

CONTEMPORARY FORMS
TRADITIONAL MEANS

CERAMICS STU100 : STUDIO INTRODUCTION: CONTEMPORARY FORMS, TRADITIONAL MEANS

- Ceramic objects have played a role in developing the rituals and customs which create social bonds and allowed individuals to project their internal experience onto external things– building a sense of identity in relation to the world of meaning around them.
- Research and consider **both** ancient ceramic objects and contemporary artworks in relation to the concept of identity. Use this research as a stimulus for the development of your own artwork to be made in Semester 2 on return to the ceramics studio.
- Make notes and drawings, or copies, keeping a list of your references (bibliography). This is not an essay, it is practical research documentation, and can be done in your journal/sketchbook.
- **The aim of this research is to inform your approach to the practical project work undertaken; therefore it is most usefully carried out at the beginning, not the end of your time in ceramics**

You will need to submit for assessment Semester 2

- All finished ceramic work produced for the prescribed projects and any self-directed work
- A journal/sketchbook that evidences related research into the ceramic processes, conceptual development of practical work, and research assignment with drawings, sketches, and notes

POSSIBLE RESEARCH AREAS FOR ANCIENT CERAMICS:

AFRICA: Pre-dynastic Egypt, Old Kingdom Egypt, Sudan –Nubian, Meroitic

OCEANIA: Papua New Guinea, Melanesia, Polynesia

CENTRAL AMERICA: Olmec, Maya, Teotihuacan (Mexico), Mixteca, Aztec

SOUTH AMERICA: Moche, Nazca, Chimu, Chancay

NORTH AMERICA: Pueblo-Zuni, Hopi, Mimbres, Acoma

CENTRAL AND NORTH ASIA: Indus Valley

SOUTH AND SOUTHEAST ASIA: Mesolithic, Neolithic, Thailand – Ban Chiang

EAST ASIA: China - Neolithic period, Kansu, Japan - Jomon, Yayoi, Korea – Pre Silla and Silla Dynastysy, Three Kingdom Period

WEST ASIA/MIDDLE EAST: Anatolia- Early Bronze Age, Mesopotamia – Samarran, Halaf, Ubaid, Iran

EUROPE: Mesolithic, Neolithic (eg. Beaker People, Linear Pottery culture) and Bronze Age cultures, Greece – Cycladic, Mycenaean, Geometric style, Attic red-figure/black-figure, Crete – Minoan, Italy – Etruscan

Forming Clay: Techniques by Hand

- Working with clay in the studio calls on various techniques of forming clay that are known as throwing, casting and hand-building. In this unit we are investigating hand-building techniques.
- These techniques focus on the process of forming, where hands manipulate clay naturally, with minimal reliance on tools and machinery.
- We will investigate prehistoric and traditional ceramic techniques and look at contemporary artists who use these techniques today
- There are 3 main techniques used in hand-building with ceramics: Pinch, Coil and Slab
- We will also research shaping, form, surface and decoration.



British Museum Postcard Neolithic Pottery Bowl

In Palestine, Syria and south-eastern Turkey, the earliest finds of clay pots date from Neolithic times, around the 8th millennium BC (black burnished ware).



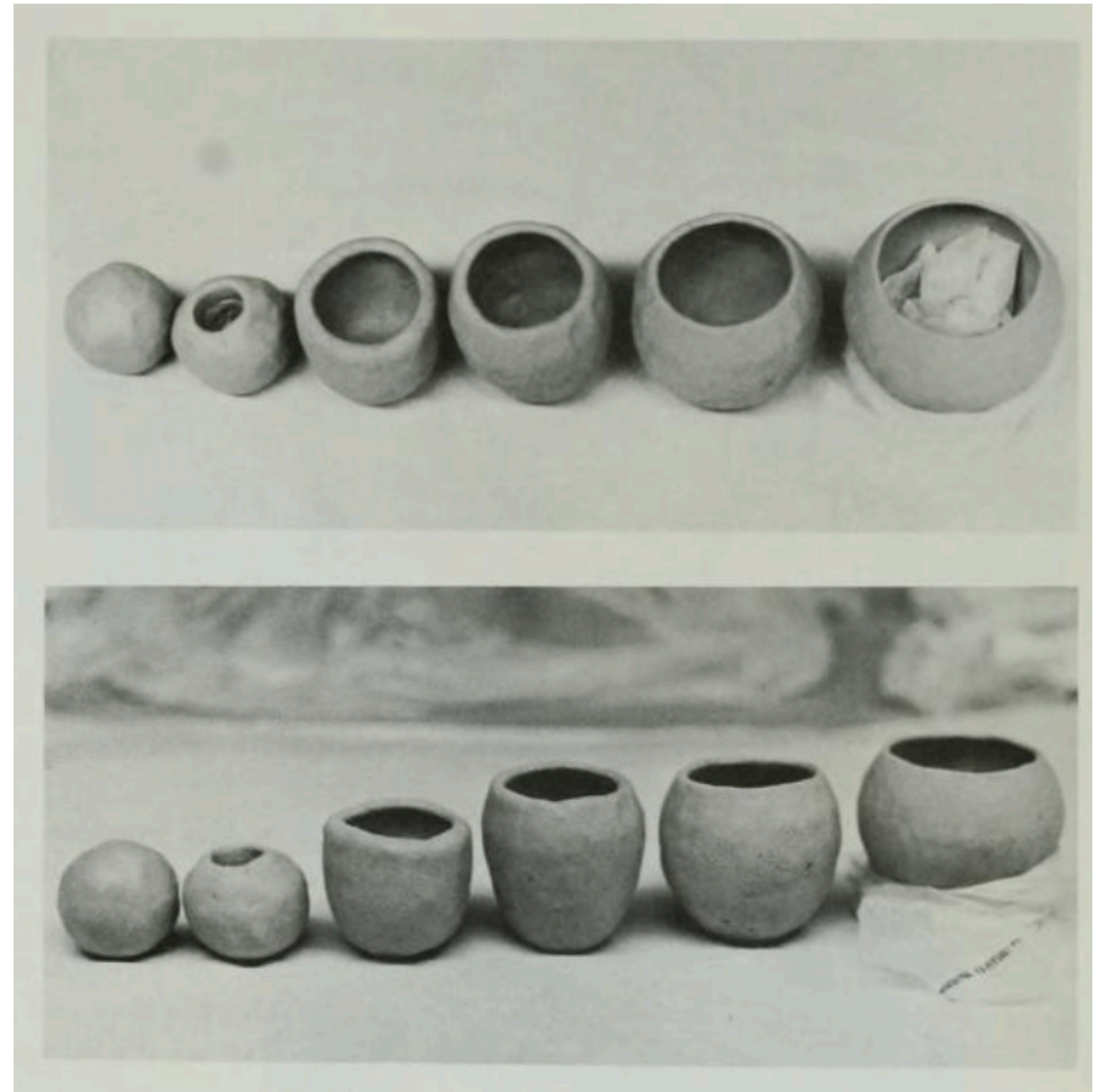
Pinch Pot Technique



A typical tiny prehistoric pot pressed out of a small lump of clay with the thumb and shaped in the palm of one hand with the fingers of the other hand. Decorated with just a row of finger marks round the sides.

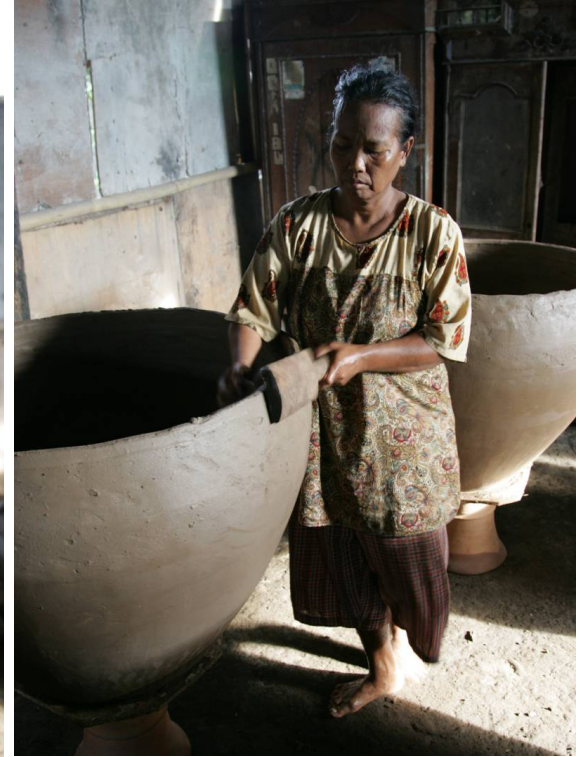
<http://www.ceramicstudies.me.uk/histx101.html>

Ceramic Wingfield Plain
"pinch pot"
Hohokam
1100/1450
Pueblo Grande
Archaeological Site,
Phoenix, Arizona, United
States
<https://artsandculture.google.com/asset/wingfield-plain-pinch-pot/bQFZ6plheUmEHA>



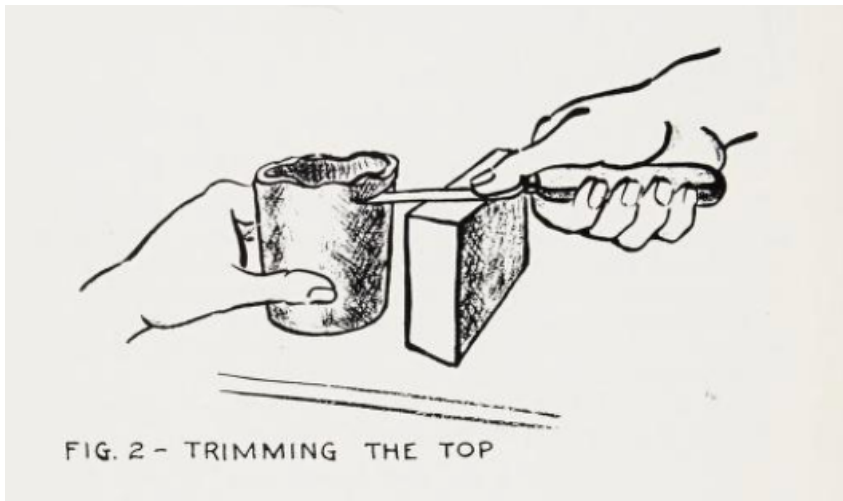
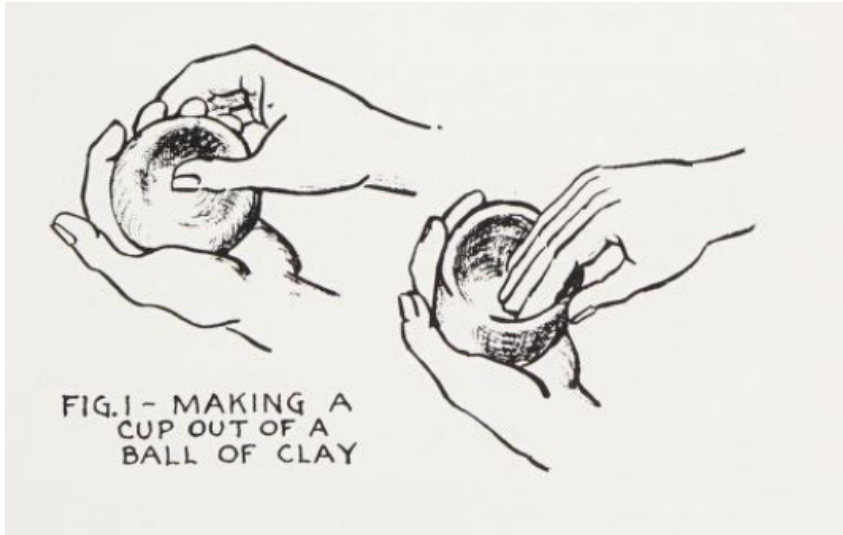
Finding one's way with clay; pinched pottery and the colour of clay
by [Berensohn, Paulus](#)
<https://archive.org/details/findingoneswaywi00bere/page/30/mode/2up>

Prehistoric pots were made by several methods: coiling, paddling, or pinching and shaping. In coiling, the potter rolls a lump of clay into a coil and gradually builds up the vessel wall by adding more coils. Each coiled layer is pinched to the one beneath and the coils are subsequently thinned by squeezing between the potter's thumbs and fingers. Coil junctures are then smoothed.

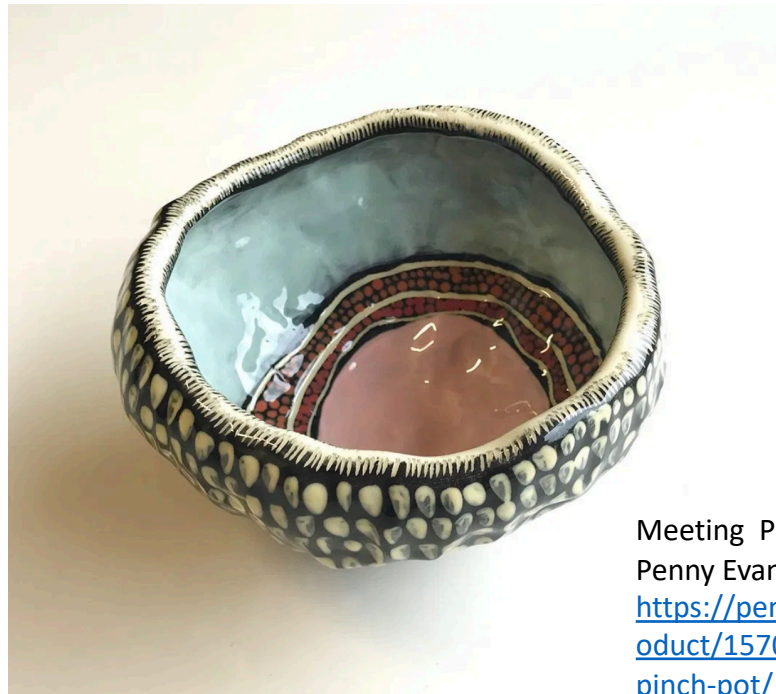


Bali – Hand coiling large pots and shaping with a paddle and press

http://www.gotheborg.com/travelreport/bali/bali_coiling.shtml



The complete book of pottery making
 by Kenny, John B
<https://archive.org/details/completebookofpo0000kenn/page/240/mode/2up>



Meeting Place Pinch Pot
 Penny Evans
<https://pennyevansart.com/product/1570-meeting-place-pinch-pot/>

Pinch Pottery by Susan Halls Lark Crafts



Holly McDonald
<https://elphstore.com/collections/holly-macdonald?page=2>

Pinch Pot Resource Links

<https://ceramicartsnetwork.org/daily/pottery-making-techniques/handbuilding-techniques/pinch-pot-technique-fundamental-way-make-beautiful-pitcher/>

<https://www.craftscouncil.org.uk/articles/make-a-double-pinch-pot-with-sam-andrew/>

<https://ceramicartsnetwork.org/daily/pottery-making-techniques/handbuilding-techniques/basic-doesnt-have-to-mean-boring-pretty-organic-forms-from-simple-and-complex-pinch-pots-2/>

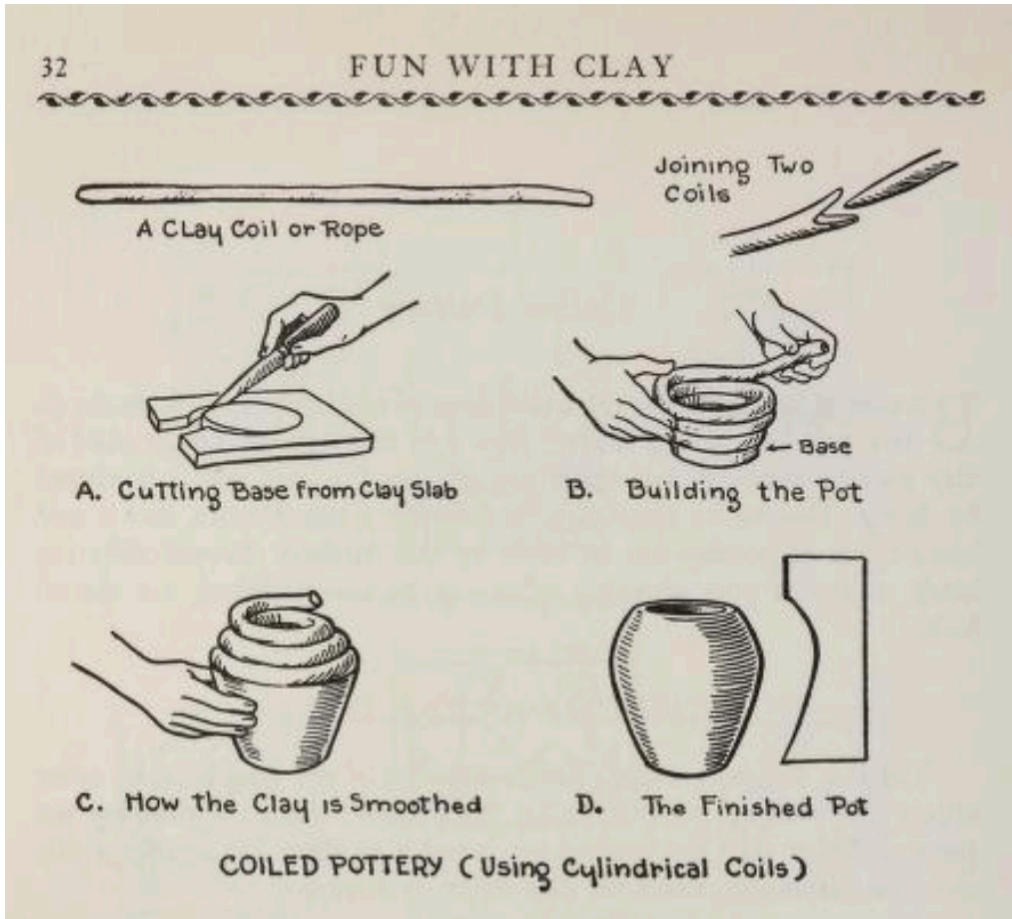


<https://www.youtube.com/watch?v=Ymt4UKUfoyk&t=5s>

Coil Building Technique



<https://ancientpottery.how/how-to-make-a-coil-pot/>



Fun With Clay
by [Leeming, Joseph](#)
<https://archive.org/details/funwithclaybookf00leem/page/32/mode/2up>

How to Make a Coil Pot

Coiled pottery predates the potters wheel by centuries Maria Martinez and other Pueblo potters who have maintained a coil pottery making tradition that dates back around 2000 years. Here are the basic steps;

1. **Form a base.**
 2. **Roll out a coil.**
 3. **Attach the coil using a bonding pinch.**
 4. **Thin and raise the pot wall using a flat pinch.**
 5. **Scrape smooth and shape using a rib or scraper.**
 6. **Repeat steps 2 through 5 until you reach the desired size or run out of clay.**
 7. **Trim down the rim of your pot using with a knife then smooth with wet fingers.**
- Now that you know the steps continue reading to learn more about how to accomplish these steps.

How To Make A Bowl From Coils



1. Wedge up some clay. Then take a lump and roll it into a "snake." Place the clay on a flat surface and lightly roll it back and forth, using a firm but gentle pressure. It should be approximately 14 inches long and as thick as your middle finger. Be sure the coil is the same thickness throughout its length. Make ten or twelve coils, and cover them with a damp rag so they won't dry out.



2. Take a board, and starting in the center, wrap your first coil around itself in a flat spiral. This will be the bottom of the bowl. As you place the coil use your fingers to work the clay into a continuous mass. Leave no gaps or cracks. Each strip of clay must be firmly attached to the adjoining piece.



3. When the base of your bowl is as wide as you want it, turn it upside down and make sure the other side is firmly joined together. Then turn it back again.

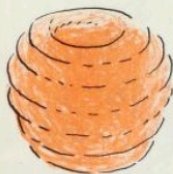


4. Now you can start building up the sides. Lay down a coil along the edge of your base and weld it into place by pressing and smoothing with your fingers or modeling tool. Do this on the inside as well as the outside. When you've made a complete circle cut off the excess and join the ends.

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5. When the first coil of the wall is on, start with the second. Do the same thing—smoothing and pressing as you go. Make sure the joint where the ends of the coil meet is not directly on top of the first joint.



6. In order to get a curve in your bowl, you will have to vary the size of the circles. If they keep getting larger, the bowl will spread out. To make a bowl with a bulge in the middle, you would have to start with small circles, let them get larger, then gradually smaller again.



7. Finish off your bowl by working over the outside to get a neat, consistent surface. If you want to add any decoration, now is the time to do it. Remember the first experimental tiles you made? Perhaps some of the decorative textures you used there would look nice on this bowl.



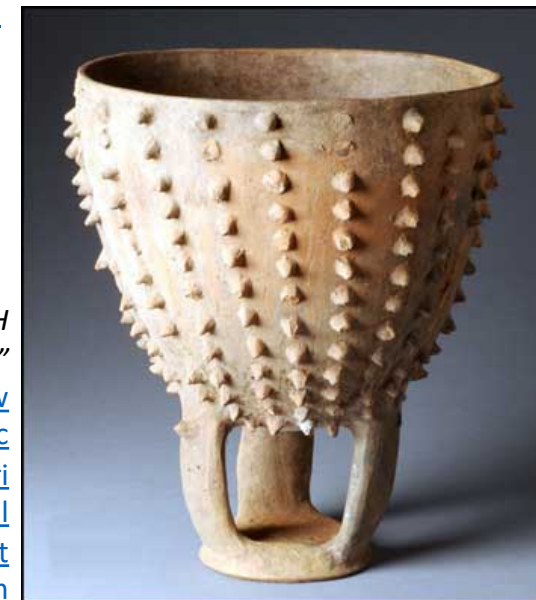
8. Finally, put it aside to dry. Make sure the top doesn't dry out before the bottom does. This is usually the case, and might cause cracks. It can be avoided by turning the bowl upside down, or by retarding the drying at the top by means of damp rags. When the bowl is thoroughly dry, fire it. If you intend to put liquids in the bowl, it should be glazed on the inside. The glaze will prevent the liquid from seeping into the walls of the bowl. (See page 58 for information about glazing.)

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Nyonyosi-Yatenga, Burkina Faso H
15" x W 11"

https://www.warrenfrederick.com/articles/african/inescapable_indivisible.htm



Cameroon H
18" x W 15"
https://www.warrenfrederick.com/articles/african/inescapable_indivisible.htm



A Hand-built grey pot with a rounded form and slightly flared rim, made with the Indented Corrugated style. This technique requires immense skill. Each coil was carefully indented with the potter's finger at remarkably regular, tight intervals - a step that contributed to the integrity of the form as well.



Neck-corrugated
Medicine Gray jar.
The corrugations are
both clapboard and
indented
<https://swvirtualmuseum.nau.edu/photos/picture.php?/5929/category/198>



Corrugated Pot Tutorial – Tony Soares

<https://www.youtube.com/watch?v=ssng3hp5G1g>



Paddle and Anvil Technique

In the paddling method, a lump of clay was pounded into shape by holding the clay against a large stone and paddling it with a wooden paddle. If the paddle was covered with woven fabric or a cord, the patterned markings appeared on the clay. The lump of clay might also be pinched and shaped by hand. Pot could be further thinned and shaped by scraping with a small piece of sharpened clam shell or bone. After this scraping, a design could be applied by using fingernails or a tool such as an awl, stick, or wooden stamp.



Yayoi period (ca. 300 B.C.–ca. A.D. 300), ca. 100–300 Japan
Earthenware with incised decoration
H. 10 in. (25.4 cm); Diam. 9 in. (22.9 cm)

<https://www.metmuseum.org/art/collection/search/44830>



<https://www.youtube.com/watch?v=H5rVXucLo2w>



<https://www.youtube.com/watch?v=jsq6zsfMxCs&t=414s>

The Hands of Maria film

<https://www.youtube.com/watch?v=7AhX1MhvAG8&t=128s>



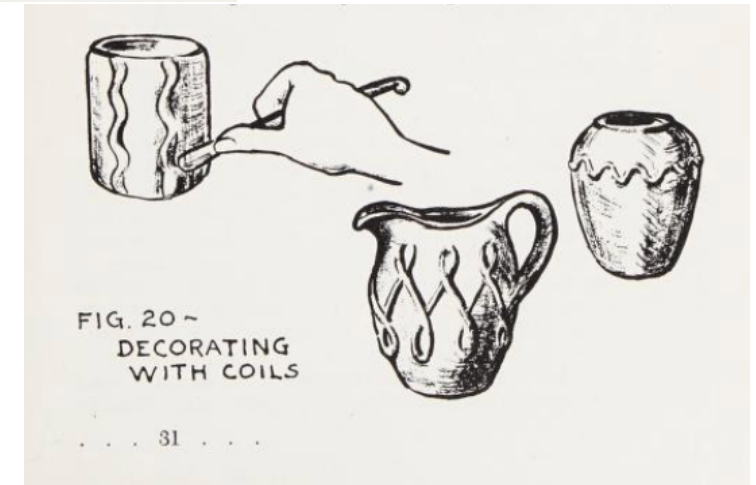
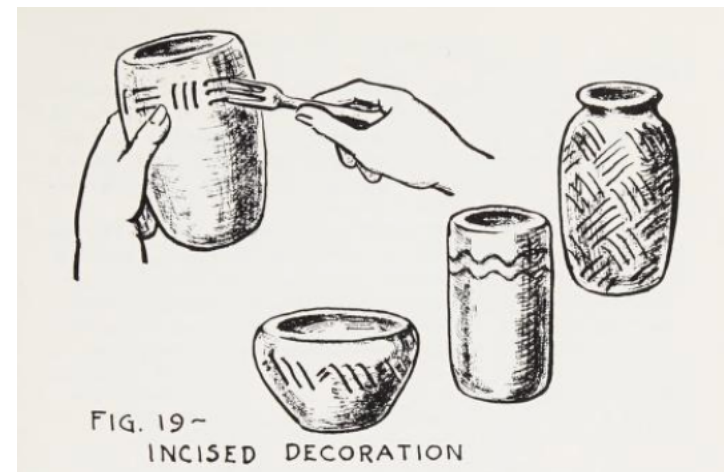
Surface & Decoration



Red-Polished Ware Bowl with Modelled Figures
Cyriot, 2300–1900 B.C., Terracotta
34.6 × 30 cm (13 5/8 × 11 13/16 in.)

Hand-modelled figures adorn the rim of this Red Polished Ware bowl. Bulls embodied fertility and strength, and appear on this vessel both as a complete animal and as horned bovine heads atop poles. Early Bronze Age Cyprus (about 2400-1600 B.C.), Vessels with three-dimensional human and animal attachments and scenes of daily life have been found primarily in funerary contexts.

<https://www.getty.edu/art/collection/objects/133010/unknown-maker-red-polished-ware-bowl-with-modeled-figures-cyriot-2300-1900-bc/?dz=0.5000,0.4017,0.70>



The complete book of pottery making
by Kenny, John B
https://archive.org/details/completebook_ofpo0000kenn/page/240/mode/2up

The worlds oldest ceramic object, the Venus of Dolni Vestonice, from the Czech Republic, 26,000 years old.

One of the most striking and almost complete figurines. It is 11cm high and depicts a voluptuous nude female figure – it is thought to be a symbol of fertility or possibly an idol or ‘goddess’.

<https://australianmuseum.net.au/learn/cultures/international-collection/dolni-vestonice-archaeological-site/>



Tlatilco were made exclusively by hand, without relying on moulds.

The main forms were created through pinching the clay and then shaping it by hand, while some of the details were created by a sharp instrument cutting linear motifs onto the wet clay.

Double-faced female figurine, early formative period, Tlatilco, c. 1200–900 B.C.E., ceramic with traces of pigment, 9.5 cm. high (Princeton University Art Museum)

Stirrup Vessel

This stirrup-shaped bottle was created by the Moche (pronounced moh'-chay) people who lived in South America on the north coast of Peru along the Moche River between 50 and 800 CE. They made terra-cotta pottery vessels in interesting shapes, such as this stirrup bottle. This particular shape was also practical. Most of the land where the Moche lived was dry desert and the shape of this vessel slowed the evaporation of the liquid inside the bottle. A bottle could be carried, usually over the shoulder, by a strap threaded through the opening beneath the stirrup. They were decorated with brown and cream slips, or underglazes, which are mixtures of water and clay that result in fine-line painting.



Stirrup spout bottle, portrait head
Peru
Moche
Ceramic
100-800 C.E.
H: 27.3 cm, W: 12.8 cm, D: 18.8 cm (H: 10.7 in, W: 5.0 in, D: 7.4 in)
<https://www.fowler.ucla.edu/product/x86-3700-stirrup-spout-bottle-portrait-head/>



Natalia Arbelaez

<http://nataliaarbelaez.com/about>

My work serves as a bridge to research my history and culture while aiming to preserve. I look to the history of Latin American and the Amerindian people; I work with how these identities are lost through conquest, migration, and time, gained through family, culture, exploration, and passed down through tradition and genetic memory.



Thancoupie



Thancoupie at work in her Trinity Beach studio, 1982, Photo by Jennifer Isaacs

<http://www.thancoupiebursary.com/thancoupie/>



Pot c. 1981

Stoneware, slip and oxide decoration on incised design, signed in base: Thancoupie, 29 cm height

<https://www.aasd.com.au/index.cfm/list-all-works/?concat=thancoupieglori&order=1&start=51&show=50>



Knee Pod

Hand built stoneware with slip and oxide, incised on base: Thancoupie, 12.5 cm (diameter)

<https://www.aasd.com.au/index.cfm/list-all-works/?concat=ThancoupieGlori>

Alison Britton

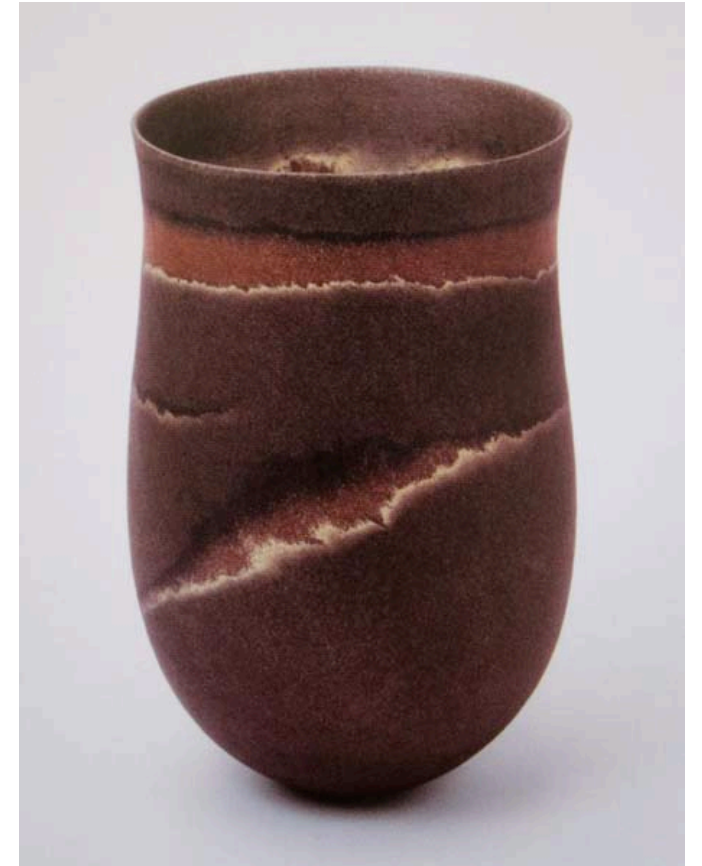
<https://www.youtube.com/watch?v=Zj2t-uXWP3o>



Jennifer Lee



Egyptian beaker 1750 - 1550 BCE



<https://www.youtube.com/watch?v=QSoNz7W7tE8>

Magdalene Odundo

<https://www.youtube.com/watch?v=7k1vWK6EWXk>



Igbo, Nigeria



Magdalene Odundo



Liz Williams

https://www.youtube.com/watch?v=U53BZvQO_rY



Diego Romero

<https://www.youtube.com/watch?v=HEH2fp1HJzI>



North America, Mimbres 1000-1150 AD



Diego Romero

Grayson Perry

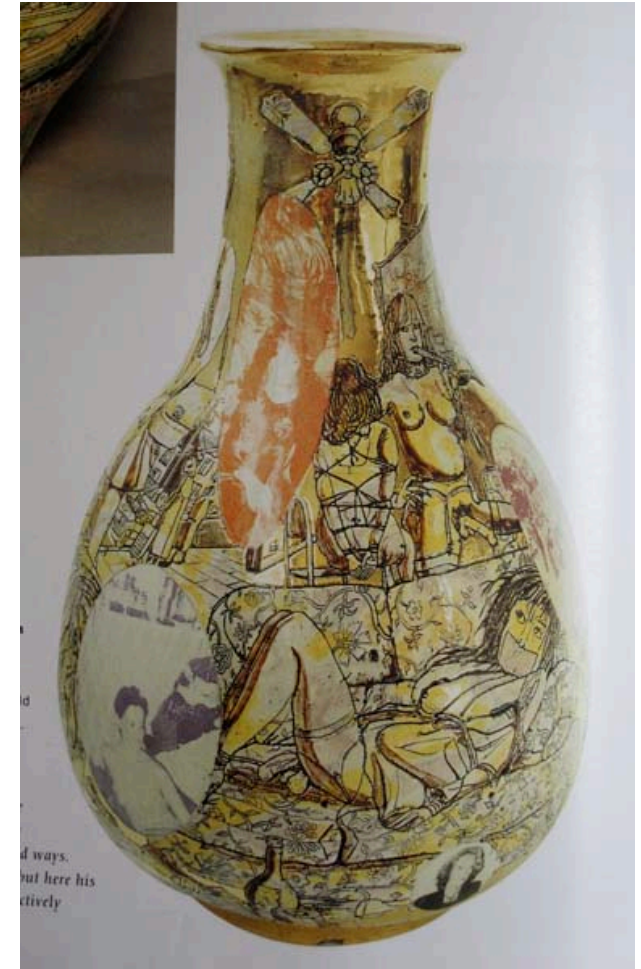
https://www.youtube.com/watch?v=_Yboc75WufE



Greek



French, Sevres,



Grayson Perry

Ai Wei Wei



Chinese, Neolithic approx 3rd-2nd millenium BCE

https://www.youtube.com/watch?v=Jo_ASVgxNzs



Ai Wei Wei

Stephen Bird



Staffordshire
Persuasion circa 1820



Stephen Bird
Her name was Eliza Day 2011

Gerry Wedd



Chinese 1700's



English, Spode 1790-present



Gerry Wedd

<https://www.youtube.com/watch?v=hLav82nt3el>

Suzuki Goro



Japan, Edo Period, 17th century



Suzuki Goro

https://www.youtube.com/watch?v=KMIhv8mxV_I

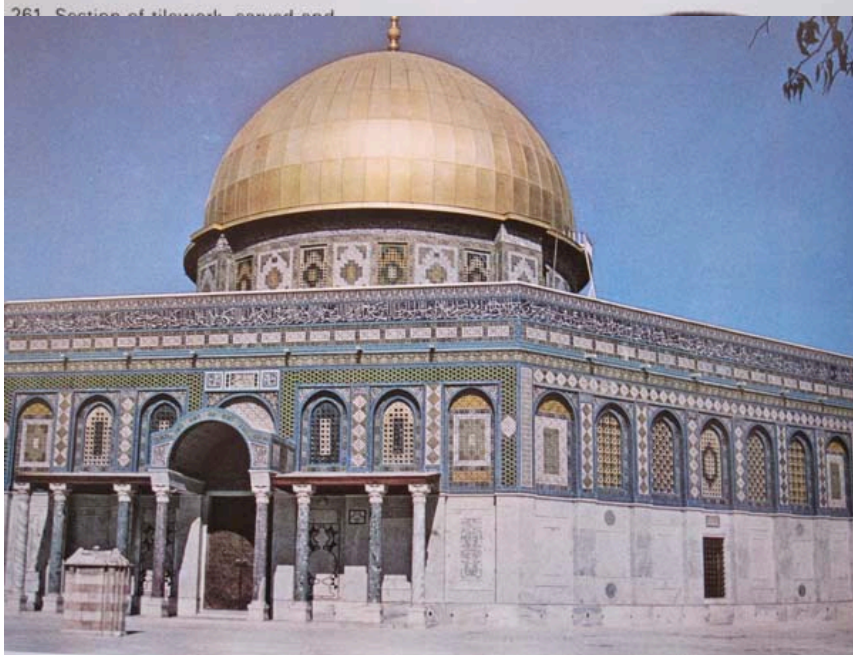
Michael Lucerio

<https://www.bing.com/videos/search?q=michael+lucerio+ceramics&&view=detail&mid=37AF36864A478F84231D37AF36864A478F84231D&&FORM=VRDGAR&ru=%2Fvideos%2Fsearch%3Fq%3Dmichael%2Blucerio%2Bceramics%26FORM%3DHDRSC3>



Halima Cassell

Uzbekistan, Bukhara, Carved tilework, late 14th/early 15th century



Ottoman Turkish Tiles (Dome of the Rock, Jerusalem)
added during 16th century

<https://www.youtube.com/watch?v=4wXa6UHRh7g>



Halima Cassell

Ah Xian

Qing Dynasty
19th C Chinese



<https://www.youtube.com/watch?v=TP2Jm5Afi0Y>



Ah Xian

Andrew Lord



Paul Gauguin



[Andrew Lord: On Carson Mesa](https://www.youtube.com/watch?v=WtrrZnqRghY)
<https://www.youtube.com/watch?v=WtrrZnqRghY>

Viola Fray



<https://www.youtube.com/watch?v=tRtZQk9dLLs>

NAS Ceramic Lecturers

Lynda Draper

<http://www.youtube.com/watch?v=vQDilR8VGB8&t=10s>



Jenny Orchard

<https://www.youtube.com/watch?v=75-c5054thY>

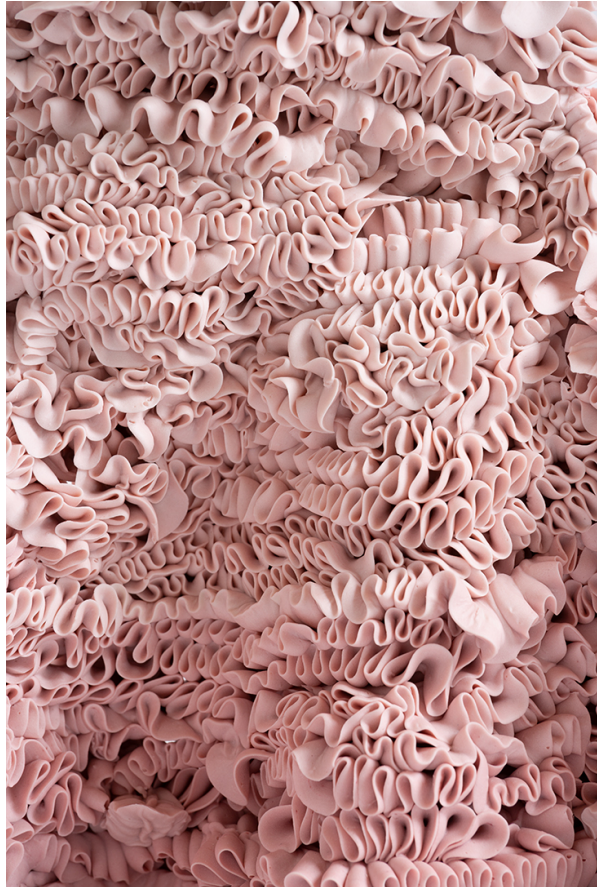


Glenn Barkley

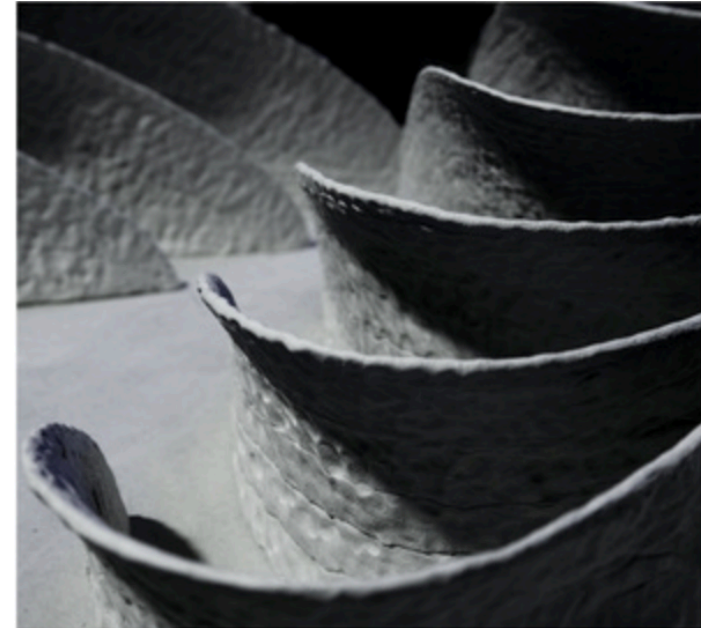


Ebony Russell

<https://www.moderntimes.com.au/journal/ebony-russell-transcendence/>



Linda Seiffert



Glazed and Confused Hazelhurst

<https://www.youtube.com/watch?v=QAAX-BgQu8o&t=16s>

Hazelhurst Regional Gallery & Arts Centre

Glazed and Confused was an exhibition featuring the work of 23 artists, including Harriet Body, Connie Anthes and Justin Cooper, Mikala Dwyer and Tom Polo. The idea behind this exhibition is to create a dialogue between these artists and ceramics students. The result is a combination of ceramics, multimedia installation, sculpture, painting and drawing that places ceramics in the realm of contemporary art.



Contemporary Art Exhibitions

Melting Point www.laartdocuments.com

[https://www.youtube.com/watch?v= RKupcP6PIY&t=44s](https://www.youtube.com/watch?v=RKupcP6PIY&t=44s)

Defying Gravity: Interventions in Clay Exhibition [Sun Valley Museum of Art](#)

<https://www.youtube.com/watch?v=Y5pTb9q6UEE>

FURTHER RESEARCH

WEBSITES:

- **Ancient:**

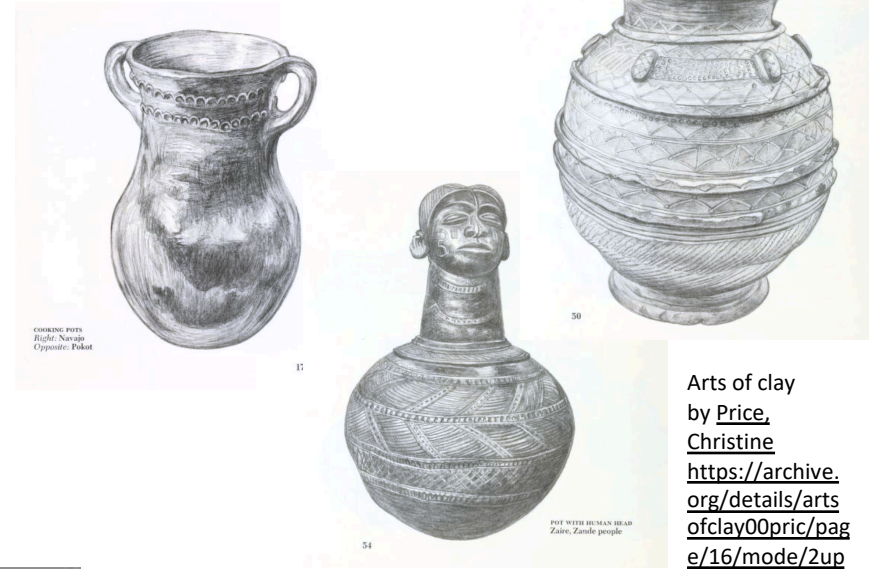
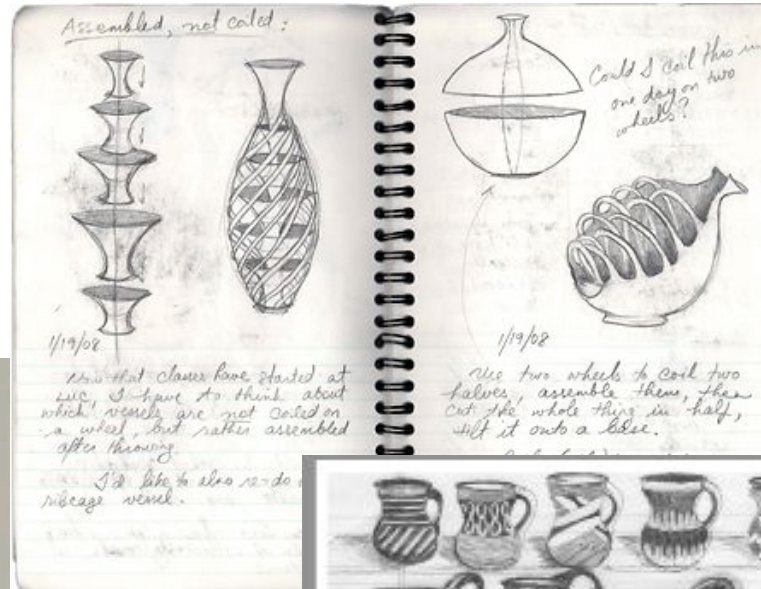
- Heilbrunn Timeline – choose a time, then a location. <https://www.metmuseum.org/toah/>
- Early European: <http://www.ashmolean.org/PotWeb/PotPeriods.html>
- Mimbres: <http://anthropology.si.edu/cm/mimbres.htm>
- Greek: <http://www.beazley.ox.ac.uk/tools/pottery/default.htm> (red/black ceramic)

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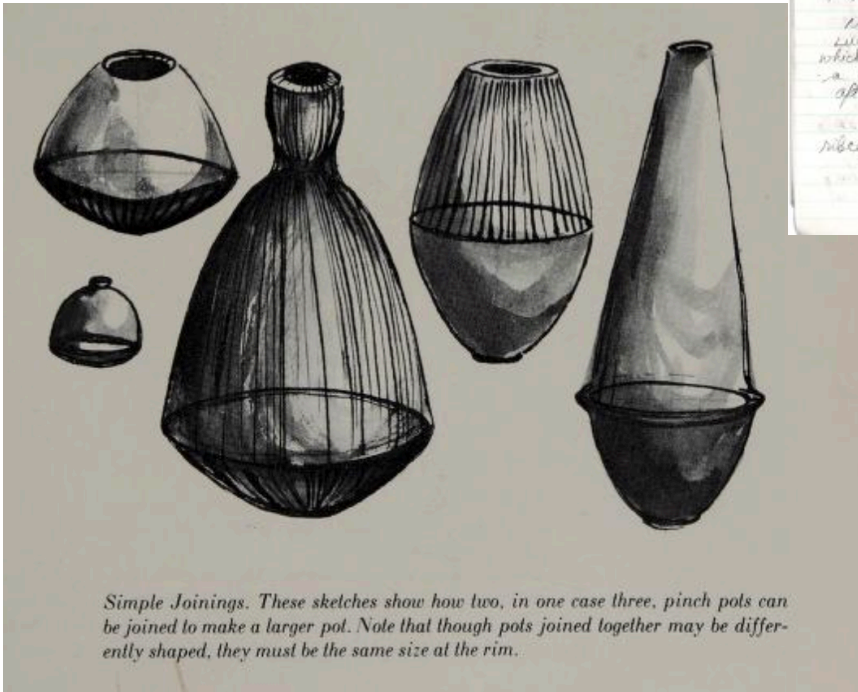
- **Contemporary:**

- Contemporary and global news, reviews and more. <https://cfileonline.org/>
- US, Artists, interviews, exhibitions <https://ceramics.org/>
- Australian contemporary ceramics www.australianceramics.com
- UK commercial gallery – UK artists www.marsdenwoo.com
- Belgian commercial gallery – European artists www.pulsceramics.com
- US commercial gallery – Japanese artists www.ippodogallery.com
- Database of contemporary ceramic images <http://www.accessceramics.org/>
- Many ceramic articles, website links www.ceramicstoday.com

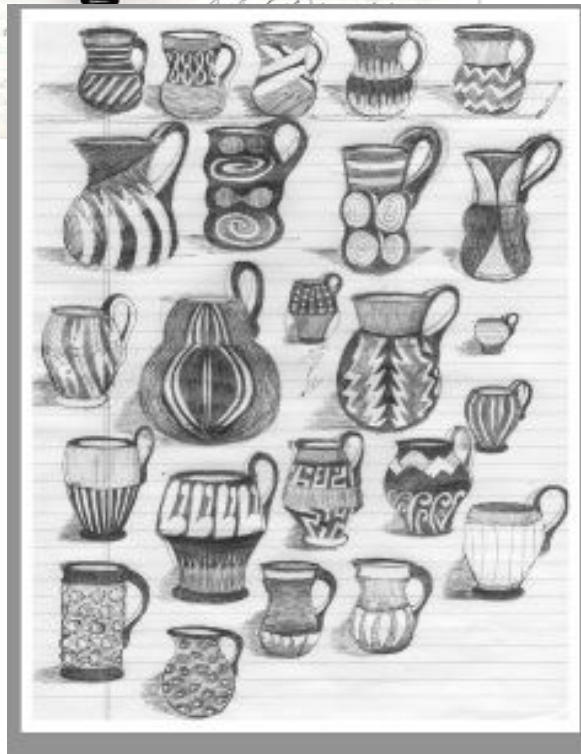
Sketching Your Designs



Arts of clay by Price, Christine https://archive.org/details/arts_ofclay00pric/page/16/mode/2up



Simple Joinings. These sketches show how two, in one case three, pinch pots can be joined to make a larger pot. Note that though pots joined together may be differently shaped, they must be the same size at the rim.



The technique of handbuilt pottery by Winterburn, Mollie <https://archive.org/details/techniqueofhandb0000wint/page/26/mode/2up>