

Ceramics Art And Perception

Rachel Gottlieb, Steven Heinemann

Ceramics, Art and Perception ,2004

The Ceramic Narrative Matthias Ostermann,2006-07-06 The Ceramic Narrative is an exploration of past and present ceramic iconography concerned with the depiction of narratives, or with images meant to be thought-provoking, beyond the merely decorative. The book is beautifully illustrated with an extensive variety of work from history and the present day, showing how many contemporary artists continue this tradition with modern interpretations. Examining ancient Greece, the ceramic imagery of the Maya culture, the ceramics of China, Persia, and Japan, European tin-glaze traditions, and the narrative imagery appearing on later European porcelains, Matthias Ostermann attempts wherever possible not only to present ceramic narratives in their cultural and historical contexts but also to refer to some of the older myths and sources that may have served as inspiration. Applied arts writer David Whiting contributes an essay on the development of ceramic narratives in the twentieth century, while illustrations present the work of more than 75 contemporary international ceramic artists who explore narrative in distinctive and different ways. These include the exploration of mythologies and existing stories; personal visions, private stories and memory; the human figure, relationships and identity; political and social commentary; and finally, the ceramic object itself, seen as message and metaphor. This book will serve as a beginning for further study of this fascinating and little-explored subject and as a celebration of the work of all ceramic artists whose passion is the ceramic narrative.

Ceramics in the Environment Janet Mansfield,2005 No Marketing Blurbs

Contemporary British Ceramics and the Influence of Sculpture Laura Gray,2018-01-02 This book investigates how British contemporary artists who work with clay have managed, in the space of a single generation, to take ceramics from niche-interest craft to the pristine territories of the contemporary art gallery. This development has been accompanied (and perhaps propelled) by the kind of critical discussion usually reserved for the 'higher' discipline of sculpture. Ceramics is now encountering and colliding with sculpture, both formally and intellectually. Laura Gray examines what this means for the old hierarchies between art and craft, the identity of the potter, and the character of a discipline tied to a specific material but wanting to participate in critical discussions that extend far beyond clay.

A Search for Relevance Rob Barnard,2021-06-15 A Search for Relevance collects previously published essays by Rob Barnard, a modern potter, that chronicle the thoughts, feelings and beliefs that helped confirm his perception that pottery is capable of expressing the same kind of serious thoughts and feelings found in all other forms of art. These articles act as a public diary of Barnard's search for relevance as a potter in contemporary Western society. The analyses and opinions contained in these essays are not theoretical. They are a direct consequence of Barnard's material struggle to understand the ability of pottery to profoundly address the human condition. Barnard argues that the making of any kind of serious art, whether it is painting, sculpture, photography or pottery, can only be sustained if this kind of powerful experience is at the core of the motivation for its creation. In exploring how pottery, and other so-called traditional crafts, might still be relevant in modern culture Barnard asks; Where should contemporary craftspeople look for influence? What is in the basic nature of all crafts throughout history that makes it so important to us as human beings? By what standards should we judge contemporary crafts? For serious artists searching for relevancy these essays highlight one path towards living on the frontiers of your art.

Contemporary British Ceramics Ashley Thorpe,2021-09-27 Ceramics is one of the most vibrant and engaging fields

of contemporary British art. This lavishly illustrated book reviews the work of twenty-two artists and celebrates their contribution to its rich landscape. Written from a collector's point of view, it explores what contemporary ceramic objects can mean, what emotions they evoke and how artists draw upon different facets of the art and crafts worlds in their work. A vital visual and critical resource, Contemporary British Ceramics showcases British ceramics as a compelling interdisciplinary practice, attuned to the contemporary world. Featuring more than 280 images, it encourages readers to look beneath the surface, to discover the vibrant contribution that British ceramics makes to the broad field of contemporary art.

Contemporary Ceramics Emmanuel Cooper, 2009-09-22 A comprehensive worldwide survey, with over 600 stunning illustrations, of the most distinctive, intensely creative and innovative recent work, ranging from functional objects to the boundaries and possibilities of clay as a medium.

The Teabowl Bonnie Kemske, 2017-10-03 Teabowls have become an iconic form in ceramics, and this book considers everything from their history to their current status and use, giving examples and insights from many contemporary artists.

Slab Techniques Ian Marsh, Jim Robison, 2019-11-28 Although this is essentially a very simple subject, slabs can be used to make the most basic of forms to the most complex. This broad approach to slab work shows a wide variety of building methods and shows the work of many high-profile ceramic artists in this area. The book explores and explains most of these methods through step-by-step images and text, using a varied range of both pots and sculpture. There are often several techniques that could be used to achieve the same result and this book shows that no one method is correct, but there will be one which is appropriate for the potter, the clay and the firing process. The reader is encouraged to experiment and develop their own ideas. The book covers all the basics, such as making your slabs and joining well, simple building methods, use of supports, creating textures, decorating with slips and ways to avoid disasters during firing. It also looks at many innovative and original approaches, as well as building large-scale pieces and the problems associated with it. The book aims to encourage the reader to experiment and find the methods most suited to them, while fantastic images of finished work are offered to show what is possible.

Ceramics, Art and Perception, 2005

Ceramic Art Anderson Turner, 2009 Presents over 20 ceramic artists and the techniques they used to create innovative forming, unusual surfaces, spectacular glazing and more.

Kintsugi Bonnie Kemske, 2021-02-18 A broken pot is made whole again, and within its golden repair we see a world of meaning. Kintsugi is the art of embracing imperfection. In Western cultures, the aim of repair has been to make the broken item 'as good as new'. Kintsugi on the other hand, is a Japanese art that leaves an obvious repair - one that may appear fragile, but which actually makes the restored ceramic piece stronger, more beautiful, and more valuable than before. Leaving clear, bold, visible lines with the appearance of solid gold, it never hides the story of the object's damage. Kintsugi traces memory, bringing together the moment of destruction and the gold seams of repair through finely-honed skills and painstaking, time-consuming labour in the creation of a new pot from the old. There is a story to be told with every crack, every chip. This story inevitably leads to kintsugi's greatest strength. an intimate metaphoric narrative of loss and recovery, breakage and restoration, tragedy and the ability to overcome it. A kintsugi repair speaks of individuality and uniqueness, fortitude and resilience, and the beauty to be found in survival. Kintsugi leads us to a respectful and appreciative acceptance of hardship and ageing. Author Bonnie Kemske explores kintsugi's metaphorical power as well as exploring the technical and

practical aspects of the art, meeting with artists and ceramists in Japan and the US to discuss their personal connection to this intricate technique. With the inclusion of diary entries, personal stories, and in-depth exploration of its origin and symbolism, this book shows kintsugi's metaphoric strength as well as its striking aesthetic, making it a unique and powerful art form that can touch our lives.

Contemporary British Studio Pottery Ashley Thorpe, 2023-08-15 Pots have existed across the world and in different cultures for thousands of years. This volume explores how contemporary makers use the ancient language of the pot to convey contemporary ideas, from the sculptural and painterly to the ecological and satirical. This beautifully produced book is a visually rich and critically in-depth focus on the work of twenty-four potters. A companion volume to *Contemporary British Ceramics: Beneath the Surface*, it reveals how pots can be extraordinarily powerful forms of expression.

Centre of Ceramic Art York City Art Gallery. Centre of Ceramic Art, Helen Walsh, 2015

History of the Ceramic Art Albert Jacquemart, 1873

A Chosen Path Karen Karnes, 2010 Presents the artistic accomplishments of the American potter Karen Karnes, discussing her early works produced during communal living in North Carolina and New York, her mature work produced in Vermont, and her status as an international artist.

Steven Heinemann Rachel Gotlieb, Steven Heinemann, 2017-09

The Traditional Ceramics of South-East Asia Mick Shippen, 2005 Beautifully illustrated for anyone interested in ceramics and South East Asia. An invaluable resource for potters, it surveys the traditional craftsmanship of Thailand, Malaysia, Cambodia, Laos, and Myanmar.

The Unknown Craftsman Muneyoshi Yanagi, Bernard Leach, 1989 Mr. Yanagi sees folk art as a manifestation of the essential world from which art, philosophy, and religion arise and in which the barriers between them disappear. The implications of the author's ideas are both far-reaching and practical.

500 Figures in Clay Veronika Alice Gunter, 2004 It's an absolutely unequalled photographic gallery: no other book has ever presented such a varied, captivating collection of contemporary ceramics based on the human form. The works range from representational to abstract, from artful realism to provocative surrealism, and many of them come from leaders in the field such as Judy Fox, Kurt Weiser, and Andy Nasisse. Kay Yourist has produced female forms that are smooth, minimalist vessels with only the slightest hint of breasts and belly. The simple, rounded features of Diane Lublinski's black-and-white figures possess a fun, clown-like whimsy. Michael A. Prather's mournful ceramic portraits have frowning faces and pointed dunce-like heads in a muted color palette. Many of the ceramics come with detail images and illuminating artist's commentary.

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