도 부유층이나 도시인들의 경우 사용되는 식기는 주로 사기(沙器)나 주물을 사용한 놋기를 사용 하였으나 도시의 빈민층이나 농민들의 경우는 주로 옹기 그릇을 사용하여 사발, 대접, 바리, 탕기, 접시 등이 있다.

⁷송재선(2004). 『우리나라 옹기』. 동문선



<그림 23> 투가리. 조선 후기
H. 12.5 W. 23.0cm



<그림 24> 투가리. 조선 후기
H. 11.0 W. 22.0cm



<그림 23> 밥사발. 1950년대
H. 10.0 W. 10.0cm



<그림 24> 약탕기. 1950년대
H. 15.0 W. 31.0cm

5) 건재류⁸

건축재료로 사용되는 것으로 토관, 연통, 연가, 기와, 벽돌 등을 들 수 있다.



<그림 25> 기와. 조선 후기
H. 22.0 W. 25.0cm



<그림 26> 기와. 1960년대
H. 120.0 W. 45.0cm

⁸송재선(2004). 『우리나라 옹기』. 동문선



<그림 27> 연가. 조선후기
H. 72.0 W. 28.0cm



<그림 28> 연가. 조선후기
H. 28.0 W. 25.0cm

6)기타

문방구에 사용되는 벼루, 연적, 도장, 약 용기에 사용되는 약탕기, 약사발, 풍로 약 시루 등 실생활 전반에

걸쳐 사용되었으며 현재에도 장독, 독배기, 기와, 화분, 물병 등 다양하게 쓰이고 있는 실정이다.



<그림 29> 연적. 1950년대
H. 9.5 W. 20.0cm



<그림 30> 독배기. 조선후기
H. 14.0 W. 20.0cm



<그림 31> 저금통. 1960년대
H. 39.0 W. 20.0cm



<그림 32> 호롱. 조선후기
H. 19.0 W. 14.0cm

5. 용기의 특징

용기는 한국 이외의 여러 나라에서 생산하고 있으며 쓰여 지고 있다. 그러나 성형방법, 유약을 입히는 방법, 건조방법, 소성방법 등은 각 나라마다 약간의 차이를 보이고 있다. 유약인 잿물은 인체에 무해. 무독하며 토화 현상이 빠르게 진행된다. 이는 용기의 재료인 태토는 산지에서 직접 채취하여 사용하기에 파손된 파편들은 현지의 흙과 용화. 환원 된다고 볼 수 있다.

1)통기성

용기의 태토에는 여러 가지 불순물 특히 작은 알갱이 모래(규석)가 수없이 포함되어있다.⁹ 소성 시 점토질과 모래 알갱이가 고열에 의해 서로 분리되어 그릇 전체 표면에 공기가 통하는 미세한 숨구멍이 생긴다. 이것이 석영의 기공을 통해 통기성과 용기의 강도를 높이는데 영향을 준다.

2)방부성

점토는 소성을 하면 단단해지는 성질을 갖는 경화성과 내화성이 있다. 흙으로 만든 날 그릇을 가마에 넣고 장작(木)으로 1200°C정도의 고온으로 열을 가하면 다량의 탄소 알갱이들이 그릇 기벽에 부착되어 미세한 숨구멍을 만들게 된다.¹⁰ 연료로 사용되는 나무가 연소 될 때 생기는 탄소와 연기가 용기그릇에 방부제의 역할을 하는 것으로 추측할 수 있다.

3)경제성

일반적으로 도자기를 소성할 때 유약을 바른 도자기를 맞닿아 놓거나 포개 쌓아서 굽지 않는다. 예전의 한국의 막사발을 소성할 때나 특수한 경우를 제외하고는 소성 후에 유약이 접착제의 역할을 하여 기물을 전부 망칠 수가 있다. 그러나 용기의 소성법은 큰 기물 안에 작은 기물을 포개어 한 번에 다량으로 넣어 소성하는 방법을 택하고 있다. 기물을 재입할 때 축적된 경험을



통해 기물의 수와 양을 조절하여 제작비 절감에 역할을 한다.

⁹송재선(2004). 『우리나라 용기』. 동문선

¹⁰송재선(2004). 『우리나라 용기』. 동문선

6. 용기의 제작과정

1) 용기도구

- 1)근개 2)말가새칼
- 3)수레 4)물가죽
- 5)방망이 6)조가비
- 7)도개 8)잣대

2)용기 제작과정



<그림 34>용기물레



<그림 35>말판작업



<그림 36>흙늘리기



<그림 37>타왈젓바퀴 돌리기



<그림 38>수레질(큰 형태는 숯불로 말리면서 성형)



<그림 39>수레질



<그림 40>근개작업



<그림 41>물가죽 작업



<그림 42>손잡이 부착



<그림 43>완성품 2016 정희창 작



<그림 44>완성품 2016 정희창 작

7. 현대용기의 활용성

현대인의 생활양식에 맞게 새롭고, 재미있는 용기가 개발 되어야 한다. 제작 방식은 옛날과 같겠지만 식탁, 조명, 김치독, 가로등, 화로 등 생활전반에 걸쳐 현대인의 감성과 쓰임새에 적합하도록 제작 되어져야 한다.



<그림 45>다기세트



<그림 46>용기조명등



<그림 47>현대식 김치독(기존 항아리의 3/1)



<그림 48>테이블 조명등



<그림 49>반상기 세트



<그림 50>효소 독



<그림 51>장군상 용기



<그림 52>옹관



<그림 53>옹기 가로통



<그림 54>옹기 꽃병



<그림 55> 연가



<그림 56>옹기 화로



<그림 57>세면대



<그림 58>조형물

III. 결론

한국의 용기는 일상생활에서 떼어 수 없는 쓰임새의 용도로 출발하여 신석기 시대로부터 현재까지 이어져 내려오고 있다. 그러나 산업화, 규격화, 소형화 등 현대 생활에 밀려 그 자리를 잠시 내어주고 있는 실정이다. 인간의 생활은 편리함에 길들여져 있고 가볍고, 예쁘고, 깨지지 않는 것에 익숙해져 있다.

옛날 방식인 "전통"만을 고집하고 그것만이 최고라고만 한다면 현대인의 생활과는 동떨어진 용기만을 생산해낼 수밖에 없을 것이다. 현대인의 생활에는 김치나 물을 저장하는 큰 항아리를 필요로 하지 않는다. 주방에서 쓰였던 소래기, 밥통, 양념단지들도 사용하기가 어려워 졌다. 이러한 용기들은 그 시대의 상황의 필요에 의해 만들어졌고 사용되어졌다. 조선시대에 사용되었던 용기들은 현대에 제작해서 현대인들에게 사용하라고 한다면 분명 "제작자"에게 어려움이 발생하리라 생각한다. "용기"도자기는 그 시대의 필요에 의해 태어나고 사용되어야 할 것이다.

어떻게 호감을 갖고 쓰게 할 것인가, 어떻게 사게 할 것인가는 제작자 혼자 힘만으로는 부족하다고 생각한다. 협력의 힘이 필요로 하며 무던히도 연구하여 재조명 되는 용기의 개발을 필요로 한다.

<도판 목록>

<그림 1> 빗살무늬 토기 신석기시대.서울대학교박물관 소장

<그림 2> 납작밀 바리 신석기시대.서울대학교박물관 소장

<그림 3> 옹관 마한5세기. H. 180.0cm국립목포대학교박물관 소장

<그림 4> 옹관 마한4~5세기. H. 110.0~143.5cm국립목포대학교박물관,국립목포대학교박물관 소장

<그림 5> 검은 간토기. 3세기. 이화여자대학교박물관 소장

<그림 6> 가지무늬 토기. 청동기시대. 이화여자대학교박물관 소장

<그림 7> 두드려 찍은 무늬 항아리. 이화여자대학교박물관 소장
 <그림 8> 신라 밀 등근 항아리. 이화여자대학교박물관 소장
 <그림 9> 도기 4각편병. 고려12세기. 이화여자대학교박물관 소장
 <그림 10> 흑갈유 병. 고려11~12세기국립광주박물관 소장
 <그림 11> 용기 작은 항아리. 이화여자대학교박물관 소장
 <그림 12> 용기 장군. 조선 19~20세기용기민속박물관 소장
 <그림 13> 물두멍. 조선후기. 2010울산세계용기문화엑스포 『용기』
 <그림 14> 양조장 술독. 조선후기. 2010울산세계용기문화엑스포 『용기』
 <그림 15> 소줏고리. 조선후기. 2010울산세계용기문화엑스포 『용기』
 <그림 16> 씨앗단지. 조선후기. 2010울산세계용기문화엑스포 『용기』
 <그림 17> 시루. 조선후기. 2010울산세계용기문화엑스포 『용기』
 <그림 18> 양념단지. 조선후기. 2010울산세계용기문화엑스포 『용기』
 <그림 19> 물장군. 1950년대. 2010울산세계용기문화엑스포 『용기』
 <그림 20> 항아리. 조선후기. 2010울산세계용기문화엑스포 『용기』
 <그림 21> 뚱장군. 조선후기. 2010울산세계용기문화엑스포 『용기』
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NOTES

RE-DESIGN CERAMICS: FROM BRITISH EAST INDIA COMPANY AND CHINA TRADE PERSPECTIVE IN 18-19TH CENTURY

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The Keynesian theory illustrates the fact that ceramic outputs should be influenced by buyers' aggregate demands and, in 1600, the British East India Company was established to satisfy consumers' insatiable desires. During Ming and Qing Dynasty, European upper-class' eager to luxury goods described culture integrations.

Jingdezhen, the porcelain capital of china, its unique blue-and-white ceramics as well as translucent famille-rose painting produced during 18-19th Century, built productive capacity for the economy, meanwhile brought an enormous porcelain mania in both royal courts and aristocratic circles. This paper depicted and analyzed reasons for such ceramic popularity phenomenon from this period of history. At last, it gave the solution on how to re-design ceramics from raw materials, aesthetics and sociology point of view.

I. INTRODUCTION

Porcelains made during Ming and Qing Dynasty played a significant role in Chinese ceramic making history. In 1368, Zhu Yuanzhang (Farmer, 1995), overthrew and ended Yuan regime, established Ming Dynasty. Jingdezhen, more than a thousand years of continuous porcelain production history, served as imperial kiln factory, produced large-scale overseas trade porcelains. In late Ming to early Qing, the ceramic varies, from under-glaze blue-and-white to over-glaze famille-rose painting, qualities and scales reached at peak and prosperous. In 1405-1433, Zheng He's voyages (Finlay, 1991) opened up new overseas trade routes and soon after, in 1600, the Britain and other countries set up the British East India Company, BEIC (Chaudhuir, 2006) engaged in trading with the east. Wealthy merchants and aristocrats owned and controlled international trading, through which, china, silk, tea sold a large number worldwide, subsequently, it helped global Chinese porcelain market formation, from Asia to Europe and America. In 18th Century, under the influence of tea trade, tea was initially introduced to the European upper class, yet, in resulting of demonstration effect, it reached lower class and, gradually penetrated around communities, ultimately formed unique "Tea Culture" (Fromer, 2008). Ceramics, as a cultural carrier, stirred up shopping frenzy once again, particularly in European decorative tea

sets. In late 19th Century, the BEIC provided painting samples to purchase import porcelains to Europe from China, the samples included history of major events, important people, authoritarian monarchy, freedom and other hot issues.

II. REASONS ON POPULARITY OF MING & QING PORCELAINS DURING 18-19TH CENTURY

1. From trade advantage point of view:

The secret of Jingdezhen porcelain on raw material is kaolin mixes Dunzi (Chen Haicheng, 2016) with 1:1 proportion. The aluminum oxide composition in Kaolin increases clay's melting point thus improves its hardness and strength after vitrifying (Lu et al., 2004). In Europe, in 1701, Augustus II (Reed, 1936) rescued and imprisoned alchemist Johann Friedrich Bottger to discover the manufacture of porcelain, Bottger began to realize that instead of firing the kiln into higher temperatures than they never had before, the mixing fine white substances approach, like crushed egg shells into clay would never work. In 18th Century, China ceramic making techniques upped to such a new level that the quality of porcelains made a superb reputation among other countries. In contrast, before French missionary Francois Xavier d'Entrecolles (Wills, 2010) wrote the letter about bivariate formation on porcelain making raw materials back to France, the Europeans were struggling and could only make pottery.

The difference between porcelain and pottery is the temperature, porcelain is fired to around 1300, after being glazed and fired, the surface of the clay changed into a hard, translucent, and waterproof glass, while pottery is fired to approximate 800 and shows soft, opaque, and permeable properties. The higher temperature, the more difficult successful firing would be possible. According to the Keynesian theory, fluctuations in ceramic outputs arise largely from fluctuations in nominal worldwide porcelain buying aggregate demands (Ball et al., 1988). As for Jingdezhen, the domination of absolute and comparative advantages (Melo & Payne), not only includes the abilities in producing a greater quantity of ceramics, but also the embodies in making luxury porcelains. For this reason, Jingdezhen has the lower opportunity cost, consequently, the craftsmen subdivided production lines into different processes, in specific, throwing, trimming, glazing, and firing. High efficient production processes employed with craftsmen who were not only skillful, but also experts. All of these conditions made Ming and Qing Jingdezhen porcelain making mass production possible. In addition, the kiln-firing technique was with high heat utilization (Lin et al., 2008), comparing with other kilns, per kilogram of porcelains only use 5,000-6,000 calories while other places need to use more than 10,000 calories. Also, the invention and extensive use of dragon kilns (Little, 1996) increased ceramic outputs productive, the sophisticated kiln systems raised temperature at around 1320. But in the mean time, in Europe, there were attempts of experiment to create such translucent porcelains, whereas, unfortunately, by using glass making methods, the kiln temperature typically was fired around 704 to 816 on purpose.

2. From aesthetic point of view:

Chinese porcelains not only beautiful insight, but also with full range of types, from under-glaze blue-and-white painting to clashing-color (Scott, 1987), as well as over-glaze famille-rose painting. The painting pictures were on themes of propitious patterns or perhaps citizens' daily lives. From Ming to Qing Dynasty, the porcelain decoration methods promoted from under-glaze to over-glaze, from bluish-only to polychromes, from free-style to meticulous. For instance, in Ming Dynasty, blue-and-white painting style was bold and unconstrained, brush strokes were uneven, also shading with irregularities in depth, while in Qing Dynasty, lines were clear and neat, as well as smooth equitable chromatic paintings with well-proportioned renderings.

Throughout history, it exhibits and shows grade of life where tasteful fashion were experienced when connoisseurs were spending time in ceramic art appreciation. In Europe, during 18-19th Century, because the firing temperatures fell short of requirements, after unloading the kiln, effects on green wares couldn't be satisfied, not to mention applying comprehensive of ceramic multicolor techniques.



1. Blue-and-white Spring Pot 2. Blue-and-white Spring Pot 3. Under-glaze red Spring Pot 4. Blue-and-white iron-red from Hongwu, Ming Dynasty from Guangxu, Qing Dynasty. from Hongwu, Ming Dynasty. Pot from Qianlong, Qing Dynasty.

The painting and decoration techniques on ceramics were developing from Ming to Qing Dynasty. Comparing with picture 1 and 2, the differences between lines and colors were easily detected. Blue-and-white painting in Ming Dynasty, craftsmen used simple and plain sketch, while in Qing Dynasty, on the same shape pot, meticulous brush strokes and more complex details were put. The color changed from dark blue with black spot to uniform ultramarine is because high technology of cobalt purification in Qing Dynasty (Dillon, 1976).

The decoration complexity also upgraded as time went by. The under-glaze red had been widely used both in Ming and Qing Dynasty, before firing, iron, as the coloring-metal, is hard to paint on clay body than cobalt. From picture 4, in Qing Dynasty, it shows skillful painting techniques

and it reflects the perfect control of firing system. In contrast, to some extent, in Ming Dynasty, the iron around bottom of the pot left with incomplete red, which demonstrates the inferior firing techniques.

Picture 5 is from Ming Dynasty, while Picture 6 is from Qing Dynasty. The same style decoration, both with over-glaze yellow background, and blue-and-white under-glaze painting. However, if you look closely enough, you will be amazed by the intensive and careful work of picture 6. Symmetrical patterns were decorated around the rim, whereas picture 5 seems a bit of monotonous with merely four repetitive patterns along the center. The picture 6, on the other hand, split designs into three layers instead of two, also, the patterns were scattered along the center with fine lines.



5. Blue-and-white with yellow background plate, 6. Blue-and-white with yellow background bowl from Hongzhi, Ming Dynasty, from Qianlong, Qing Dynasty.

From Ming to Qing Dynasty, ceramic designs became more and more sophisticated. From picture 7-9, the porcelains in Qing Dynasty appeared superb craftsmanship. The famille-rose painting began to show on finished ceramic pieces. Picture 7 is a classic piece of famille-rose painting jar, it was fired at least three times after first being fired into porcelain (Woodhouse, 1974). However, In Europe, during 18th Century, scientists and artists were spending time, struggling with low temperature pigments coloring mechanics, consequently, the one-time firing process made their color-developments remain in stagnation (Tite, 2008). Besides, in Qianlong period, there was a new invention for porcelain decoration, which related to needlework (Haddad, 2007). In picture 8, the dark blue neck shows sophisticated scroll grass pattern needlework. Moreover, the gild technique began to mature and been widely used, the picture 9 is a gourd shape porcelain, the burnished black glaze with symmetrical gild-lining flower-butterfly designs shows the smooth-fluent over-glaze painting craftsmanship and it demonstrates Ming and Qing ceramic art in a new height.



7. Phoenix with flower pattern in green background, Famille rose painting, Jia Jing Qing Dynasty. 8. Flower pattern with hollow design, Famille rose painting, Qian Long, Qing Dynasty. 9. Gild with flower and butterfly background, on gourd shape, Qian Long, Qing Dynasty.

3. From sociology point of view:

Ceramic can be viewed as a touchable history as it reflects local resident's life-style. Culture (Triandis, 1994) stands for some value systems held by some group, namely, society (Castells, 2003). With the invention of hard-paste ceramics in Europe in 1708, the porcelain factories were built across Europe to make multifarious china imitations, meanwhile expansion the BEIC trade between China and Europe, since then, high quality Jingdezhen ceramics were widely took the place of the use of silver and pewter as table wares in England.

Tea culture mania brought along porcelain market and helped conspicuous consumptions. Groups of upper class like drinking tea and, spending time with friends, in their leisure afternoon. Such phenomenon describes the way how aristocrats behave in their social communities, and the appreciation delicates for example, handmade porcelain tea wares determines such cultural values that were upheld by their societies. Culture could be included by several elements, for instance, arts, believes, values, habits etc., also, it might be changed over time, in particular, it is not static but dynamic (Deleuze, 1997). From observation to imitation, people intend to shape their behaviors in order to share and care among members of communities, in specific, by sitting around one table and drinking tea side by side, the social interactions and relations were naturally formed. Good feelings and normative behaviors linked one emotions to one another, on the contrary, conformity to group pressure that made excuses for not participate tea drink together seemed dif cult. In contrast, in early 19th Century, hold an exquisite handmade porcelain, surrounded by a few humbled friends, chatting and drinking tea, became a necessity for both men and women and, it became a part of everyday life for a typical English.



Afternoon Tea, 1886. Chromolithograph after Kate Greenaway. If you're looking for finger sandwiches, dainty desserts and formality, afternoon tea is your cup.

III. RE-DESIGN CERAMICS: FROM BRITISH EAST INDIA COMPANY AND CHINA TRADE PERSPECTIVE IN 18-19TH CENTURY.

1. From market point of view

From hungry to sated, then to material comforts, people are always expecting new things, the luxury ornaments are not only the symbols of ranking, but a competitive instincts (Galtung, 1990). Markets have imperfections, which lead to cycles (Greenwald & Stiglitz, 1993, with the economy ups and downs, buying and saving happens at the same time. However, Designs with outstanding outlooks and selling points always can find their niches in such competitive markets (Plos et al., 2012). Human, as animals with emotions, were so easily being attracted by invention of new things. After industrial revolution, mass productions made output reached quantitative leaps, nevertheless, value came from scarcity (Lynn, 1991), which changed aesthetic from "satisfier" towards "dissatisfier" (Jordan, 2002), in specific, for ceramic design, customers are no longer ecstatically surprised by the usable appearance, but attracted by designs with pleasure-based elements. The 18-19th Century's BEIC china trade is an applicable example: the Jingdezhen with its comparative and absolute advantages successfully found its niche in the global ceramic

market, at this point, by imitating, the Meissen porcelain (Colomban & Milande, 2006) found the market gap successfully, soon after developed its own niche in European market. Applying characterized raw materials will upgrade ceramic art work market values. During 18-19th Century, the Kaolin and Dunzi, changed pottery to porcelain and, such raw materials couldn't be found elsewhere except in Jingdezhen. The first imported Persian blue-and-white pigment made the latter study on local pigment possible, therefore, in Qing Dynasty, under-glaze painting on ceramics technologically matured. Meanwhile, multi-firing craftsmanship created chromatic famille-rose painting. Moreover, the kiln systems with flexible temperatures ranged from 700 to 1280, according to productions, multiple firings increased more delicate and complicate works, and by doing so, polychrome decorations cultured senses of luxury. However, only matured firing skills and kiln systems could result color perfection.

RE-DESIGN CERAMICS IN A COMPETITIVE MARKET	
RAW MATERIALS	Characterized, unique, and couldn't be easily substituted.
HIGH TECHNOLOGY	Chromatic and bright colors, mature firing skills are needed.

2. From craftsmanship point of view

The techniques of making an attractive piece of ceramic art varies. There are modeling, carving, under-glaze painting, over-glaze painting, glazing, etc., from Ming to Qing Dynasty, porcelain decoration methods were recombined and upgraded. Decorative patterns could be selected from nature, such as: leaves, trees, animals etc., or living surroundings, for example: human, events, symbolic tattoos etc. Yet, "Beauty is in the eyes of the beholder", but what is beauty? How to re-design ceramics to improve its beauty? From picture 1 to 4, we can see upgraded decorations on same shape pots, nevertheless, why the designs with familiar but different look? "Agree to disagree", namely, aesthetic pleasure (Reber & Winkielman, 2004), based on the experience of the perceiver, or made from human desires (Wyeth & Thigpen, 1998)? Empirical aesthetics refers to previous identified objects that shared a common underlying features, for instance, same shape from picture 1 to 4, which contributed stimulus process. Preferability, pleasingness and interestingness are three types of stimuli (Russel, 1994). In re-designing ceramics, the highlight part of the "agree to disagree", say, enough information suggests recognition speed (Checkosky & Whitlock, 1973), symmetry helps perceiver's fluent processing (Reber, 2002), figure-ground contrast and clarity contributes more positive evaluations. Use picture 1-9 as examples: Picture 1 to 9 showed symmetry shapes with contrast and clarity decoration, the consistent thickness of brush lines, the evenly color-rendering, the contrast of warm and cold colors etc., both in under-glaze and over-glaze painting, all influenced aesthetics to process in fluency. The expectations for designs could be to infer the degree of preference-

aversion-function (Berlyne, 1971), which is similar with U-shaped risk-aversion-curves (Serfes, 2005), in which, the equilibrium point will come up to either "simplicity in complexity", or "uniformity in variety". From picture 7 to 9, the decoration complexity, such as: carving, famille-rose painting and gliding facilitated the meaning of stimulus. In picture 8, due to the carved shape and gild on celadon, the complex part looked with higher redundancy but were recognized faster (Biederman et al., 1991) than simple shapes as picture 1 to 4. Techniques reflect artists cumulative learning as well. In Ming and Qing Dynasty, the craftsmanship of making ceramics based on master and apprentice relationships (Gillette, 2016), generally speaking, in Jingdezhen, adolescents in age like 13, 14, were early seeking opportunities for learning actively, because they already aware of the fact that it takes time and money in training and practicing to become a master. After several years of apprenticeship, tremendous differences in the aesthetic preferences between novices and experts (Mcwhinnie, 1968) showed up, for instances, beginners show simple and symmetric visual elements, whereas, professionals design complex and asymmetrical decorations. From picture 1 to 9, you can see years of hard work on the porcelains in Ming and Qing Dynasty.

RE-DESIGN CERAMICS WITH ADEQUATE BEAUTY		
THE BASICS	Modeling and Decoration	
GUIDELINES	Aesthetic pleasure	Use familiar elements as prototypes
UPGRADE	Stimulus positive evaluations	Agree to disagree
	Equilibrium in preference aversion	Simplicity in complexity, Uniformity in variety
REQUIREMENTS	Enough time for training in making ceramics	

3. From culture point of view

The cultural geography diverse in growing convergence of interests between local and those with exotic interests in the cultural landscapes (Cosgrove & Jackson, 1987). Globalization is not a singular condition or a linear process, instead, it is a multi-dimensional activity (Held, 2004), relating with diverse cultures and interactions, including art and design. The production and consumption of art became indispensable parts of human activities (Throsby, 2001) for centuries. Economic and cultural imperatives can be viewed as two of the most vital aspects shaping human behavior (Throsby, 2001).

During 18-19th Century, the BEIC imported tea and ceramics from China to Europe, which helped eastern and western culture integrations, the exchanges of commodities, especially luxury goods, aroused intercultural styles and tastes (Jackson & Jaffer, 2004).

As a result, some true exotic and marvelous works of art were created. Ceramic art, for some extent, in connection with the concept of luxury, not only due to its price but also for its quality. The "good taste", "class", "fashion", "style" etc., all of these lexicons have distinct connotations, yet, under the theme of symbolic cultural values (Dubois & Laurent, 1994). Tea, as the potential profitable product, is relevant with hospitality and could be seen as an instrument, for example, guest-host relationships. In 18th Century, English women operated beverages of tea in tea rooms, reflecting the mid and upper class' tastes (Jolliffe, 2007), due to exquisite workmanship of china tea sets rendered expensive life-styles.

During Ming and Qing Dynasty, western aristocrats, as carriers of cultural interactions and major buyers of ceramics made consuming and collecting porcelains become a "Republic of Taste" (Barrel, 1986). However, ever since the first industrial revolution, good taste became a gendered issue in many ways (Sparke, 1995), in some way, women formed as art "consumers" while men as "collectors". Porcelain jars, vases, tea sets, and other products traded by British East India Company, were known as aesthetically instinct from one another and, be seen as the luxury life-style commodities.

Simultaneously, women's material culture kindled feminine consumptions, while during 18 - 19th Century, delicate china, as primary and the popular signifier of eastern culture, at once able to grant the polite status of tastefulness. Collectors been recognized positions in connoisseurship practices among the aristocracies and landed gentries. In terms of value, ceramic could be with high price only when its beauty was fit for its purpose (Hume, 2003). In other words, ceramic designs should serve a particular need and the beauty part should as a result of filling that need like in 19th Century England, fine porcelains made from Jingdezhen, helped to create a virtuous identity for western women with respective sociable virtues, and they also contributed to form the image of upper class gentlemen with well-educated aesthetic judgments (Rowan & Cooper, 1998).

RE-DESIGN CERAMICS WITH VALUABLE TASTE		
THE BASICS	Position design, define its purpose	
FOR CONSUMERS	Utility, aesthetics	"Public of taste"
FOR COLLECTORS	Culture integration, stylish, aesthetics	"Lifestyle"

IV. SUMMARY AND CONCLUSIONS

In 18- 19th Century, with the extensive trades between East and West, the British East India Company brought large amounts of ceramics to Europe, in result, porcelain consumptions aroused china maniac. People like buying beautiful things such as high quality and well-designed ceramics due to human natures and, in Ming and Qing Dynasty, porcelains were served as luxury goods in everyday lives. Relationships connect people together, at this point, delicate handmade tea sets functioned as the culture carriers, both men and women love to use them in drinking tea with friends and families. One of the reasons that porcelains from Jingdezhen were so welcomed in western society is its absolute advantage in raw materials and comparative advantage in ceramic productions. The history of BEIC and china trade inspired and gave us a logic of how to re-design ceramics. From market point of view: before making ceramics, the characterized, unique raw materials should be found and; high technology, like chromatic and bright colors should be applied, also mature firing skills were needed. During modeling and decoration, familiar elements should be utilized as design prototypes to arise the objects' aesthetic pleasure; remember "agree to disagree " discipline to stimulus positive evaluations; "simplicity in complexity", "uniformity in variety" are key points to balance consumers' preference aversions; also, enough time for learning to become a professional is necessary. As for valuable tastes, first, position design and define its purpose; second, if design for consumers, focus on utility, while for collectors, culture integration, stylish should be concentrated; last but not least, aesthetics in "Public of taste", "life-style" should also be included.

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KOREA MARBLE WARE - YEOLLIMUN CERAMICS

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MARBLE OR AGATE POTTERY

Contrasting clay used for marbled or agate work are loosely combined. The combined clays should have same or similar shrinkage rates. Marbled effect the proportion of lighter clay should exceed that of the darker clay. Agate is a stone that displays multi-coloured layers when sliced, hence the term agateware. Combined clays can be used with any handbuliding technique. The clay is scraped back at the firm to dry leatherhard stage to reveal clean areas of coloured clay. Work made using marble clays should be covered with a glaze suitable for reacting with the coloured clay on firing, or a transparent glaze to reveal them.

The working of marbled pottery can be traced back at least as far as the 1st century ad in Rome, and samples of the ware were produced as far from Rome as China. Marble Ware was produced as an Art ware from China, it is called Kyote in China, neriage / nerikomi in Japan and Yeollimun in Korea.

Yeollimun is a symbol of the tree originally known as Yeolliji. Yeolliji refers to a tree whose roots are entwined with another tree. Yeollimun refers to the use of two types of soil mixed together to make pottery.

Celadon in Korea was started 9 century in Koryo dynasty, had distinguish forms and patterns in 11 century. Yeollimun was made together with celadon at the end of 12c Koryeo era but as its sustained work was difficult due to its complicated manufacturing process, marbling pattern work had not been widely distributed. The works was manufactured by applying theoretical background of geometric form, geometric triangle, quadrangle. Each tortilla in Yeollimun is very difficult to produce because the temperature and shrinkage of each heat are different from the heat. Therefore, there are not many currently surviving works, and the size of the shape is also small.

The word “ Yeollimun ” was named by Goyuseop and established own concept for the first time in the history of the Korean art collection by his student Choesunu (in the late 1930s .

Yeollimun which has been extinct for 800 years and has been separated for 800 years, young ceramists have begun to come to grips with various way to express, beginning with a variety of method the and distinctive designs featuring colorful patterns.



Celadon Yeollimun Tea Bowl
12 C H 4.8cm, D 9.3 The National Mueum of Korea



Celadon Yeollimun Bowl with lid (Hap)
12c , H 3.8cm, D 7.3cm
Leeum Museum



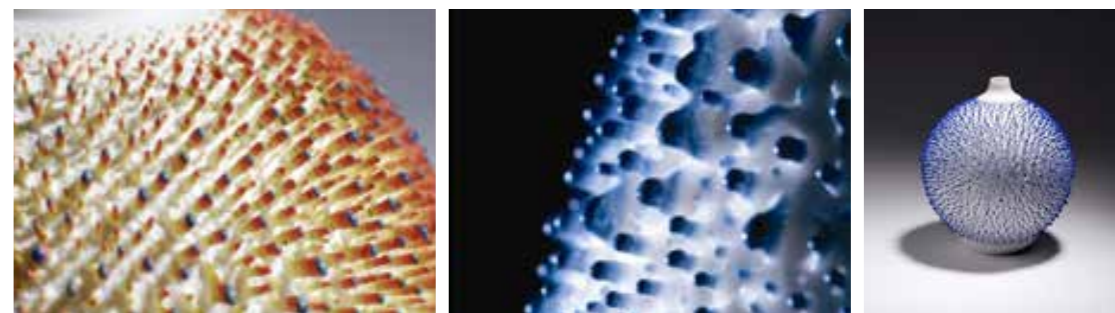
12c , H 4.3cm
National Museum of Korea



Celadon Yeollimun Tea Bowl
12c, D14cm Osaka Museum of Asian Ceramic



Morden Yeollimun Work of Korean Ceramists
Shin, Chul / Yoo, Gwang Yeol / Yun, Ju Cheol



Chung Jaong Methord - The spots express differently the way of brushing and viscosity of slip.



Cho, Il Mook
 Make colored pattern tiles and put the tiles on the apple shape and filled with grey clay to finishing



Yang, Ji Woon
 (cera-stone) Use Korean Yeollimun method and inlaid gold.



Cho, Sin Hyun
 The lines of color and shape were visual and beautiful, and the lines were carved into one piece and sculpted into a single piece. It is a work of art with practicality and aesthetic sensibility.



Ji Hyun Chung
 Using multi layered color porcelain slip casting and cut to show color inside and make translucent. " I hope the colors I used were shown me and your stories, experience, love and happiness."

INTRODUCTION OF WHITE PORCELAINS OF THE JOSEON DYNASTY

Jang, Dayeon. Kim, Goeun. Han, Soeun
Kyungsoong University, Korea



Lee, Young Min
Layered different colored clays to make thick lump then carve the shape and see different colored line.

I. BACKGROUND OF WHITE PORCELAINS OF THE JOSEON DYNASTY

In Korea, classical white porcelains were mostly produced during the period of Joseon Dynasty. Lasting around 500 years from 1392 to 1910, the territory of the Joseon Dynasty is the current area of combining South Korea and North Korea. Taking Confucianism generated from ancient China as its national ideology, it pursued study, etiquettes, and the thought of loyalty and filial piety. Confucian ideas aimed for simplicity and frugality while avoiding luxurious life. Even though the Joseon Dynasty was a hierarchical society passing on status, the social stability was achieved by Confucian ideas. Therefore, even royal/noble families aimed for harmonious life with nature by respecting academic conscience or honor, rather than excessive secular success.

Owing to the influence of China creating white porcelains and also Confucian ideas' reference of white color, the white porcelain became the porcelain representing the Joseon Dynasty. In the Joseon Dynasty, white porcelains were produced to supply them to royal families and court while there was an organizational production system in the national department. Therefore, for the production of white porcelains, the government drafted potters in the whole nation to a designated spot, and they worked for 2-3 years in turn.

Dividing white porcelains of the Joseon Dynasty into early/middle/late stage, the characteristics and transitional process in each period will be examined.

II. JOSEON WHITE PORCELAINS IN EACH PERIOD

1. Early Stage of the Joseon Dynasty (15~16C)

White porcelains in the early stage of the Joseon Dynasty were mostly influenced by Chinese style. Especially, in case of blue and white porcelains, they show strong Chinese-style patterns. As white porcelains in this period was produced to be used for ceremony for royal palace, the shape and pattern are not various.

2. Middle Stage of the Joseon Dynasty (17~Early 18C)

In case of white porcelains in the middle stage of the Joseon Dynasty, the decorative patterns by blue and white pigment were decreased temporarily. As the Ming Dynasty was replaced with the Qing Dynasty in China, the relationship between Joseon and Qing was weakened. Contrary to the Ming Dynasty, the Qing Dynasty was established by Manchu people in the frontier of China. Therefore, as Joseon did not consider the Qing Dynasty as its upper country, their diplomatic ties were also weakened. Thus, it was rare to find blue and white pigment imported from China (Ming Dynasty), so that the patterns of blue and white porcelains got smaller or rare. Instead of it, there were more white porcelains using iron pigment or with no patterns. Eventually, when the relationship with China got distant, the influence of China on white porcelains in the middle stage of the Joseon Dynasty disappeared while works deeply showing the identity of Joseon were increased.

3. Late Stage of the Joseon Dynasty (Latter 18C~19C)

In the middle of the 18th century, the relationship between Joseon and Qing got improved. Because of it, the import of blue and white pigment was increased, which was led to the increase of blue and white porcelains. On top of the increase of Qing-style shape and decoration, there were diverse attempts in the surface decoration of porcelains. Also, with the change of social status, there were more newly-rising classes who like to own white porcelains. Thus, the shape, type, and decoration of works were more diversified. Especially, more diverse stationaries like water bottle or writing case were produced/distributed. The patterns decorating white porcelains contain the meaning of Orientalism or Confucian ideas. Such patterns meant good luck.

III. FORMATIVE CHARACTERISTICS OF WHITE PORCELAINS OF THE JOSEON DYNASTY

The white porcelains of China and Japan in the 15th~19th century were exported to Europe, which moved toward the industrialization. Therefore, their high completion, fancy decoration, and symmetry are remarkable. However, as white porcelains of the Joseon Dynasty aimed for Confucian frugality for royal family and some upper classes, they were more like graceful, simple, lovely, and practical. Because they were not industrialized, the technical completion was not high either. However, because they were not industrialized, Joseon's white porcelains might have humane warmth and also modern or artistic sense.

Joseon's white porcelains show huge differences in the aspect of completion. It was also possible to find both serious works and humorous works. Some of them were influenced by China while others were not. Moreover, the patterns like the ten traditional symbols of longevity (cloud, turtle, crane, deer, and etc.) of white porcelains did not aim to contain the subjects, but aim to contain the meanings of the subjects. Eventually, white porcelains of the Joseon Dynasty show modern shapes originated from simplicity, and also fresh and interesting impromptu senses.

Confucian ideas and culture of the Joseon Dynasty are considerably existing in Korean living culture of today. Also, the formative characteristics shown in Joseon's white porcelains might have influence on pottery works of Korea.

“ ISCAEE Symposia are truly educational and inspirational, one of the finest features being the multi-channelled two-way sharing of knowledge and experiences between young and old, from far and wide ... we share a love of the medium, and in turn take new understandings and skills back to those at home who could not come themselves, thereby spreading ISCAEE benefits even more widely ”

Dr John Steele
Senior Professor, Walter Sisulu University, South Africa



NOTES

SOUTH AFRICA: DIFFICULT REBIRTHING, OR DESTRUCTIVELY CONSUMING ITSELF IN FLAMES?

Dr John Steele

Senior Professor, Walter Sisulu University, South Africa

Subsequent to South Africa's transition from legislated apartheid to democracy in 1994, we have made some excellent progress towards a more just society that is underpinned by an enlightened Constitution. This progress towards decolonisation has, however, been complicated by widening gaps between the rich and poor; signs of endemic corruption; extreme protest violence; and soaring rates of abuse of women and children. With particular reference to artworks created at Walter Sisulu University, this paper will look at how some local Eastern Cape ceramic artists in the younger generation are engaging with such complex matters and thereby interpreting our history in the making. It will also be seen that some ceramic works express researches into own cultural practices, thereby making important contributions towards freeing knowledge from past oppressive narratives.

Many South Africans, especially from the indigent and lower-income groups, as well as blue-collar workers, are deeply disappointed in how things have turned out politically and economically in South Africa since the inception of our first democratically elected government in 1994. Aspects of this disappointment are ever more frequently being translated into increasingly angry and violent protest actions, during which stone throwing, looting, blockading of arterial roadways, picketing and arson have become common features.¹

At Walter Sisulu University, we have a small Visual Arts department, of which many of the annual intake of roughly 13 fourth-year painting, drawing, printmaking and ceramics students are becoming quite well-known for tackling contemporary issues, thereby interpreting history in the making. Students are largely drawn from poorer rural areas of the Eastern Cape Province, so hardship and associated trauma are not uncommon artwork themes. In 2016, for example, Selby Jibilikile (figure 1) was intensely critical of both current political and socioeconomic trends in South Africa. In the hard-hitting work *Source of Blood*, he asserted that capitalist methods of exploitation of African resources and peoples under colonial powers were

¹ See, for example, Daily Dispatch Editorial Opinion 18/10/2016; Chipkin 2016: 7; Alexander 2010, as well as Manganyo and Du Toit 2016.

reprehensibly reapplied by the apartheid Nationalist government, and then merely cynically recycled by the current ANC government. He maintains that the poor are getting poorer, and that continued capitalist models favour only the elite, while the majority of people suffer from joblessness, poor healthcare, substandard education, have inadequate housing, and they remain outside the mainstream economy despite the repealing of apartheid-era legislation. In *Source of Blood*, the man with his hands in the air in a sign of submission also references the 2012 Marikana massacre, which occurred when striking mine workers were gunned down by police.



Figure 1 – Selby Jibilikile, 2016
Source of Blood, two views (photos: Left: Alan Eason 20163, right: Steele)

Another of Jibilikile's works, *Missing Men*, refers to this massacre specifically, but also more generally reflects on the abnormally high rate of loss of life for those in the mining industry.² His own father was a migrant mine worker who eventually came home to die of silicosis, as is reflected in the work *Returning Home to Die*. Artist, Viwe Klaas also deals with threats to human life, but from an entirely different, metaphysical perspective. In the series of works entitled *Amulets for Power and Protection*, the mixed media, larger-than-life-size installation called *Empowering* (figure 2a) depicts a situation where harmful psychic powers are being rounded up in preparation for a possibly deadly assault on an individual, society or idea. In some circles, it is believed that such practitioners, known as igqwirha in local Xhosa culture, spread disease and harm, as well as corruption, in underhand ways by means of unknowable methods.³

Viwe Klaas has made further interesting cultural commentary in the somewhat ambiguous life-size work *Ithongo / Dream* (figure 2b). Here, he is making observations about a dangerous practice of seeking skin-deep beauty by means of skin-bleaching, and suggests that this potentially harmful use of potions and creams can actually indicate a trend towards loss of local Xhosa culture and appreciation of an inherent African identity and beauty.

² See, for example, Clark et al 2007, as well as Hermanus 2007.
³ See, for example, Bahre 2002.



Figure 2 – Viwe Klaas, 2015
2a: Viwe Klaas, 2015 - Empowering; 2b: Viwe Klaas and *Ithongo / Dream* (photos: Steele)

Researching and expressing findings pertaining to indigenous knowledge systems is an important component of decolonisation of minds and awareness from previously oppressive modes of thinking and behaviour. Stories of heroism, or of delicate balancing acts, abound. Litha Ncokazi, for example, chose to affirm his family history, with particular focus on his grandmother (figure 3). Works such as *Life & Time* and *Magnificent Soprano I* celebrate her roles in his life. Her nurturing presence is contrasted with a work called *Arrogance*, which refers to "arrogance of apartheid regime leaders and foot-soldiers who imposed segregation and deprivation against black citizens".⁴



Figure 3 – Litha Ncokazi, 2006, and grandmother, Abigail Nosapho Ncokazi, in the 1950s (photos, left: Steele; right: from the Ncokazi family album)

⁴ Ncokazi and Steele, 2008: 25.

Sonwabiso Ngcai (figure 4) has also sought to find out more about cultural beliefs as a way of claiming local heritage and exploring personal identity. In the 2015 series of works entitled *Entwined*, One he explores both his own experience of being enmeshed with his twin brother, Monwabisi, as well as aspects of local Xhosa indigenous knowledge about twins and twinship. The work *Ingqiti*, for example, interrogates an occasional practice of cutting off part of the little finger of whichever twin's hand presents first at time of birth⁵. Furthermore, the works *Umhlontlo* and *Release*, for example, explore concepts pertaining to the practice of planting euphorbia trees when twins are born, as well as the custom whereby the surviving twin will enter and lie down in the grave for a short time before final interment of the deceased twin.



Figure 4 – Sonwabiso Ngcai, 2015 (photos – left: Ngcai; right Steele
L: *Wedentiy II*, R: *Ingqithi*)

On the other hand, Siziwe Sotweu (figure 5) has taken views of aspects of Xhosa culture from two differing perspectives.



Figure 5 – Siziwe Sotweu, 2015 and 2004 (photos – left: Nombe Mpako; middle and right: Steele)
L: *Akhombe Emfaneni / The Bulges* C: *Struck by a Rock* R: *Crying*

5 Mqhayi, 2008: 20

In the series entitled *The Bulges: African Girl's Natural Endowments*, Siziwe Sotweu has discussed intonjane rituals, which are performed by society with young girls, usually upon first menstruation, as rites of passage to womanhood. These rituals help isiXhosa-speaking girls with growing up, and transitioning from girlhood. In the same breath, in works such as *Struck by a Rock* and *Crying*, Sotweu is fiercely critical of sectors of the local misogynistic and patriarchal society who condone and engage, for example, in such practices as ukuthwalwa⁶, which is to forcefully abduct a woman with intention to rape her and make her into the wife of the perpetrator.⁷



Figure 6 – Phila Phaliso, 2016, *Crippled Minds* (photos: Steele)

Likewise, Phila Phaliso (figure 6) also took patriarchy to task in her series of works, *Crippled Minds*. She maintains that, in her experience, men tend to unfairly discriminate against women and impose a collective will that permeates all corners of society. Furthermore, she has found that society at large imposes restrictions on freedoms associated with rethinking and reworking of sexual and other gender-based identities.⁸

Regrettably, women and children currently face severe possibilities of being abused and raped in South Africa.⁹ Statistics are appalling. In the face of such trends, Dinilesizwe Komani (figure 7) has stood up, and in his capacity as a male isiXhosa-speaking artist, said an unambiguously clear “no” to perpetuation of the morass of pain and horrible mental torture arising from such terrible events.

7 See, for example, Wood 2005; Rice 2014; as well as Mwambene and Sloth-Nielsen 2011.

8 See, for example, Albertyn 2009; Gunkel 2010; as well as Mkhize et al 2010.

9 See, for example, Jewkes et al 2011; as well as Posel 2005.

Wilkinson 2016 reports that 42 596 rapes were reported to the police for the 2015/16 year, which translates into 77 rapes per 100 000 people in the country (accessed from <https://africacheck.org/factsheets/guide-rape-statistics-in-south-africa/>, on 13th February 2017).

In the work *Ultimate Survivor: Broken Then Reconstructed*, Komani referenced the ferociously cruel 1994 rape and attempted murder by stabbing¹⁰ of Alison Botha,¹¹ with special emphasis on her capacity for courageous survival and then becoming an inspiration to others through motivational speaking engagements and setting up of support groups, among many other activities.

Komani and Botha corresponded by email in 2014 after the sculpture fell and shattered, and then Komani decided to reassemble it in her honour.¹² Their expression of mutual respect and multicultural support in activism against women and child abuse is immensely significant and points to what we can achieve in South Africa, despite that some current trends will go down in history as bringing this country close to ferociously consuming itself in spirals of chaos, greed and violence.

In conclusion, then, in the same moments as University premises are being torched (figure 8a), and South African Members of Parliament are physically fighting each other and getting forcibly evicted from Parliament (figure 8b), I nevertheless feel hugely heartened and encouraged by the likes of Dinilesizwe Komani and Alison Botha (figure 8c), and others such as Meshack Masuku (figure 8d), who has an open ceramics studio policy that encourages local youth to come and create Lusiba ceramics.

One of my greatest hopes is that political leadership and society will take lessons from history to heart and increasingly base daily doings on principles aimed at collective good rather than selfishness. One of the many reasons for optimism in this regard is that I know that each artist featured in this paper, and probably the majority of South Africans, are working in their own ways for a better future for all, with an intention that our country is, on balance, a good place to live freely and productively.



L: Dinilesizwe Komani, 2014, *Ultimate Survivor: Broken Then Reconstructed* (photo: Sonwabiso Ngcai)
 CT: Broken *Ultimate Survivor*, then, CB: in reassembly (photos: top, Nkosibonile Matshangana; bottom, Steele)
 R: Alison Botha image sourced from www.facebook.com/AlisonABC/photos/a.136536063084985, on 9th February 2017



Figure 8 TL: A Walter Sisulu Building torched at time of writing on 8th February 2017 (photo: Lulamile Feni, in Daily Dispatch); TR: a still from a recording of EFF Members of Parliament being forcibly evicted on 9th February 2017 BL: Alison Botha's "becoming" logo, which is appropriate for our country as a whole www.facebook.com/AlisonABC/photos/a.136536063084985.27934, on 9th Feb 2017 BR: Meshack Masuku, 2017, top left, and some current Lusiba apprentices, from left: Asiphe Gaxela, Buseka Gaxela, Freddie Luffun, and Sityhilelo Ngozi (photo: David MacGregor)

10 "They slashed her throat so deeply, she had to hold her own head on as she crawled to the road for help. With her other hand, she had to hold the organs spilling from her stomach, where she had been stabbed more than 30 times ... as told by Sue de Groot in a recent article <http://www.timeslive.co.za/sundaytimes/opinion/2016/05/29/Alison-Bothas-story-of-hope-and-courage-retold-in-movie>, accessed on 12th February 2017.

11 See www.alison.co.za/assets/content-page.php?id=home, accessed on 12th February 2017 for the full story.

12 On Fri, 10/31/14, Alison <alison123@mweb.co.za> wrote:
 > From: Alison <alison123@mweb.co.za>
 > Subject: Reply from Alison
 > To: "Dinilesizwe Komani" <komani.dinilesizwe@yahoo.com>
 > Date: Friday, October 31, 2014, 10.40am
 Hi Mr Komani. What a story!
 Thank you for sharing it with me. I am so honoured that I inspired the sculpture and now so sad that it fell and broke. I can only imagine how devastated you were. But I was crying when reading your email of how you have decided to let her be the ultimate survivor and glue her together.
 Thank you for letting my story inspire you – your story has inspired me too and I will be sharing it with others.
 PLEASE send me photos – I would love to 'meet' her.
 With warm regards www.alison.co.zahttp://www.facebook.com/AlisonABC.

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TURKEY

THE SITUATION OF THE CERAMIC AS COATING UNIT IN THE VISUAL AND FUNCTIONAL CONTEXT SINCE THE 13TH CENTURY IN ANATOLIA

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Assistant Prof. Leyla Kubat - Bilecik Şeyh Edebali University,

Ceramic has a long standing background since the inception of human history. It finds its place in our daily life in that it's function and esthetics and it is known that Ceramic is frequently used in the architecture. It manifested itself intensely in Anatolia during the periods of Seljuks, Principalities and Ottomans. These works of art which were produced with the cultural richness of the civilizations that lived in Anatolia and the decors on the surface of the architectures are among the values that we preserved in terms of their visuality and function in the places in which ceramic serves as a coating unit. In addition, the rich motifs which can be seen on the works of Turkish ceramic art has been an important part of the Ceramic art. This mentioned variety shows paralellism with our cultural background.

Since the usage of ceramic has a direct relation with the increasing the visuality, it is known that Ceramic is used in the architecture commonly. This area has various effects such as traditional, technological, artistic and industrial when considered from this point of view.

Ceramic coating tools are grouped as terra cotta, brick, mosaic, tiles fired in high temperature, glazed tiles and faience. Brick which has a leading role among these coating tools is a product fired at 900-1000 C, having the firing colour diversity between red and brown and having an oval shape other than square. Brick which was used commonly during the periods of Seljuks and Ilkhanid, was first seen in Seljuks' reign and continued to be used on the tombs and minarets. In addition, it attracts notice that it has been used as composition with glazed tiles (Çobanlı, Okur, 2006, p.3). The ceramic and glazed tile art which was developed from 7 AD to these days on the vast land which was from Middle Asia to Spain by communities which had Turkish, Persian, Mongol, Arab and Berberi ethnicity, shows difference as to the periods and countries. At this development line, between the periods of Seljuks and Ottomans, glazed tile and ceramic art shows unique and vanguard features. Despite the innovations seen in the various regions and periods some common details and architecture features take our attention (Öney, Çobanlı, 2007, p.13-14).

Turks have left lots of art works in architecture field in the Islam civilization which they entered after 11 A.D. Architecture which took its prototypes from the regions like Khorezm, Ma wara'un-nahr

and Khurasan in which Turks entered as masses and converted to Islam, first developed in Persia afterwards in Anatolia. (Kuban, 1993, p.164). Turks brought their rich culture to Anatolia which bears the the richest cultures in the world and they branded these lands with it. (Aslanapa, 1989, s.101). We see the first examples of the art of tile making in Anatolia durin the periof of Seljuks. In Anatolian architecture, this art shines out commonly with the glazed tile with mosaic technique. This technique which made progress especially in Anatolian Seljuks architecture, was commonly used due to its contribution to the visuality on the surfaces and supporting the collectivity and characteristic of the architectures. (Çobanlı, 2006, Okur, p.3). Anatolian Seljuks who used the glazed tile in Anatolia for the first time glamourized tombs and palaces with glazed tiles, tile mosaics and glazed bricks widely (Öney, 1987, p.87). Colored bricks can be taken as the first examples of ceramic boards.



Konya İnce Minareli Medrese Minaresi Anatolian Seljuks,1264
www.dreamstime.com/stock-photo-ince-minareli-medrese-(27.03.2017)

Seljuks produced various architecture tones in the lands where existed multiculturalism. Geographical, cultural and regional difeerences played a role in the differentiation of architecture tones. Seljuk art is generally the collocation of geometrical motifs and the motif in the shape of star refers to the sky and the order of the universe. Geometrical, botanical and font motifs were used in religious architecture.

In civil architecture, human and animal figures are used with botanical motifs. The structural strain on exterior surfacedisappeared completely due the usage of brick pieces. The development which emerged with colour glazing these small pieces, most probably transformed to mosaic tile coating with the contribution of pottery techniques. (Kuban, 1993, p.163-186).

During the Seljuks period, Anatolia became the land of glazed tile with sparkling architectures. The geometric glazed tiles which are in the form of eight pointed Seljuk star and cross are made with the technique in which various tones, sulfur and oxide mixture, of metallic glows are obtained on the underglaze and lustre glazed tiles. One of the best examples of architectures which bears these features is the Kubadabat palace. This palace takes attention thanks to the richness and variety of materials. On the walls of the palace, the best examples of the art of glazed tile can be seen in the figurative expressions in which rumi and palmette botanical motif



Kubadabad Palace Walls, 13th century., Konya, Leyla Kubat, Konya Archeology Museum, 2009

and sultan sitting cross-legged and double headed eagle exist. In the architecture of Seljuks, ceramics were used as an element of decor on the various parts of the architectual plans such as floor and wall coatings, interior and exterior places and units. Ceramic practices diversify as to the geographic, cultural and regional differences. This variety can be clearly seen in the materials and the motifs depending on the architectures and the changes they experienced during the process. The changes in the local materials also changed the motifs of the architectures (Gül, Özkeçeci, Alacalı, 2014, s. 72-73).

One of the most beautiful examples of motifs and compositions are on the wall of Konya's Glazed Seminary as turquoise brick, red tile, diamond motifs, geometrical grid with turquoise glazed tile mosaic, meanders which creates wheel, hexagonal purple star etc.

The glazed tile techniques and decor compositions which are seen in the period of Anatolian Seljuks were also used in the time of Ottomans and Principalities. The art of ceramics and glazed during the Ottoman period effected other Islamic countries. Glazed tile and ceramics were used differently in terms of size, pattern and colour. In these periods the tile mosaic technique was maintained via simplifying the patterns (Öney, Çobanlı, 2007, s.13-14-203).



Konya Sırçalı Medrese 13 century. www.google.com.tr/search?q=konya+sırçalı+medrese(27.03.2017)

In the Ottomans, multi coloured glazing techniques on the glazed tiles which were used as decor elements in religious architecture takes attention. The botanical motifs on the Ottoman wall glazed tiles were practiced with colour glazing and yellow and green were added to their previous colours. Glazed bricks on Bursa Green Tomb are the subjects of focus with their application with tile mosaic technique.

Towards the middle of 14th century, Ottoman sense of art showed development in glazed tile and ceramic in parallelism with the architecture. In addition, red, blue and white glazed tiles appeared while practicing underglaze technique and were used interior and exterior places. After 15th century, especially İznik became the tile center of the Ottoman period. In İznik, blue-white underglaze technique is practised with motile composition and vivid colours. The glazed brick motifs of the minaret of İznik Green Mosque is one of the most beautiful examples of its period (Öney, Çobanlı, 2007, p.203-206).



İznik Yeşil Cami, Glazed Brick Decor 15th century www.google.com.tr/search?q=iznik+yeşil+cami+çinileri(27.03.2017)

Technique, colour, composition and pattern trials have developed through the centuries and reached its peak point in Ottoman art. Since 15th century, Centers such as İznik, Kütahya, Bursa and İstanbul has shined out. Kütahya glazed tiles are known as duller compositions and repater motifs compared to İznik glazed tiles. 16th century is the time when the art of glazed tiles was in its the mist mature form.



Bursa Yeşil Cami, Multicolour Glaze Technique, Early Ottoman Period,1421 www.google.com.tr/search?q=bursa+yeşil+camı+çinileri(27.03.2017)

Besides, It is known that in 18th century, the glazed tile stands were established in İstanbul Tekfur Palace and İznik-Kütahya glazed tile tradition were carried on even it for a short time. The art of ceramics and glazed tile in anatolia has brought innovation to the world of art and civilization through the centuries. The glazed tiles which were produced by small workshops as weak continuations of traditional Ottoman art, find their place in religious architecture and cover the surfaces of wall and mihrab.

In 13th century, the period which started with the Anatolian Seljuks and continued to until the Republic period is called Traditional Turkish Ceramic Art. In Traditional Turkish Ceramc which evolved under the shadow of Islamic thought, abstract decor and motifs, from Anatolian Seljuks period to the period of principalities, the traditional manufacture, abstract decor and motifs are the major features. In the Ottoman period, the number of the manufacture centures increased and their location changed, the decor and the motifs showed the development towards the Western naturalistic approach but it was more abstract. The traditional Turkish Ceramic Art displayed a decrease in parellism with the power lost of the Ottoman Empire (Uludağ, 1998 p. 37).

In this process, it is seen that ceramic was commonly used as a wall coating unit, glazed tile was on the wall boards and the usage of ceramic on the architectures was most common in the Ottoman period.

Since using the ceramic directly related to the cultural structure, it is possible to see the local imagery of the geography where it is used. In the Turkish culture, ceramic is generally used on religious architecture, mosques, madrasah, tombs and palaces and on modern architectures especially following 1950s (Ağatekin, 1993, p.4). It is clear that the developments in ceramic industry and education after 1957 effected Modern Ceramic Art in a positive way. Most of our ceramic artists have brought ceramic wall board to the architectures. Especially between 1960-1970 and the following years, the ceramic wall board practices showed an increase.

Füreyya Koral who opened the first ceramic workshop in Turkey with her big wall boards has described the elements of traditional art with a modern point of view (Öney, Çobanlı, 2007, p.385-386).

Sadi Diren who is the first ceramic student of Turkish Ceramic Art, has made wall boards for several buildings which are in AKM in the name of Eczacıbaşı group (Öney, Çobanlı, 2007, p.388)



Sadi Diren, Atatürk Kültür Merkezi, Ceramic Wall Board www.google.com.tr/search?q=sadi+diren+eserleri (27.03.2017)



Füreyya Koral, Divan Pastanesi, Ceramic Wall Board www.google.com.tr/search?q=fureya+koral+eserleri(27.03.2017)

The years between 1960-1963 can be called as the period of the first fesks Esin, 1984, p.6). Since this period, Jale Yılmazbaşar has made wallboards with her trimmer and colorful touch. She has played an important role in popularization of the new ceramic conception. Hamiye Çolakoğlu is one of the most romantic names of Turkish Ceramic Art has made indoor wall practices for several private and state buildings.

Atilla Galatalı, Ceramic Wall Board www.google.com.tr/search?q=atilla+galatali (27.03.2017)



Bingül Başarır, who is known as the artist who can use different materials which she produces with new materials including wastes and various techniques in the best way, has made wallboards and surface assessment for some private and state architectures. Atilla Galatalı who defined ceramic as an organic surface art made sun and moon motifs, forms and several wall boards with his mastery of geometry and the effects of fold between 1960 and 1994, until his death.

Mustafa Tunçalp who consults Çanakkale ceramic plants and has a vital role in familiarising ceramic artists and educators is a precursor artist with his modular ceramic boards which are seen as a value for architectures. The synergy between traditional and modern in Tunçalp's works attracts attention.

Mustafa Tunçalp, Ceramic Wall Board, Selçuk, İzmir www.google.com.tr/search?q=mustafa+tuncalp (27.03.2017)



The ceramic and sculpture master Ünal Cimit, who moulded the fertile Anatolian soil and passed away in 1993, evaluated the stains, fibers and the harmony of colours he created with vivid colours with the reasoning of a painter by using ceramic surfaces and wallboards as a canvas. İlgi Adalan who reveals the variable effects of a form by using black-white glazes and gilt, produces works in a rich scale, from three dimensional to functional.

Zehra Çobanlı who took part in the foundation and the development of Ceramic department, the Art Faculty of Anadolu University has performed universal works with her own unique approach towards the integrity of culture and local identity. Zehra Çobanlı, who emphasizes that the integrity of local identity is the only way to universality or being universal, has made several ceramic wallboards for many state architectures. In addition she has carried out indoor

and outdoor application projects by taking the function of the place into consideration for undergraduate and master students of Ceramic Department of The Art Faculty, Anadolu University. The Ceramic boards, which were applied to various architectures of the university, not only contributed visually to percept of corporate identity but also made them more livable.

The projects which brought depth to the static surfaces of the buildings mostly provide spiritual relief with their colours and motions they create on the architecture. Besides, she also has made contribution to the esthetic value of the city that she lives in.



L: Zehra Çobanlı, Ceramic Wall Board, Anadolu University, Eskişehir
R: Zehra Çobanlı, Eskişehir Büyükşehir Belediyesi, Ceramic Wall Board, Eskişehir

Day by day, ceramic boards produced for ornamental purposes are becoming inseparable part of architectural design. With the development of Industry, manufacturing processes gain differences in ceramic board production. Thanks to these developments, the matters to be applied on the boards which are designed for architecture projects become critical in terms of suitability to space and production diversity. Wall ceramics are structural and architectural elements which constitute city culture. People want to benefit from the places they live in with the visual aspect of art. The boards applied in public and private places enrich the visuality of city.



L: Şenol Kubat-Leyla Kubat, Bilecik Şeyh Edebali University Rectorship, Bilecik, 2014
R: Şenol Kubat-Leyla Kubat, Ankara, 2014

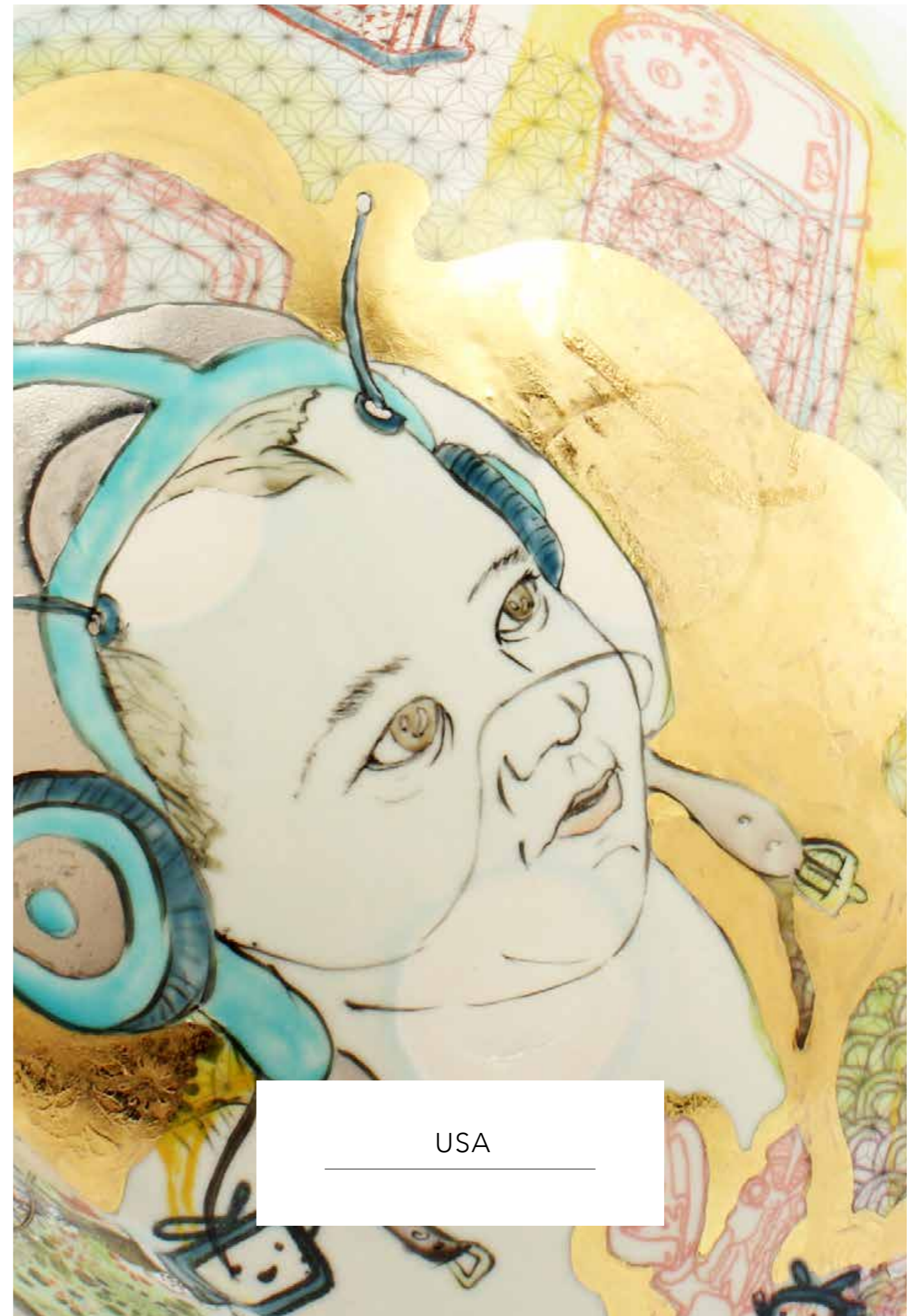
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“ ISCAEE has been an invaluable resource in introducing my ceramics students to an international audience, and in stimulating my students’ conceptualization of ceramics as a global and diverse art form.

Friendship among the ISCAEE members has created a multitude of opportunities for both our faculty and students, and we look forward to furthering those bonds through participating in each symposium. ”

Valerie Zimany,
Interim Chair, Department of Art and Associate Professor of Art, Ceramics
Clemson University, USA



USA

NOTES

REFLECTIVE SURFACES

Conor Alwood, Lacy Miller, Ashan Pridgon
MFA Students, Clemson University, USA

We are all three graduate students at Clemson University of South Carolina in the U.S. *Reflective Surfaces* thematically discusses how we individually approach the surface of our work, ranging from atmospheric firings, layered pattern technique and popular culture references. Lacy Miller will discuss her use of image transfers on clay, including investigations of the influences that American and British tableware have on contemporary processes and the concept of commemoration. Conor Alwood's sculptural vessels and installations reveal the "surface" through atmospheric firing, and he will discuss the evolution of atmospheric firing. Although these approaches to the surface differ by artist and individual, they are all contemporary references to the historical and cultural significance of American ceramics.

LACY MILLER

As a 2017 MFA candidate at Clemson University, South Carolina, this upcoming fall I will be entering my final thesis semester. In my graduate studies over the past two years I have researched into English and American Slipware. Slip decoration on vessels is found in most cultures and spans the geography of ceramics from the earliest pots up until present day. Pots decorated with slip techniques often illustrate something that was important to the culture that created them. Objects made to commemorate a moment or event in time that was of high cultural significance is a shared theme for many cultures.

Early English slipware potters would create vessels that were both for everyday use, and special pieces to commemorate a moment that was rare or historically meaningful; by placing that moment in time on a vessel its significance was elevated. This tribute spanned events like the birth of a child, a visit from a respected person or a marriage.

All the importance surrounding that occasion was then illustrated on a plate or other form solidifying its value for generations to come. What drew me to these pots is how thick colored slips create a raised low relief surface, a trademark style of English and American slipware artisans. In recent work I draw inspiration from this by using glaze trailing to create a similar low relief style that can be both seen and felt.

In my own studio practice I am investigating many of the same principles and strategies used by the English slipware potters, but to commemorate a different kind of moment. I strive to give significance to moments that happen within our everyday existence but, are rarely thought of, let alone given celebratory elevation. One observation that I have made is that vessels have long been paralleled to the body, for example, we call the bottom of a pot its foot because it stands on it. This association, along with the likelihood that my work will involve food consumption leads me to commemorate the unseen bodily processes involved with sustaining our daily lives.

These functions are both internal and unobservable, so I use illustrated diagrams for my source material then simplify those images until they create an almost botanical appearance. By repeating and patterning these simplified diagrams my work refers to how these processes take place continuously in our lives.

By creating a surface that is reflective of the histories and style of slipwares of old, I am also conceptually commemorating different moments that make our lives possible. My work is both looking back; drawing on different strategies from ceramics art history and looking forward to a create a visual dialogue that commemorates the conceptual ideas that drive my work.

CONOR ALWOOD

During my first year of graduate school I researched, as well as conducted, atmospheric firings, specifically soda and wood firing. The progression of atmospheric firing in North America can be traced back 25,000 years to the Native Americans. Early Native Americans would often fire pots in simple bonfires, or more complex pit kilns. These pit kilns could be maintained and controlled to create a certain degree of reduction. This led to the mass production of salt fired ware in the 18th century along the coast of North-Eastern America. These firings often took place in 'groundhog' kilns. These kilns were widely used in the Southeast of North America. They were wood-burning kilns, built from brick, often being semi-subterranean tunnel.

In the contemporary world, the issue of man-made environmental change is a topic that requires an understanding of temporal projection. As humans, some of our actions do not cause an immediate change to our existing environment, yet have an impact on the Earth in the long term. Industry and technological advancements have required us to take a step back and assess the condition of the Earth in order for future generations to progress. The notion of environmental introspection extends to the adoption of soda firing, as an alternative for salt firing. In North America, during the 1970s, salt firings were being weaned out because of the noxious fumes that were produced during the introduction of the salt into the kiln. The alternative was soda firing, a firing process that produced similar surface qualities, but eventually became more than just a matter of surface imitation. It soon became the preferred method of atmospheric firing to many ceramic artists.

In the time of my first semester as a student at Clemson University, my work examined the natural, gestural movement of clay. The work was wheel thrown in sections and then assembled along the contour of the previous section. I intended to relinquish the imposition of strict form to the vessel, and reveal the nature of clay, a formless material. The vessels were left partially unglazed, allowing the uncontrolled flashing of the soda to leave a visual record on the surface. This random reaction is the one constant that exists between the ancient world of atmospheric firings and the contemporary. While the process and techniques of atmospheric firing has progressed throughout history, the one connective thread is the resulting surface of a fired pot. This idea of continuing a long held firing method is something that is imperative, because it attunes ceramic artists to the expansive history of pottery, but also puts the future of clay into perspective.

CONCLUSION

We hope that you have seen how the commemorative tactics of early English slipware can be utilized to give reverence to bodily processes. Further, how narration in pottery can be used to express personal feelings, injustice, represent culture and document life. And finally, how the world of ceramics is continuously progressing, but the surface quality obtained through atmospheric firings is something that allows potters to carry on a tradition and connect us to our past. This variety of surfaces reflects in part the great historical depth and cultural significance that ceramics offers us as both makers and appreciators.

NOTES

DIGITAL TRANSLATIONS: HAND TO CODE

Valerie Zimany,
Interim Chair, Department of Art and Associate Professor of Art,
Clemson University, USA

In the series “Porcelain Fever”, I visually examine complex relationships between the East and West, nature and technology, and intimate and public worlds through the lens of my American background and extended education in Japan. Using imagery sourced from personal documentation, or appropriated from popular culture and art historical references, both time and location are tangled and laminated in sculptural form. As a research project, Digital Translations: Hand to Code, builds on the body of artwork-in-progress, “Porcelain Fever,” that was publicly exhibited (2013, Houston) and presented as in lecture form (2014, Milwaukee) at annual meetings of the National Council on Education for the Ceramic Arts (NCECA), and presented as lectures at the International Society for Ceramic Art Education and Exchange (ISCAEE) in 2015 (Beijing, China). Digital Translations began as an offshoot of the “Porcelain Fever” artwork, and now as a parallel project seeks to consider how traditional processes can respond when conducted through digital filters.

Complementary to my teaching and creative research in Ceramics is an increasing attentiveness to advances of digital technology in the field, and their application in contemporary art. Ceramics is a medium and information system at the intersection of art, design, architecture, and science throughout history, and this increasing array of tools is invigorating sculpture, installation, social practice, and design. As an artist, I am interested in materiality and the spatial and tactile qualities of objects, and find the conversion of visual information into digital content intriguing not for the purpose of creating perfect replicas, but as an additional way to consider flaws in translating our perceptions and memories. This has manifested itself in the ongoing usage of two-dimensional digital tools and print technologies in my sculptural creative research, recently in explorations into three-dimensional printing in resin and clay in cooperation with the Clemson’s School of Architecture Digital Design Shop, as well as Medalta International Artists in Residence in Canada. Recent residencies and grants have provided for independent creative research to advance my agenda for exhibition and dissemination, the purchase of necessary materials and equipment, and the opportunity to build further experience with the tools needed to continue my work with the facilities available at Clemson.

Since arriving at Clemson in 2010, I have developed my interests in ceramic image transfer technologies to include original silkscreened decals, digitally printed decals with ceramic

toner, and commercial or vintage decals in use by industry. While in Japan, with research with research support from Clemson in 2011 (Fulbright-Hays Faculty Research Abroad Fellowship, US Department of Education), 2012 and 2014 (Clemson Faculty Research Development Grants), I amassed many drawings and photographs. I consider them as an image library of memory, and a source for new narratives and references to the layered processing of perception and nostalgia I explore in my work. My interest is in the prospect that these images and form can combine in multifaceted and tangled ways, similar to the complex encoding, consolidation, and retrieval process in which the human brain stores memory. In his book, *The Overflowing Brain*, Torkel Klingberg, M.D., Ph.D., a cognitive neuroscientist, suggests we are interrupted every three minutes during the course of a work day, and that technological change and multitasking forces the brain to process more and more information at greater and greater speeds. My artistic curiosity resides in how images or forms might develop in the same gaps in memory.

By thinking of the two side-by-side, I have begun to infer my own parallels in which conceptual inquiries could manifest through overlays of images, form, and materials. In my work I utilize ceramic image transfer technologies such as original silkscreened decals, digitally printed decals with ceramic toner, and commercial or vintage decals from industry. Much of the material originates from my years of study and research in Japan, and includes numerous important sites of past experience, traditional and modern toys, electronics, and textiles. In addition to this ongoing library of memory, I am now also investigating the addition of 3D printed components to increase the sculptural potential to complement image-based research.

The 2016 residency at Medalta expanded the trajectory of my creative research and I learned additional tools and technologies via collaboration with artists Aaron Nelson, Medalta's Associate Director, and James Kuehn, Computer Aided Design faculty at Medicine Hat College, who are fluent in digital applications of technology and ceramics.

The residency, has opened potential interdisciplinary explorations of digital technologies in my future artwork with the School of Architecture at Clemson University. Through development of my experience and skills at Medalta, I have initiated a new collaboration with Architecture faculty using files from my summer residency to 3D print with a recently procured "PotterBot", or 3D Clay Printing system. Through these exchanges I have gained working familiarity with the digital modeling software Sculptris and Z-Brush, and the slicing software, Cura, for printing with both 3D resin printers and the Potterbot at Clemson.

To continue Digital Translations, I was awarded the Antinori Fellowship for Ceramic Artists at the Hambidge Center for Creative Arts and Sciences in Georgia, and during the June 2017 residency period will begin concentrated development of digital files to construct a series of five to seven large-scale sculptures that incorporate sculptural and floral bricolage, as well as hand-drawn and image transfer surfaces. I will utilize virtual sculpting software to render my drawings, and use directly printed components and molds to hand-applique the forms in

traditional patterns to reference transposed layers of memory distortion. Through this study, I am acquainting myself with current research on the conversion of visual information to digital content, and on return to Clemson will seek further interaction with faculty in expanded fields for potential collaboration, in particular with computing and applied sciences.

The application of digital tools and additive manufacturing technologies in ceramic art and learning represents exciting, yet underexplored, aspects of the field that will influence its continued evolution. Currently, only a select few ceramics programs in higher education across the United States are beginning to integrate new technologies with traditional media, yet digital fluency in this realm will be a key element of marketability to graduating students. The inclusive and engaged environment of Clemson's research campus represents an important connection to expose more students, and by extension, a larger community, to how new technologies are being used for creative purposes within the context of ceramic art and education. By pursuing collaboration with other disciplines who successfully merge digital tools with creative output, I intend to adapt traditional arts practices and bring new technologies into the ceramics studio.

NOTES

POSTWAR MODERNIST BRITISH COLUMBIA CERAMICS: CANADIAN APPRENTICES OF BERNARD LEACH AND THE ETHOS OF AMERICAN WAR-RESISTERS.

Christopher Watt
Utah State University, USA

In the 1960s American war-resisters and counterculture participants found Southern British Columbia (BC) Canada to be a supportive ground for cultural exploration. Among them were Canadian apprentices of Bernard Leach. While addressing this time period in BC, I will explore how the Leach tradition and the counterculture movement acted together to create a British Columbia ceramic culture that was distinctive to a time and place.

Of the thirty potters from across the world who served apprenticeships at the Leach Pottery, only four hailed from Canada.¹ It is important to note that all four had attended the Vancouver School of Art, and that three John Reeve, Mick Henry and Glenn Lewis returned to the West Coast of British Columbia after completing their apprenticeships in the 1960s.² Their value-based apprenticeships emphasized a holistic approach towards pottery production that correlated with the contemporaneous ethos of British Columbia's growing back-to-land movement.

From 1965 -1975, southern British Columbia was an international destination for thousands of counterculture participants and American Vietnam war-resisters. Two regions in particular became thriving locations for these two political movements - the southern West Coast and the West Kootenays. During this time both regions offered expansive space, inexpensive land, welcoming communities and a dramatic and inspiring landscape. The proximity to the American border was another desirable attribute to the many American war-resisters who immigrated to Canada during this time.³

The counterculture espoused a new model for human existence - based on community values, pacifism, environmentalism and human rights. On the southern West Coast and in the West Kootenays, a value-based culture developed that influenced and supported an ideological ceramic community unique to these regions. The BC counterculture and Leach apprentices generated new meaning for their ceramic objects and through this process created pots that

1 V, N. E. Bernard Leach And British Columbia Pottery: An Historical Ethnography of Taste Culture. (MA Thesis: The University of British Columbia, 2002).
2 Ibid.
3 R, K. Welcome to Resisterville: American Dissidents in British Columbia. Vancouver, BC: UBC Press, 2014.

reflected their worldview. In his essay *Search for Integrity: Bernard Leach's Canadian Apprentices* Scott Watson states "Studio pottery was integral to postmodern avant-gardism, just as it had been to the modernist generation, but perhaps for different reasons. Studio pottery, with its ethos of locality and sustainability, was also a 'back-to-the-land' affair".⁴ The Leach-inspired ceramic objects spoke of materiality, honest production methods and reflected lifestyle values of the counterculture. These two regions developed a 'taste culture'⁵ that fostered the development of unique ceramic culture that continues to influence the contemporary practices of BC ceramics.

The phenomenon of reverse migration, in this instance urban to rural, is an essential aspect of the lifestyles of the counterculture and the resulting ceramic objects. The BC Leach apprentices produced pots in rural locations under lifestyles that correlated with the Leach aesthetic of truth to material and the humble useful pot. The potters lived on small islands, rural coastlines and inland mountainous valleys. The image of the country potter was recontextualized within the extremes of the Canadian Pacific-northwest rainforests and the vast valleys of the Kootenay mountain ranges. Potters bought land, built their own homes and studios, and lived in the woods producing pots that reflected their values. Counterculture icon and author Lloyd Khan researched the vernacular Pacific-Northwest architecture of this time period. In his book *Builders of the Pacific Coast*, he reviewed the beautiful hand built driftwood house and studio of distinguished Hornby Island potter Wayne Ngan. Khan remarks:

*Many of these buildings were built in the '70s and '80s, some in the '60s, a singular period in North American history. This group of builders, the Whole Earth Catalog guys, were acting out their dreams. You could live on very little money, land was cheap, building codes few. It was a period likely to never be duplicated, a 20-30 year span of inspiration and freedom, and of spirit made manifest in a number of handmade homes.*⁶

These potters were largely well-educated urban individuals who chose lives of self imposed poverty; their pots spoke of this decision. The Leach aesthetic of simple austere beauty and the importance placed on utility reflected the values of the counterculture.

The local contemporaries of the BC Leach apprentices were born outside of Canada. American born war resister Gordon Hutchens, British born Robin Hopper and Chinese born Wayne Ngan all immigrated to Canada. They lived and continue to live close to nature; iconic cultural figures that created lives and pots that embodied the ideals of the counterculture. The pots helped

4 W, S. Thrown: *British Columbia's Apprentices of Bernard Leach And Their Contemporaries*. Vancouver, BC: Morris and Hellen Belkin Art Gallery, 2004.

5 V, N. E. *Bernard Leach And British Columbia Pottery: An Historical Ethnography of Taste Culture*. (MA Thesis: The University of British Columbia, 2002).

6 K, L. *Builders of the Pacific Coast*. Bolinas, CA: Shelter Publications, 2008.

sharpen awareness of their values; their aesthetic decisions made ethics and making processes visible. Eminent Folklorist Michael Owen Jones brilliantly extends the discourse of material culture by offering his theory of material behavior:

*In sum, material behavior includes not only objects that people construct but also the processes by which their artificers conceptualize them, fashion them, and use them or make them available for others to utilize. It consists of the motivations for creating things, sensations and bodily movements involved in their fabrication, and reactions to objects and their manufacture. Material behavior encompasses matters of personality, psychological states and processes, and social interaction in relation to artifacts. It also comprises ideas that people associate with objects, the meanings they attribute to them, and the ways in which they use them symbolically and instrumentally.*⁷

In referencing the academic study of material behavior, we can see the importance that lifestyle and utopic ideals place on objects. The Leach potters and counterculture immigrants moved and settled in British Columbia for a new beginning; the province offered a space where change and a new way of life seemed possible, a place where one could live out their ideals and ethics. It was a place that granted freedom.

For several generations, the Leach apprentices have influenced BC ceramics and the counterculture's enduring idealisms have held strong in southern BC. International environmental organizations Green Peace and The David Suzuki Foundation were both founded in the city of Vancouver, and the Southern BC Coast and West Kootenay regions have become celebrated and culturally iconic areas of Canada. The Leach potters and their contemporaries are now of retirement age or are deceased and there is a pending shortage of younger potters. The new generation has far fewer numbers and a different set of career trajectories. The younger generation of celebrated and emerging Western Canadian potters largely hold MFA degrees from American universities, manage strong identities on Social Media and travel extensively. Instead of removing themselves from the world of commerce they are participants within it. Rural back-to-land lifestyles may not be integral components of this generation's work, but they make pots because they believe in what they make; this career choice was a value-based decision based on ideals. The Leach apprentices gave this generation inspiration to pursue their dreams, the ability to appreciate and acknowledge beauty and demonstrated the noble pursuit of making pots that hold idealisms for a better world.

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CONVERSATIONS IN CLAY

Maureen Mills

New Hampshire Institute of Art, USA

Summary: *Conversations in Clay: An Overview of Historical and Contemporary Use of Text*. From the first usage of clay, identifying marks were used to communicate ownership or narrative or decoration. I will identify some of the cultures that have used text in a variety of ways and styles and show some current artists, including myself, who continue to use text to further our conversations with our material.

When I was about 6 years old, my parents gathered my other siblings, a sister and two brothers, and me together in our living room to tell us we had another brother, who was 16, and that he would be coming to live with us. I was very confused. To learn that my father was married before seemed the most dramatic of revelations. I don't even know how my 6 year old brain knew what that meant. Or maybe it didn't really. I'm not sure how the others in the room felt about this at that moment, but I was deeply confused. Even at that young age, I understood very clearly that there was much more to the story than we were being told. How did I know these things? Would I ever understand the stories completely? How do we unpack our personal histories? How did anyone?

Written language was developed in Sumer, in ancient Mesopotamia around 3500 BCE. As civilizations became more and more complex, the need for making notes and retrieving information became necessary. What is thought to be the first written word (slide 2) came in the form of a clay tablet, with marks made by a pointed implement, developed by the Sumerians, in the form of pictograms followed quickly by cuneiform. (Slide 3) Information deciphered from these artifacts provides insight and the opportunity for speculation about the lives and cultural development of the region.

Cuneiform may have contributed to the development of Egyptian hieroglyphics by around 3100 BCE. These too were stories of living, but have yet to be interpreted completely. While these writings were also done on clay tablets and often related to religious or historical communication, recent research may link some writing to economics as well. It is thought that Cuneiform developed out of a necessity to begin tracking or recording complex information, perhaps trade or commerce. Canopic jars were specifically found in burial tombs with specific goals in beseeching the good will of the gods in the afterlife. (Slide 4)

Developing a personal narrative about our lives, our culture, and our histories came even earlier than writing, as is evidenced by cave paintings that seem to depict stories of daily living from around 50,000 BCE to 30,000 BCE. Once visual/written communication began, storytelling followed, for the purpose of entertainment by no coincidence in Ancient Sumer and Egypt.

Whether in picture form or written form, storytelling as well as documenting daily living and historical events, personal and otherwise, has been a part of the development of ceramics around the world. Culturally, it may have been the best or only way of keeping records or sharing information. Today, it is much more than that.

As ceramics developed side by side with cultural development around the world, storytelling as well as other communication became integral with the clay forms. Moving beyond the mere need to document or track, decorative surfaces communicated more information. A 9th century Iraqi bowl is an early example of using calligraphy as a graphic design element and to share a profound thought or wish with the user. Perhaps not unlike the ancient Egyptian pieces that implored the gods to bestow goodwill, this Arabic bowl includes the word for "happiness" and is repeated in the center of this piece, creating a balance in the composition encircled by the decorated rim (slide 5 Metropolitan Museum of Art) and this 10th century Islamic bowl incorporates delicate calligraphy around the rim, wishing the user good fortune "Planning before work protects you from regret; prosperity and peace." (Slide 6, Metropolitan Museum of Art, NYC)

Similarly, this relatively contemporary dish, (slide 7 UBC Museum of Anthropology) from the Ming Dynasty (1600-1700) but found in Indonesia offers insight into the lives and worship of the people. Included in the 9 circles of Arabic inscription are invocations to Allah and verses from the Qur'an; the word 'Allah' is repeated in between the eight roundels along the cavetto of the dish. This medallion pattern is often found in the seals of the Sultans, providing identifying information about how this piece from China may have ended up in Indonesia. Both design and language of this sort comment on religious reverence as well as status and tell a much bigger story that this beautiful piece can divulge.

Both of these cylindrical forms (slide 8 Museum of Fine Art Boston) of Mexican origin from 600-800 BCE utilize the pictograph to tell a narrative story. On the left, the story is about the meeting of Hero Twins with their names identified in the text. On the right, another cylinder whose text indicates the name of the vessel's owner, his or her titles, as well as the function of the vessel - in this case, a drinking vessel intended to hold cacao. Beautiful border patterns are created by the texts, to tell different stories and likely for different purposes- outside of drinking cacao.

(Slide 9) This 18th century Japanese raku teabowl is a beautiful example of using text as design. I do not have a translation of this piece, but this image leads us to believe that the writing is moving all the way around the piece, turning what might be an otherwise plain bowl into an engaging form that likely speaks to the purpose of the bowl. It could easily be telling the user

about the tea ceremony or about the process of making or a personal narrative of the maker.

(Slide 10) Some examples of early American work incorporating text include the Pennsylvania Dutch slipware tradition, which often commemorated special occasions by marking dates and such on the forms. Additionally, the tile on the right was decorated with playful designs of barnyard animals, native flowers, and rural landscapes.

These ceramics were made, decorated, and signed by members of the Saturday Evening Girls club, which was established in 1899 to provide cultural activities for immigrant girls of Italian and Jewish heritage living in the tenements of Boston's North End. (Slide 11) And early American saltwares often indicated the name of the maker and the place it was made. Utilitarian crocks also indicated the size of the crock or jug to be made use of in the kitchen.

For contemporary artists, perhaps we are much more "in tune" with our personal histories and how we incorporate, or at least reconcile, our past with our present.

Continuing to share our stories and ideas in a variety of personal formats, artists attempt to engage the viewer to share an experience or evoke an emotional reaction, to relate their own personal narrative with those of the work they are witnessing. The use of text to convey specific ideas or intent or just to evoke a particular feeling, text can be a powerful tool as you'll see in the following examples.

Nancy Selvin (slide 13) uses a traditional bottle form to create a still life assembly. Text is applied using a silk screen technique and the writing imbues history and process into the pieces. Sometimes details of ceramic technique or history, sometimes pieces of poetry, chosen from a collection of screens she has made to contribute to the overall composition of the individual bottle as well as the still life construction.

Kathy King (slide 14) this work is sgraffito technique on porcelain, with an intention of mapping the ways popular culture reflects and shapes women's lives. She uses satire and humor, iron and sarcasm to create sometimes complex compositions that convey her personal and political narrative as the story unfolds when taken together as a body of work.

Gerry Williams (slide 15) Williams, after meeting Gandhi when he was young, internalized his teachings and knew he would one day seek a vocation that allowed him to pursue an ethical and politically responsible life. Williams said: "Primarily I am a potter making functional objects, but as I observe social and political behavior around me in this country, I cannot help but put my feelings into articulated clay and say what I feel. These, too, have come from my background in India and with Gandhi. I have made sculpture dealing with Martin Luther King's assassination, with President Kennedy's death, with racial prejudice, with the attergate scandal, and other such themes." (From <http://colby-sawyer.edu/currents/gerrywilliamsretro2011.html>)

Grayson Perry (slide 16) "Perry's urns are rendered with an incomprehensible master-craft: their surfaces richly textured from designs marked into the clay, followed by intricately complicated glazing and photo-transfer techniques. He creates seductively beautiful pots that convey challenging themes; at the heart of his practice is a passionate desire to comment on deep flaws within society. Perry uses pots as narrative and figurative media, a round, curved surface for a bizarre or bitter story." This piece is reminiscent of folk pottery or craft and incorporates writing that addresses

Tom Spleth (slide 17) In his slipcast porcelain forms he uses text to convey direct and simple comments. "money answers all things" "torment" possibly questioning the nature of porcelain blue and white ware or his process. The simplicity of form and the contrast of blue lettering obscuring the text draws the viewer in.

Chinese cups (slide 18) These are not particularly contemporary. They are 19th century Jingdezhen China porcelain with overglaze enamel. These little cups are in the Museum of Fine Art in Boston, Massachusetts, USA. I came across them on a visit a number of years ago. The wing that contains the Chinese ceramics is across the atrium up the stairs down the hallway through the gallery and around the corner. It is very challenging to find. And tucked away at the very end of a long glass case, all the way into the corner of a hallway were these two cups. Tiny, unassuming, beautiful cups from 19th century Jingdezhen, China. I had noticed many works of clay with the variety of writing and text on them as I have indicated above, but these two cups moved me. The label on the cups indicated that the writing on the cup was from the emperor, in praise and thanks to the cup. I stood quietly looking at this and thinking about that acknowledgement. The conversation that that text brings forth for the user of the cup and for the reverence of porcelain in China. And for the story of the boy and the chickens that is being told.

I had just begun writing on my own work when I saw these, and it made me think long and hard about what I was writing. What should I write I asked myself? Should I write poetry? Should I write bible verses? Should I write stream of consciousness journaling? Maybe I shouldn't write at all and they should just be marks? What was my personal narrative and did I need to explain that through text on my work?

What I came to was that my "writing" on my work was about something other than telling a personal story directly. I am not telling the story of the bible, or mythology, and I am most certainly not a poet. But the writing on these forms is real-real words at least, just not meant to be read.

In my work, text is incorporated as a compositional element inviting the viewer into each piece by establishing an immediate and identifiable sense of familiarity through the concept of language, creating a synonymous and universal experience through individual storytelling. The visual layers that are created by the use of multiple surface techniques obscures the and embellishes at the same time. I have always been drawn to the box form and utilize it as a metaphor for the stories each of us holds and shares, both public and private, or even secret.

I've included a few images of my own work as examples.

Slide 20: the layers started very simply with only black glaze creating a graphic pattern.

Slide 21: later, the layers became more dense and I also added in some color.

Slide 22: The start of the covered box forms began quite small and resemble a house.

Slide 23: Covered Jar form with layers of pattern overlapping.

Slide 24: Vase forms that are altered shapes and lighter clay offering me more opportunity to exploit the layers of color and pattern.

Slide 25: Using these compositional elements in strictly functional form like a teapot

Slide 26: Round orb vase exploring the expanding and narrowing layers of pattern.

Slide 27: Tall box form with red

Do you remember the little anecdote I started with? Well that was only the beginning of the stories my siblings and I learned or even created about our family. Don't get me wrong, we had a perfectly good childhood with loving parents and a grandmother who lived with us. But I grew up in a time and a household where there were some things that just weren't spoken about. And what did we know? We were kids. And as adults, we are still left wondering just a few critical things. The layers of stories that keep surfacing over time could be reflected in the layers created on my work. Overlapping truths responding to enigmatic firing processes, creating a new reality.

Someone suggested to me that perhaps I write on my work because of all the secrets and privacy that I grew up with. The irony is I'm not really divulging any of it!

I do have one last image to share with you. These are pot shards that are written on to cast ballots. They are called Ostraca and are used to cast a vote for the politicians who should be removed from office. A powerful way to use text on clay to communicate an idea!

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Karen Orsillo

Adjunct Professor, New Hampshire Institute of Art, USA

EXHIBITION



CHINA



Yuehan Chen
Tsinghua University, China

Shining Life

Shine is like the light house of the the future life. We have been looking for light through out the history. From fire to lamp, we ware gathering power just preparing for this very moment. It is not that hard to light up a city or to shuttle back and forth in reality. But it is still a big challenge to figure out the puzzle of our dark soul. Shine can be the hope which give you light, heat and happiness.



Jiawei Ding
Tsinghua University, China

Creeping

The process of clay's hardening from a soft mud and then furtherly fired into pottery is naturally a solidification of a certain status. Clays can be attached to each other with the help of ropes, they developed into various of shapes under the restraint of ropes and the detaching force due to their inertia during the attachment. The solidification of this moment is caught in this work in order to exhibit the force of tension from the inside to the outside of clay, which is a unique visual language of clays.



Hu Yu
Tsinghua University, China

Dry Land, Series No. 5

With a heart of reverence, feel the breath of space, listen attentively to the whisper of the earth, experience the tolerance of nature, wonder with the sonata of land.



Ke Ke
Tsinghua University, China

Box

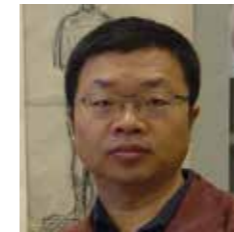
Ceramic box, ceramic in the mud state is soft and flowing, after drying and firing, ceramics become hard, this set of works is to show the soft and hard of ceramic.



Liu Hongsheng
Tsinghua University, China

Heaven Road

Works "Heaven Road" by throwing. Its type derived from the "bamboo", straight shape with two lines, showing the tall and strong bamboo. one snail appear on it, giving the work relaxation of the beauty.



Qui Gengyu
Tsinghua University, China

A Walking Toad

The nature of the work "A Walking Toad" origins from the famous Chinese folk tale "Liu and the Golden Toad". Liu is a Taoist in ancient China and the Golden Toad refers to a frog with three legs. This triple leg frog is believed to bring wealth in old time and is thus called the Golden Toad by ancient people, which presents their wishes of being rich and happy. This work intentionally amplified the structure of this toad's leg, endowing it with the features of a walking beast.





Ren Yingge
Tsinghua University, China
Bowl - Buddha's Hand

Jun glaze Buddha hand bowl making by throwing and engrave Jun glaze of the natural kiln change in the bowl, the glaze of the hazy so that the hand of Buddha is more soft and incomparable.



Wei Yungnong
Tsinghua University, China
Circles

The idea comes from the process of throwing when the space of the container separate to inside and outside parts. It's kind of like the self-development of the container, naturally and unexpectedly.

My works always present some imagination to the nature things, like galaxy, whirlpool, wind etc. Different images have abundant influence on my work.



Xu Yuhan
Tsinghua University, China
Ebb and Flow

My childhood had a great influence on my work, and at that time I lived by the sea. So I want to express my feelings about the sea. The material is porcelain and celadon glaze.



Yin Hang
Tsinghua University, China
The Bird Lady

"You bird!" is not a commendatory term in Chinese, and in English it's also not a good word. But for me, "bird" means something for freedom, tough and conceid.



Zhang Ting
Tsinghua University, China
Streaming Clouds

The series of works called 'Streaming Clouds', try to deliver the 'beauty of creation' to each vessel and realize the value of it via 'implement'. The artist took the advantage of Korean traditional casting process of molding skills, meanwhile combined Chinese under-glazed blue and white painting techniques on the decoration, which guaranteed the uniqueness and character of the crafts.



Zheng Ning
Tsinghua University, China
Between Blue and Red

This work is completed in Jingdezhen, blue and white glaze, reducing flame, 1380°.

Between the red and blue, like a game, they play each other interesting in the pattern, I hope the bright colors to convey a relaxed and happy mood to each other.





Liu Runfu
Tsinghua University, China

Incense Burner

Using traditional skills, applied to modern life.



JAPAN



Fumio Shimada
Tokyo University of the Arts, Japan

Porcelain Vase, Foxtail Millet and Birds

Porcelain Vase made by wheel throwing. Designed arabesque design of foxtail millet, and the birds named paradise flycatcher, carving and painted by basic cobalt blue, chrome chloride, etc.



Kikari Ueda
JSCA-TUA Friends, Japan

Attente

To create my Muses by modifying the antique photos; it is certainly hard, but sometimes, it gives the great gifts.



Kiroko Monuki
JSCA-TUA Friends, Japan

Untitled, Mini Cereal

This helmet was drawn using gold and platinum paint and used bulk material for a 5 times.



Reiko Tomatso
JSCA-TUA Friends, Japan

Yomon Fukazara (Deep Plate)

Plate relatively deep shaped Inside on surface maple leaves are vividly drawn but still with rather dark colors, The work carries collaboration of ceramic itself and elaborated design.

If identified Japanese traditional value, Wabi and sabi, through the work, it is really my pleasure.



Hiroko Oode
JSCA-TUA Friends, Japan

The Pattern of Cherry Blossoms

I made a picture of cherry blossoms with red and white fine line.



Satsuki Arai
JSCA-TUA Friends, Japan

Happy Pigs

Not to need so many words to explain. I made them just praying to encourage and make them happy.



Yoshiko Nagahama
JSCA-TUA Friends, Japan

Yamame

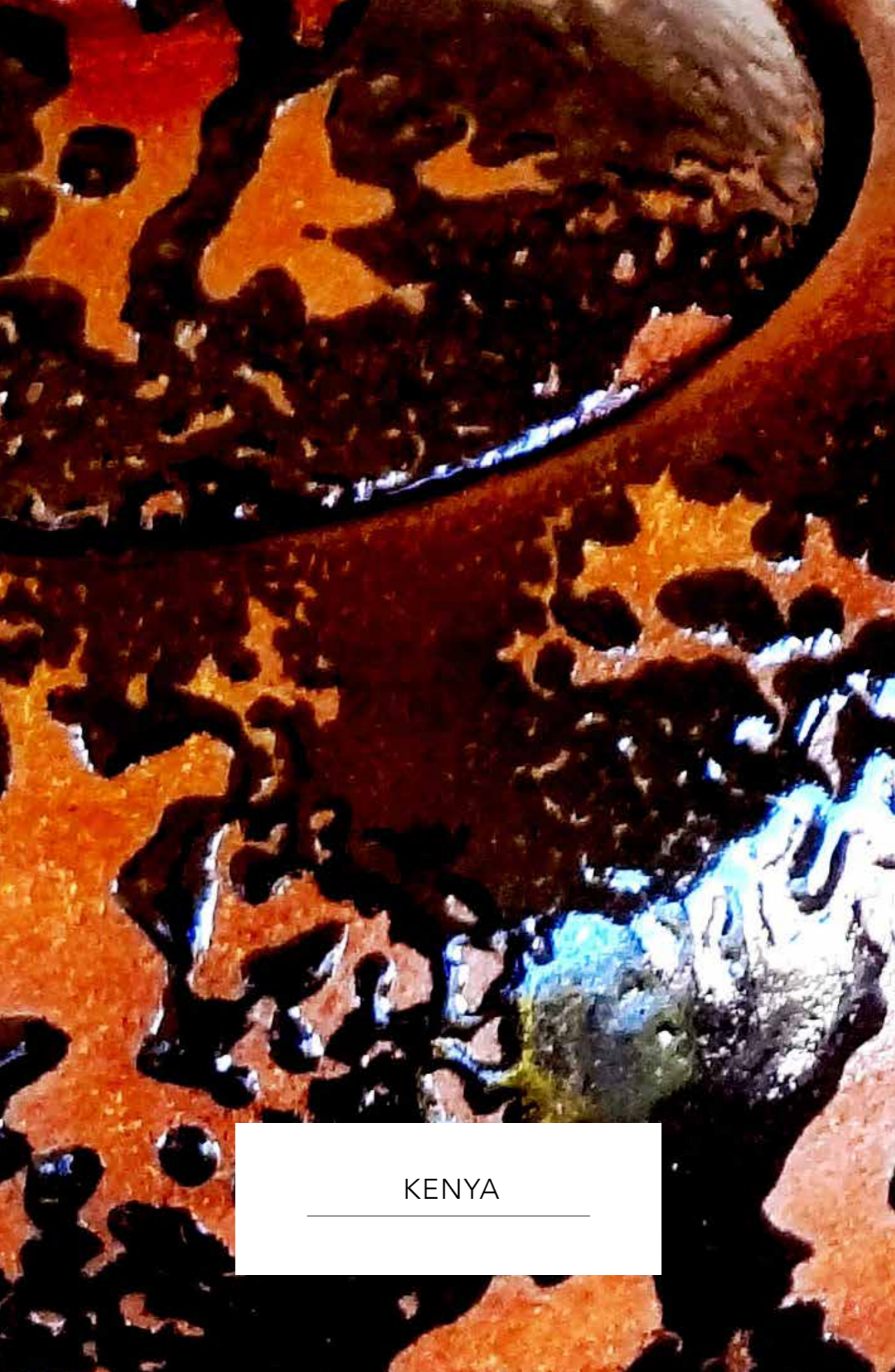
I was impressed when I saw the powerful eyes of the river fish (YAMAME) swimming against the flow, and since then I began to draw river-fish. I am very happy if you can feel the preciousness of life from the powerful eyes of each fish.



Ishii Toshiwo
Tokyo Gakugei University, Japan

Dent







Lillian Barongo Ayieng'a
Kenyatta University, Africa

Coffee Pots

The exceptional stunning beauty of the coffee pots is speculated to be a reaction of a glaze mixture that was not given enough resting time after introducing laboratory silica into the recipe.

The recipe was a combination of 85% granulated tembwa magical, a rock sample from Kaptembwa, 5% feldspar, 5% granulated glass and 5% laboratory silica. The beading effect even though accidental has given an edible chocolate like and eye-catching appearance to the pots, just like a memorable work of art on a display.





KOREA



Jeong Hye Min
Chung-Ang University, Korea

The Storage of Memories

When I was young, My mom and dad were working everyday except weekend. For they went to work early in the morning, I didn't have breakfast together. But on the table, there was always some meal with covering a cloth instead. They didn't want me to skip a meal.

That makes me remain in my memory mom's love and warm heart to this day. So I'd like to express my thanks to them as my work. If someone finds the bowls that is covered with a cloth on the table, and opens tops and eats some meal, they may feel the love, the heart as I did.



Kim Sang Hee
Chung-Ang University, Korea

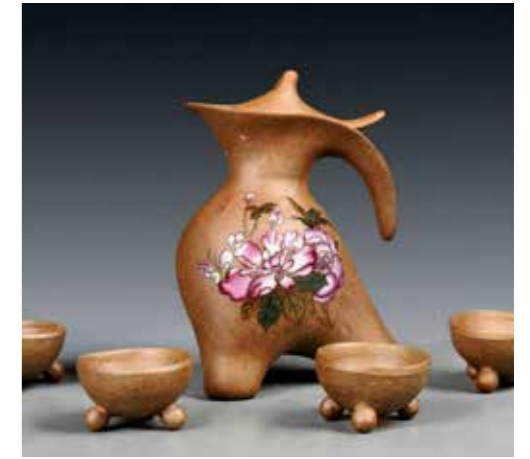
The Pattern of Cherry Blossoms

All the people in the world relate to each other and live with them. They also do with all things in the world as well as people and I find myself in the middle of it, get to know about me.

I tried to express it by soil applying to the relationship between I and soil by soil. I can feel the sense of touch of it by hand so I always work thinking I am communicating with it. These relationships change me and I can learn the importance of relationships.



Gao Xue Wen
Dankook University, Korea



Hyein Oh
Dankook University, Korea

This is Silicate soda produced using. the surface using sand paper after Glazy to texture maximize the expression.



HyeYeon Ryu
Dankook University, Korea

Moment of Swim

I wish put swimming fish at my work as if time is suspended. For making water's texture, used several types of chloride and cobalt.





Jihyeon Jeon
Dankook University, Korea

Flutter

White and blue porcelain jewel box.



Kim Eui Jung
Dankook University, Korea

Teapot



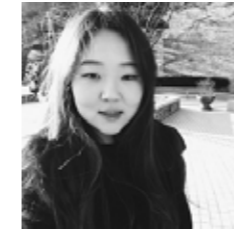
Jihyun Chung
Dankook University, Korea

Life Story - Tea Time

Using multi layered color porcelain slip casting and cut to show color inside and make translucent.

" I hope the colors I used were shown me and your stories, experience, love and happiness."

Each piece is from other works and they join together to make tea pot set. 'Enjoy your tea time!'

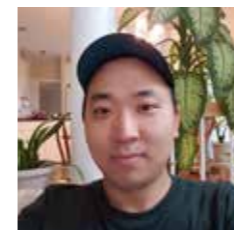
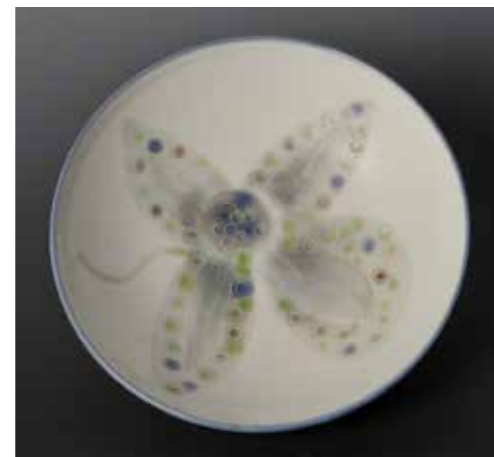


Lee Seul Ae
Dankook University, Korea



Kim Byung Yeoul
Dankook University, Korea

Clematis Serratifolia Rehder Pattern Dish



Lee Young Min
Dankook University, Korea

Yeollimun





Quan Minying
Lishui University
Roofcat

Roofcat is a kind of mascot in China.

Legend, it can eat all of the devil, so it is placed in the middle of the roof to protect the house. I combined the Korean earthenware and Chinese Roofcat in celadon language. I would like to see more variety of ethnic integration.



Yang Wuwei
Dankook University, Korea
Celadon Jar

This is a longquan Celadon jar by the method of twisted placenta process, unglazed part of ground tire pattern and elegant celadon glaze color contrast, the lid knob clever, nature, make the whole pot graceful posture.



Sakong Jung
Dankook University, Korea
The Flower



Yuhwa Hong
Dankook University, Korea
Ceramic Teapots

Manufacturing ceramic teapots using an image of a blossom



Song Jinghui
Dankook University, Korea
Ceramic Jang-gun Shaped Bottle

This study reveals a unique beauty that combines traditional culture and modernism by designing the twelve zodiac animals and employing Buncheong techniques and pictorial methods that emphasize a theme by depicting patterns and backgrounds in a unique fashion. Moreover, by borrowing the shape of Jang-gun, this study explores new possibilities for developing Jang-gun practically as well as through molding.



Zheng Xian
Dankook University, Korea
Blooming





Zin Heng Zhe
Dankook University, Korea
Bowl



Dasol Jo
Kongiu National University, Korea
Talk the Infinite

Mugunghwa Rose of Sharon) has endless vitality everywhere, and the endless meaning of flowers is endless. It's a piece of work that tells me the courage to send courage to the future, with the power of infinite.



Hyuneji Seo
Kongiu National University, Korea
Taishi

Taishi means the root of all things in the same way as the beginning.

Trees that reproduce the situation of the beginning form fruit that suggests the future, those fruits come to the world and bring destiny to all living beings. Fateful creatures become the bases of another world and create new destiny.



Joung Jin
Kongiu National University, Korea
Layer

When I mix different types of clay, especially contrasting clays, with each other through kneading, hitting and pulling, interesting shapes and lines appear.

I enjoy seeing the uniquely different patterns caused by each action. Hitting the clay with a roller or pulling it by hand would result in different patterns. I use these patterns on the surface of 3-dimensional objects. In this pattern you can sometimes see pictures. It also give depth to the object.





Kim Ji Won
Kongju National University, Korea

Dream Projection

TOO MUCH TEXT ON FORM TO INCLUDE.



Minhye Kang
Kongju National University, Korea

Stars

Star form the motive of a vase. You can't put a lot of flowers in this vase, but you can brighten one blooming flower. Stars have a variety of different shapes and colours. In fact, Stars are just flashes in the distant sky.

We do not know the exact appearance of the stars, so I designed the appearance of stars in my view. My stars have a variety of colours, and it also varies from three-pronged lights to five-pronged lights.



Oh Sun Kyoung
Kongju National University, Korea

Hand Blossom

Hand is a tool to express human emotion and inner world. This idea is similar to the way I see flowers. I want to express human emotion and inner world through The Hand Blossom.



Ro Hae Sin
Kongju National University, Korea

From Square

The work implies a variety of different colors in the controlled shapes. I attempt to create a reciprocal relationship between form and color. Furthermore, color is observed as a means to express different emotions. Color also insinuates movement, weight and atmosphere.

The work is made using the slip-casting technique and the pieces are colored by painting slip directly on to the molds. The molds for the work are made with plaster and they in themselves are like a piece of artwork.





Cho Seo Kyung
Kyung Hee University
The Spirit of Korea

There are a lot of symbol representing Korea. Among them, I think hanbok's curve is the representative of real beauty.

The reason why i choose the women who wearing the hanbok is that it can bring a luxurious atmosphere to us. Also it can show the beauty of Hanbok comparing with other country's traditional clothes.



Daeon Jang
Kyungsung University, Korea
Bloom

This is a work that abstractly depicts the blooming of life. It was made improvised without any form or frame, and it was made with a soft and curved feel. We did not use glazes to express what is natural.



Kim Ji Won
Kyungsung University, Korea
Cut-sided Porcelain Jar

My work revolves around modern white porcelain based on the classical shape of the Far East.

This pot produces modern Korean traditional ingredients with a cutting edge technique.



Hyeji Lim
Kyungsung University, Korea
Life

This work is a formative ceramic vase with the motif of a tree. I fabricated a gypsum cast with a dead tree. I designed the shape of the tree in a new way and wanted to show how a new life would be recreated from the dead tree. This formative ceramic vase is made up of manganese and iron. It was coated with a transparent glaze, and fired by Oxidative plasticity.





InYoung Lee
Kyung Sung University, Korea
Inner Bloom

Everyone has a flower seed.
I also have a flower seed.
And when I was 22 years old, my flower bloomed.
It is a flower that is neither too gorgeous nor too subtle.



Jihyun Yu
Kyung Sung University, Korea
Crown Candle Holder Series I

The weight of the crown is expressed using ceramics,
and the crown shining in the dark symbolizes the
next generation of hope.
The soil was made of coarse resinous soil and
formed by using a spinning wheel.



Jinkyung Park
Kyung Sung University, Korea
The Noon of Spring

I made a vase with a wheel and made a sculpture.



Jinyi Kim
Kyung Sung University, Korea
Dream of a Folk Painting

Draw a sketch.
Color with stencil technique using ceramic pigment.



Jookyeong Ryu
Kyung Sung University, Korea
Pumpkin Kettle

The kettle is motived from 'pumpkin'.
It looks like a prop of fairy tale. And it is imitated
that pumpkin's characteristics like deep and wide.



Juyoun Shin
Kyung Sung University, Korea
Mushroom

Do the spinning.
After drying, punch holes in various sizes.





Kim Eunji
Kyung Sung University, Korea

In the Forest

A section of a stone exposed in the forest



Koeun Kim
Kyung Sung University, Korea

Own Personality

Nowadays, people live from day to pointless day. So we all look the same on the surface. But I know and I feel, people have a different personality. That's what I want to express on my work.



Myoungja Mun
Kyung Sung University, Korea

Colored Buncheong Circled plate

This work is colored buncheong plate. This work is motivated by the feature of patchwork and expresses arrangement of colors and face partition effect of it. To express the surface unique, various fabrics are stamped on the plate. Then, for face partition effect, colored face overlapped on the plate with diverse pigment after painting Buncheong.



Seungyeon Jo
Kyung Sung University, Korea

Blue Stained Glass

This is a pottery with a lid. Stained glass has various colors. So I tried to carve the various colors into pottery. This work made white porcelain clay and blue colour stained glass. This work is oxidative firing of transparent glaze.



Soeun Han
Kyung Sung University, Korea

Blue Waves

This work represents a wave of blue sea. The drink in the cup is thought of as a small world, and expresses various emotions in the world as waves.



Sookyeong Park
Kyung Sung University, Korea

Vases i.ii.iii

Make a block of clay into a square vase. Dry the soil after moderate drying. Make the spout of the vase. Decorate the side of the vase with sculptures.





Yang Kwangsook
Kyung Sung University, Korea

Square Pieces

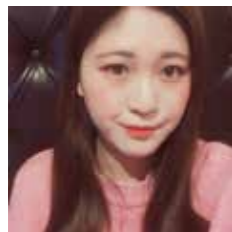
A collection of square pieces with patterns



YoungHun Sun
Kyung Sung University, Korea

The Noon of Spring

This work used an electric wheel.
It is a small but imposing shape.
Glazes also have a natural color at high temperatures.



Myoungja Mun
Kyung Sung University, Korea

My Little Princess

Childhood was playing with dolls in the shape of an expressed form.
My biggest friend and childhood back in the 20s and the doll were now, I was going up like a doll created in those days.



SOUTH AFRICA



John Steele
Walter Sisulu University, South Africa
Sandy spirals: evoAsian 12

As family we walk on the beach early every morning, and I enjoy the patterns made by the ocean on the sand. I have also been experimenting with firing beach sand and stones. Most beach stones burn away, but some volcanic types keep their shape.

This series of works explores patterns emerging from combinations of clay, beach sand, beach stone, and sprayed transparent glaze.







Sidika Sibel Sevim
Anadolu University, Turkey
Respect to Frida (detail)

After finding the opportunity to visit the place and museum where Frida lived in the city of Mexico, her love once again increased. After returning to my country, I worked on a series entitled " Respect to Frida" to express my admiration. I used stone-ware clay to create freeform and multi-firing together with various decor techniques such as hand decor, silk screen, relief and so on.



Leyla Kubat
Bilecik Şeyh Edebali University
From Yesterday to Today

The application of lines, dots, writing, plant motifs and the creation of different patterns by applying lining or lining on the ceramic surfaces have been applied to the present day by using the flushing decorations with their unique characteristics in many cultures.

I was driven by the interference of the colors on the ceramic surfaces and the formation of the free patterns, and I turned to the searches in the flush décor. The unifying characteristic of the flourish colors blending together, the symbolism and the unity of the unity symbolizes the continuation of life.





Nurhan Kiyik
Zehra Çobanlı Art Center

Pretty Bird

If the birds are singing, everything is considered to be perfect. We can see these winged creatures in the symbolism of many countries with special images on their logos and flags. These creatures who has the ability to overcome gravity, earned quite respect from their superior genesis. They symbolize the eternity of soul, the speed of mental activity and idea. Their colorful feathers was considered as courage, success and indicator of honor. Being synonymous with a higher state of consciousness that can bring peace, I hope you will feel light and free yourself as a bird.

Due to these features I am watching the birds from visual documentaries and in the nature and so when I started to work ceramics, I'm very happy to bring up the birds to the mud.



Zehra Çobanlı
Zehra Çobanlı Art Center

Talk To My Hand

There are so many big commutation problems between country to country and human to human .Also there is violence against women.

All makes the people to use violence and force with power. These cause the life being more difficult , more pain and prohibit.My desire is to identify the peaceful world by stopping all of these.



Zeynep Kurtuluş
Zehra Çobanlı Art Center

Injured Heart

Life is not easy for most of us. It is getting harder sometimes because of different people, events, lifestyles and sometimes because of lack of love, disappointment, fear and violence against women. All of these are like hands touching our heart and giving pain. This hand injures and shreds the place where it touches. Years and though, these encrusted wounds begin to bleed with a small event. So, I wish to meet with nice people and good events in our life for all of us.



ENGLAND



Kim Cruikshank
University for the Creative Arts

Untitled

My work references the body as material and concept; as language. I am interested in examining everyday life, coaxing out the hidden to create unquiet intimacies.

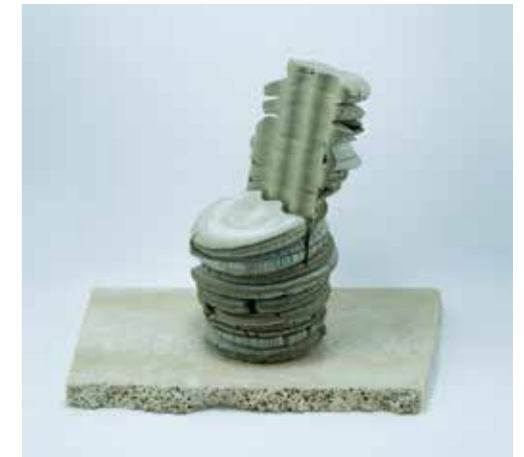


Stephen Edwards
University for the Creative Arts

Measured and Swift

This artwork is part of ongoing project exploring the mark-making qualities of materials recorded through the process of time.

My work aims to show the making in the object, capturing the process within the plasticity of clay. Preserving the forced and natural marks within a final article.



Judi Dibiase
Kingston University

Shadow Line

My work is concerned with how we remember and archive memories. Drawing is used as a starting point to record a particular moment or a particular event. The method of making is very particular and devised to represent our laying down of memory. I start by recording the ephemeral, shadows and small found objects which act as metaphor for the fleeting nature of memory and moments past. These are then transferred onto raw clay through direct screen-printing. Flat pieces are then either formed into large platters or shards constructed into forms.



Ashley Howard
University for the Creative Arts

Porcelain with Enamels

Context and placement steer the thinking behind Ashley Howard's work. He has always been fascinated by ritual and ritualistic vessels, and has maintained a dialogue between Far-Eastern and homespun ceramic traditions which address his fascination with ceremony. Reflection through making is key to both his research development and teaching.

Ashley is primarily a maker, and he is intrigued by the instinctive and intuitive engagement between maker and material. He is interested in exploring the architecture of the vessel, its surface and its relationship with the human and the environment.



Serena Maria
University for the Creative Arts

Conversations

Conversations is a collection of slip casted ceramic forms representing my reflective thoughts about womanhood. My work has been informed by female life drawing, painting, writing and audio recording to capture emotional honesty and expression.

The way in which I manipulate each piece, leaving my mark, is a syntax of feeling and experience. How all the individual pieces are arranged impacts upon the individual 'conversations' of each piece and how they interact with each other.



Benisha Janse Van Rensburg
University for the Creative Arts

What's Left Behind?

My project was very personal to me and was based on the emotions of death; in my case the recent passing of my father. I wanted my work to represent the body of a human (my father), as Ceramics is described to have a neck, belly and foot etc.

The idea of what's left behind came into my work by focusing on the memories left when somebody passes. The white represents purity and to me the colour you see whilst being at rest. I disfigured the form to represent body fat and cracks to show we are all vulnerable, and we will never know what time we are leaving this earth.





Alice Mellroy
University for the Creative Arts
Crow

This is one of a series of crows, some in terracotta some in white raku. The terracotta ones are finished in reduced iron and manganese slips, the white raku ones are finished in 'Baltic raku' also known as 'obvara' - a white liquid made of flour and yeast which burns onto the surface of the clay to give a sepia-coloured finish.



Magdalene Odundo
University for the Creative Arts
Untitled

The vessel is the main focus in my own work, I am consumed and preoccupied by the body and its embellished glory. The human body is my muse. The preoccupation of the altered body fascinates me.



Gareth Mason
University for the Creative Arts - Associate Artist
Physick

This piece began its life in 2006 as a pretty Sang de Boeuf glazed porcelain vase, expertly potted and flawless. The vase is still there but the intervening decade has seen it transformed through many firings, traumas and accretions. It has taken years of practice and 'unlearning' to get to the point where I can take a piece of work through such radical transformation, and I still don't really know why I am driven to do it. Emotion is the bedrock of my practice. I need an unknown sense of hazard and chance; the brutal and the sublime. I want results that whisper and scream, fracture and caress. My work exposes me in a concrete way to that which none of us can ever avoid: a bitter-sweet and never ending experience of change.



Ewa Orzechowska
University for the Creative Arts
Broken Forest



Polly Middleton-Heatley
University for the Creative Arts
Circles of Colour

My inspiration and creative motivation comes from my love of form, function, texture and colour. From collections and families of objects, all slightly different but with a sense of belonging. My work is developing and emerging through the use of the marks made by my own hand building and painting techniques. The pieces, shapes and patina that develop from the characteristics of my hand are unique. The colourful, fun objects contrasts with the depth that comes from isolation and loneliness which undermines a sense of belonging and being included, a problem in our society in the 21st Century.



Benjamin Pearey
University for the Creative Arts
Box

'Box' was born from the combination of sledging and slip casting processes. It is one of a series of box forms that explores the results of manipulation of the cast body. Free of the distraction of slips or glazes, this piece aims to find beauty in simplicity. It is of course a still, lifeless object, but I see it as a snapshot of the process; it is somehow imbued with the energy I used to manipulate it.





Daniel Pearson
University for the Creative Arts
Expression Oppression

My work is a narrative of what I feel is happening in my creative process as I develop as ceramicist. I am very interested in expressionism, which is beginning to emerge in my work in ceramics, from my painting. I love the use of strong mark making and bold colours. However I am conflicted with my feelings on its involvement in my ceramics and return to more traditional style glazing, which bears over and almost constricts my freedom to be creative and expressive clinging onto the surface of my pieces as they desperately hope to break through and reveal.



Jessica Rios Holmes
University for the Creative Arts
Lines

Terracotta mono-print



Ros Perton
University for the Creative Arts

A 'family' of functional thrown porcelain pieces which stack together or stand alone.

Sculpture for the domestic space, which can be assembled, displayed, enjoyed in a personal way by the user. The porcelain is undecorated, and the glaze is clear so that the pieces pick up ambient light and colour from their surroundings.



Josh Schoeman
University for the Creative Arts
Memorial Hiware

The Memorial Hiware collection addresses the loss of modern cultural respect for remembrance and spaces of devotion. The ceramic columns are born from my admiration of gothic buttresses, resonant cathedral naves and reassuringly strong stone pillars. The contrast between the architectural power of Christendom and the more elegant beauty of the various architectural components have inspired me. Carvings, stain glass and metalwork come together through the devotion of the medieval craftsmen to bring about a narrative whole.



Qi Zhang
University for the Creative Arts
Sakeware Set - Sensitivity

The whole set was hand carved on double layer casted slipware from colour stain (rose and sky blue), with transparent glaze (1100 degree) applied inside the platinum lustre on the rim of the cup. For this piece, I aimed to create a unique texture through the fusion of different colours and the special techniques of improved modern casting and the traditional elaborate carving by my own developed knowledge, in order to control the light weight quality of each objects and to achieve an relation with the sensational touch by hands.



Marissa Sweeney Aris
University for the Creative Arts
Stoneware Handbuilt Vessel

My interests lie in the layers both literal and metaphoric. The processes of rubbing back and re-applying surfaces to my work between repeated firings, underpin my enquiry as to when a piece of work is truly finished. This acts as a metaphor to which I can address the wider notions of time and the transience of objects, that in most cases far out live their makers: taking on their own stories of layers as time passes.





Emily Waugh
University of Wolverhampton (Alumni)
Naruto Bowls

Since arriving back in the UK from two months working as a potter's assistant in Japan, I have been busy translating my research into my porcelain. My research includes Zen Buddhist principles of the tea ceremony and Japanese calligraphy.

Struck by the Japanese way of using a material's natural properties I have been exploring the fluidity of porcelain. I create tactile objects with the intention of drawing focus to the sensual experience of use. By doing this I hope to create a quiet space in time.



USA



Conor Alwood
Clemson University, USA

Terraform

My work examines the natural movement of clay. The work is wheel thrown in sections and then assembled along the contour of the previous section. I relinquish the imposition of strict form to the vessel, and reveal the nature of clay, a formless material.



John Baymore
New Hampshire Institute of Art, USA

Gourd Shaped Vase

I have been exploring this general flower arranging vase form and surface treatment for about 15 years or more. The ancestry of the shape is derived from the calabash or "bottle gourds", and early ceramic interpretations of this botanical specimen are found in Japanese hyotan tokkuri (sake bottles). I contrast the soft asymmetrical qualities of the slightly casual throwing of wet clay against the rugged textures from stretched and stressed clay. The materialistic approach to the forming is then softened from harshness by the soft play of serendipitous flame and natural ash glaze created in the wood kiln.



Lacy Ann Miller
Clemson University

Untitled

The current body of works I am developing deals with bodily process that we experience repeatedly, these processes nourish and inform us but, we are unconsciously of their constant and vital actions. Drawing from the historical ceramic tradition of creating works that commutate a moment in time that is culturally significant my work draws reverence to constant actions associated with biological life. My work is also dealing with the hierarchies between touch and visual senses.



Belinda Bodnar
New Hampshire Institute of Art, USA

Above, Below, Beyond

Art for me is a give and take. Piecing parts together, exploring media, problem solving, becoming part of the process. My art is a tool that allows me to explore the world, reflect on my experiences and express my spirit.

I especially love working through the creative process, the energetic mix of feelings and emotion, the excitement. Whether I am in my own studio or working with students at school I am excited by creative investigation, the endless possibilities and the interconnectedness of art.



Valerie Zimany
Clemson University

Chigiri-e (Moonwalker)

Borrowed and appropriated images from the histories of art, nature, and society transform my surfaces, and I develop forms that suggest symbolic intersections between these different cultures. Distantly familiar archetypes from 1970's electronics and design, traditional textile patterns, vintage enameled china, and manga or graffiti overlap to create seemingly improbable combinations. By clashing colors, patterns, and imagery I force relationships or question compatibility, and parallel a feeling of wandering out of place at just the right time.



Neal Hadley
New Hampshire Institute of Art, USA

Wood Fired Shino Bowl

Clay found me. While interested in sculptural forms the ritualistic process of clay became my focus. Making simple hemispherical forms complemented by considerate aspects of design satisfies my engagement with clay through my morning ritual; eating oatmeal with blueberries in my own shino-glazed wood fired bowl.





Al Jaegar
New Hampshire Institute of Art, USA

Convolutions

I use locally found and commercial clays with incorporations of oxides, sand, gravel and minerals; often locally found glazes and wood as the fuel for firing. My clays are slapped, rolled, folded applied and finally shaped over sheetrock. They are wall pieces.



Karen Orsillo
New Hampshire Institute of Art, USA

Coral Reef Bowl

My work is slab built with colored porcelain. The process of hand building with layered colored porcelain unifies my exploration of form, color and pattern. Over the years I have developed increasingly complex color combinations and patterns to combine with compatible forms. I fire my work to 2300 degrees f in oxidation. I then give it a final sanding so it is soft to the touch.



Eric Maglio
New Hampshire Institute of Art, USA

Ascent

Cutting and assembling. Joining and pinching. Building slowly upward and out. Many small pieces interrelated and interdependent coalescing. Each holding the other in place, creating structure, giving form and purpose. Resisting gravity and the hostile environment of the fire.

It is the material and physical processes of working with clay that I find most valuable and engaging. By working with hands through the core I am nourished and new ideas and directions are revealed.



Joshua Query
New Hampshire Institute of Art, USA

Desperate

My current work explores the shallow, harmful and sexual ways that the gay male community treats itself. Raw textures and imperfect edges capture the courtship or lack thereof that my community has deemed the "ideal way" of acting.

My goal is to create a dialog of personal and shared experiences within the gay community, through the use of ceramics.



Maureen E Mills
New Hampshire Institute of Art, USA

Text Box

I continue to explore the contradictions of layered surface techniques in a variety of firing techniques. The visual impact of the forms may be strengthened by the use of glazes in an enigmatic wood fire process or explore layers of color and pattern, revealing a complex story through the electric kiln. Text is incorporated as a compositional element inviting the viewer into each piece by establishing an immediate and identifiable sense of familiarity. The box form is utilized as a metaphor for the stories each of us holds and shares, both public and private, or even secret.



Samantha Radcliffe
New Hampshire Institute of Art, USA

Cup and Saucer Set

Having dinner with my family will be a memory that I will always cherish, from a summer dinner on the back porch, to a Fall Thanksgiving with extended family. This work will transport the viewer back to their own memories of gardening with your mother or making tie-dyed t-shirts with your brothers on a Summer day. Any memories that are stirred in your mind will be created by handling and feeling the carved textures, seeing the brightly colored patterns, and viewing distilled designs all created to share just enough of my own memories to yours.

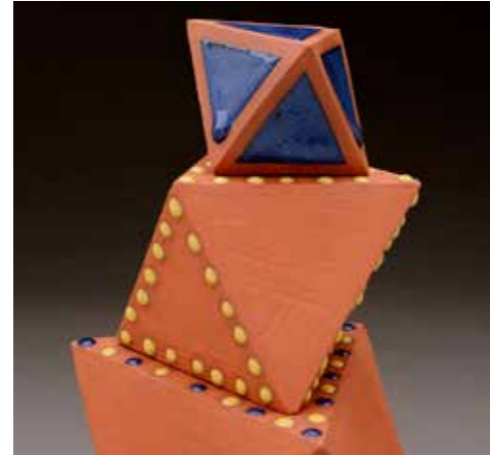




Megan Snavelly
New Hampshire Institute of Art, USA

Stack III

While growing up I was drawn to wooden pattern blocks to create repetitive two-dimensional designs. These three-dimensional geometric forms are reminiscent of those earlier two-dimensional designs used to develop contrast between whimsy and order. On the surface there are layers of repetitive shapes, graphic lines, and angular planes defining hard shadows. I encourage the viewer to discover what's inside each form, by experiencing playful delight, finding youthful nostalgia and discovering the unpredicted sounds.



Cody Tamaian
New Hampshire Institute of Art, USA

Ekips

This piece uses a sharp, spiked texture that demands the attention of the person holding it, but also encourages the viewer to observe and feel the many variations throughout its surface. By growing crystals on the inside, a connection is formed between the refined ceramic product and raw mineral. The crystals on the inside of the piece also give a pleasant surprise to the viewer in a way reminiscent of first seeing your work fresh out of a kiln.



Christopher Watt
Utah State University

Salt-fired Stein

This salt-fired wood ash glazed stein finds inspiration in the salt glazed ceramics of 17th and 18th century Western Europe and the pottery of colonial America. I don't wish to work within these ceramic traditions but to extend from them, I do this in an academic setting researching technical ceramic developments, kiln design, glaze chemistry and the aesthetic inquires this practice produces.



A BRIEF HISTORY OF ISCAEE

ISCAEE was founded in 1996 by Professor Fumio Shimada, of Tokyo University of the Fine Arts, Japan; Professor Ning Zheng of Tsinghua University, China; Professor Zehra Cobanli of Andalou University, Turkey; and Professor Rick Mahaffey of Tacoma Community College, USA with the desire to create a more international ceramic community, where people can come together to share and learn about different ceramic cultures, techniques and influences.

Every two years, the Conference is held in a different host country and consist of three components: academic, lectures on research, history and ceramic exhibitions; practical, workshops and demonstrations; and cultural - the hosting university will organize excursions to museums, factories and art studios to widen participants understanding of the local ceramic culture. What makes the ISCAEE Conference unique is its firm basis in education and emphasis on the value of student input. Students are given the opportunity and encouraged to exhibit, demonstrate and lecture alongside academics and eminent practitioners in the field of international ceramics.

