

Linda's Ceramics I Journal

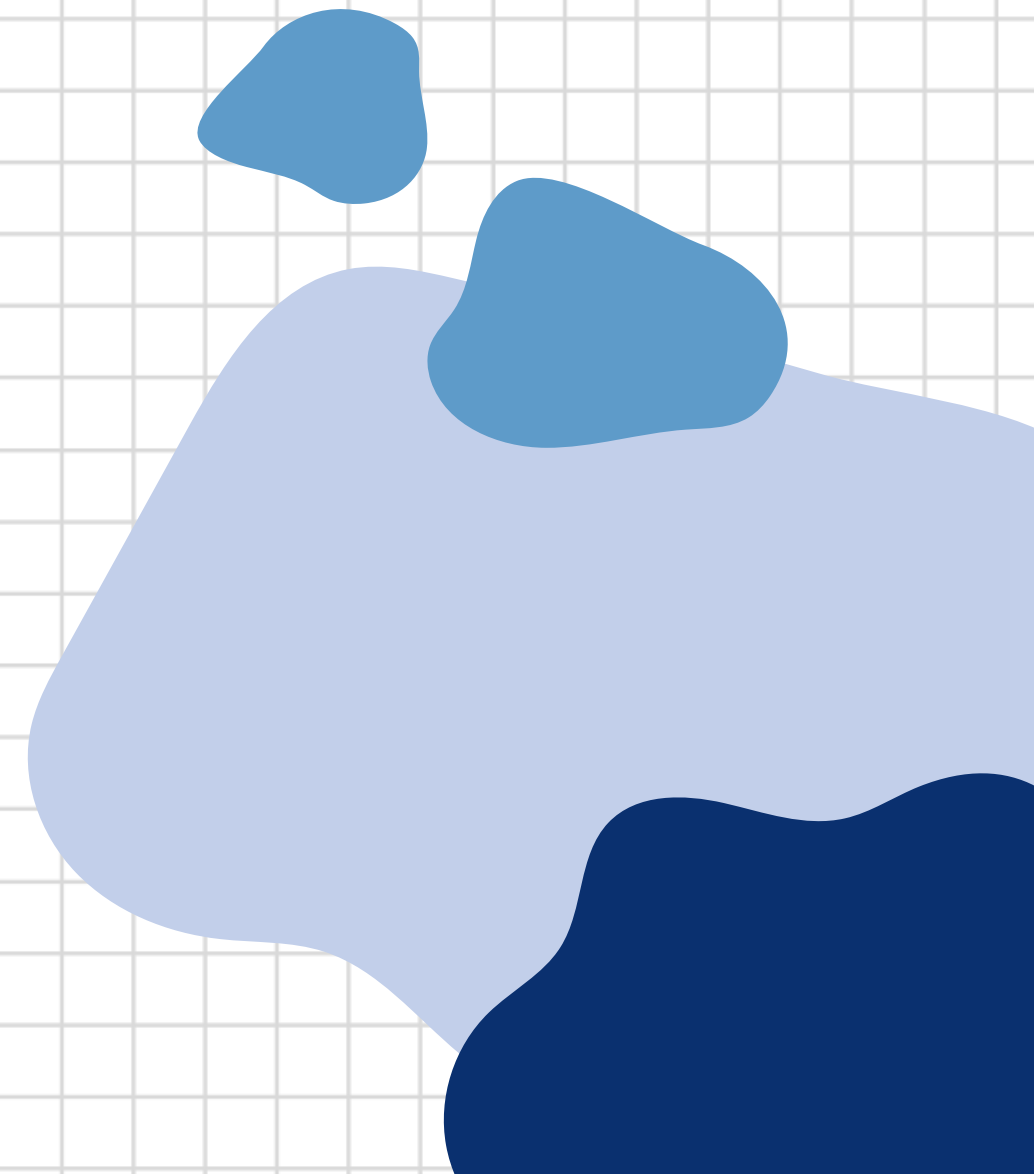
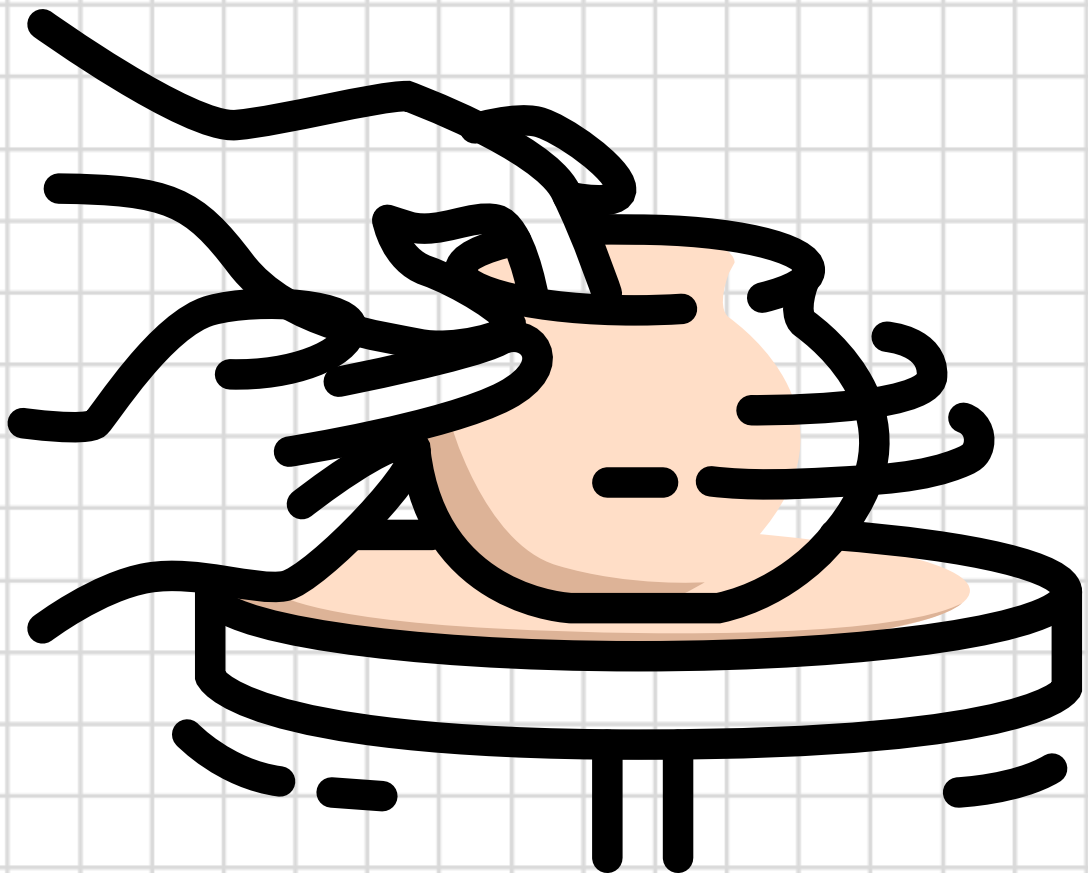
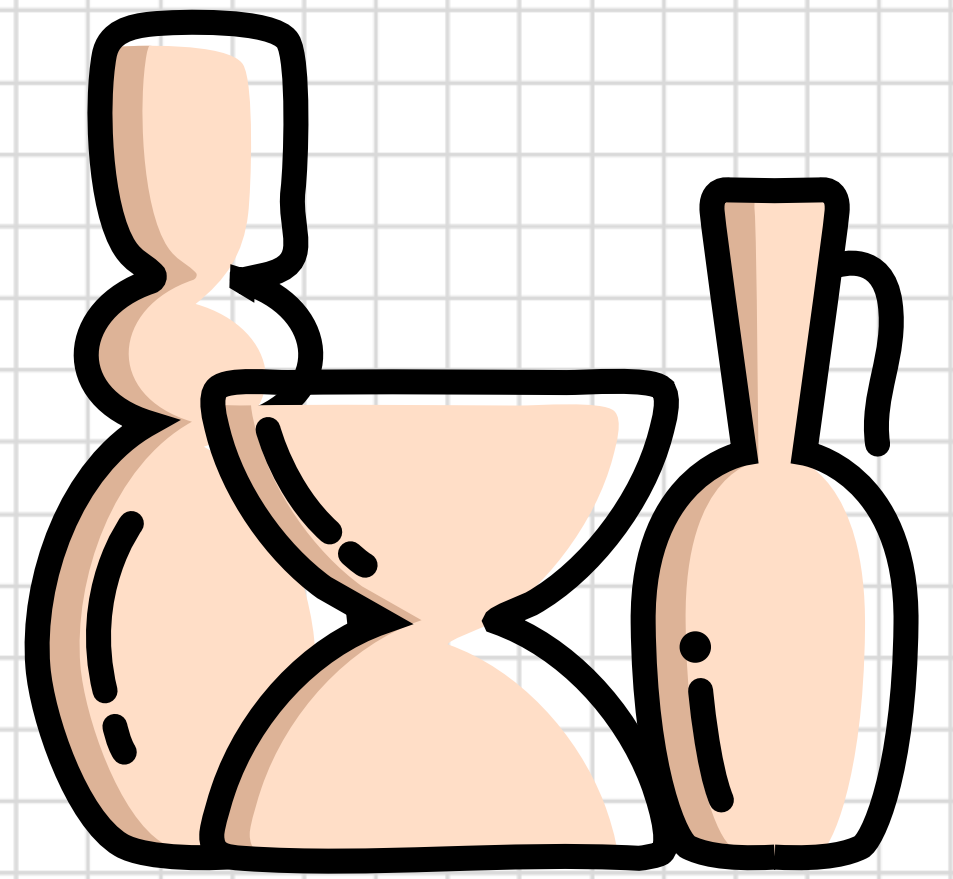


Table of Contents

1. Form Analysis 1
2. Form Analysis 2
3. Form Analysis 3
4. Kuriniki Bowl
5. Stamp Design
6. Clay Lecture: notes
7. Clay Lecture: responses
8. Clay Techniques
9. Clay Techniques: coasters
10. Terracotta Warriors:
research/reflect
11. Cultural Ceramic Forms
11. Form Drawing
12. Form Exploration
13. Personal Dinnerware Set
14. Dinner Party Piece
15. Ikebana Project
16. Studio Management
17. Miniature Sculpture
18. Empty Bowl Project
19. Powerpoint Presentations
20. Artist and Object List
21. Frist Museum Visit

Formal Analysis 1

Art information: Stirrup-spout Bottle, 12th–5th century B.C. Cupisnique Culture

Major Elements of Design: form, texture, space

Principles of Design: balance, proportion, rhythm

This vessel shows how form, texture, and space work with balance, proportion, and rhythm. The form of the piece is rounded and smooth. The texture is smooth with a pattern of raised bumps and circles on the surface. There is space in the top portion with negative space in an area that normally is full. The balance is symmetrical in the neck and body. The proportion of the piece slows from biggest on the bottom to smallest at the top. There is rhythm in the piece through the repetition of the textural pattern on the surface.



Formal Analysis 2

Art information: Mexican Tree of Life, a form of traditional Mexican pottery and folk art

Major Elements of Design: texture, color, space

Principles of Design: contrast, rhythm, emphasis

This vessel shows how texture, color, and space work with contrast, rhythm, and emphasis. This piece utilizes texture through the layers of overlapping shapes and forms. There are many different colors that remain unified through similar pastel tones. There is emphasis on the middle of the piece where there is a flower and all elements of the piece seem to originate from there. There is contrast between the positive and negative space as the positive space has pastel colors and the negative space shows dark shadows. There is rhythm in how the elements radiate from the flower in the center or emphasis.



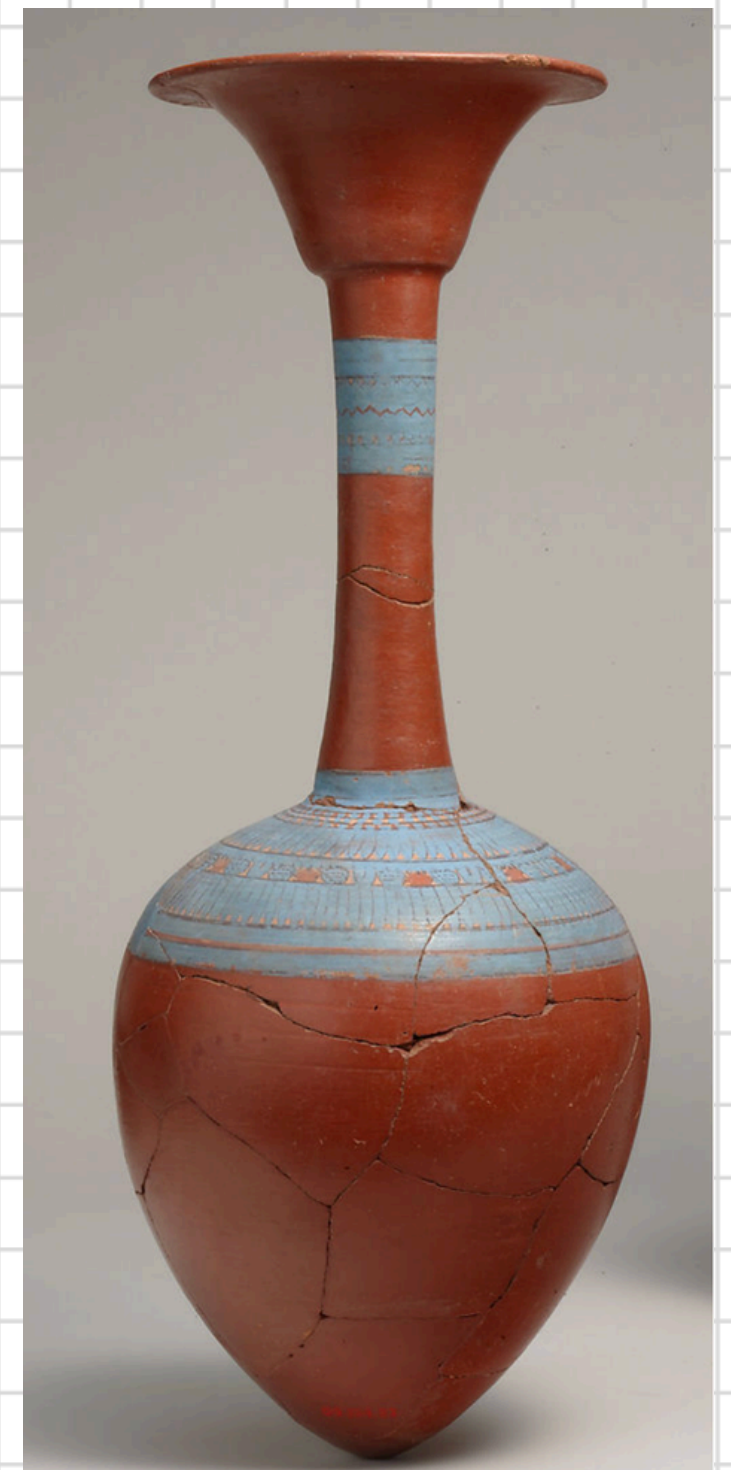
Formal Analysis 3

Art information: Water bottle from Tutankhamun's embalming cache, dating from the New Kingdom period (ca. 1336-1327 B.C.) of ancient Egypt

Major Elements of Design: line, form, color

Principles of Design: contrast, balance, emphasis

This piece shows the interaction between line, form, and color with contrast, balance, and emphasis. The lines in the piece are simple with smooth curves in the form and simple thick lines surrounding the piece. The color has contrast with the red base and light blue stripes. The piece has balance in the symmetry and the wide opening at the top matching the rounded belly. There is emphasis on these areas with the the coloration of the widest and narrowest parts of the piece colored red versus the transitions colored blue.



Kuriniki Bowl

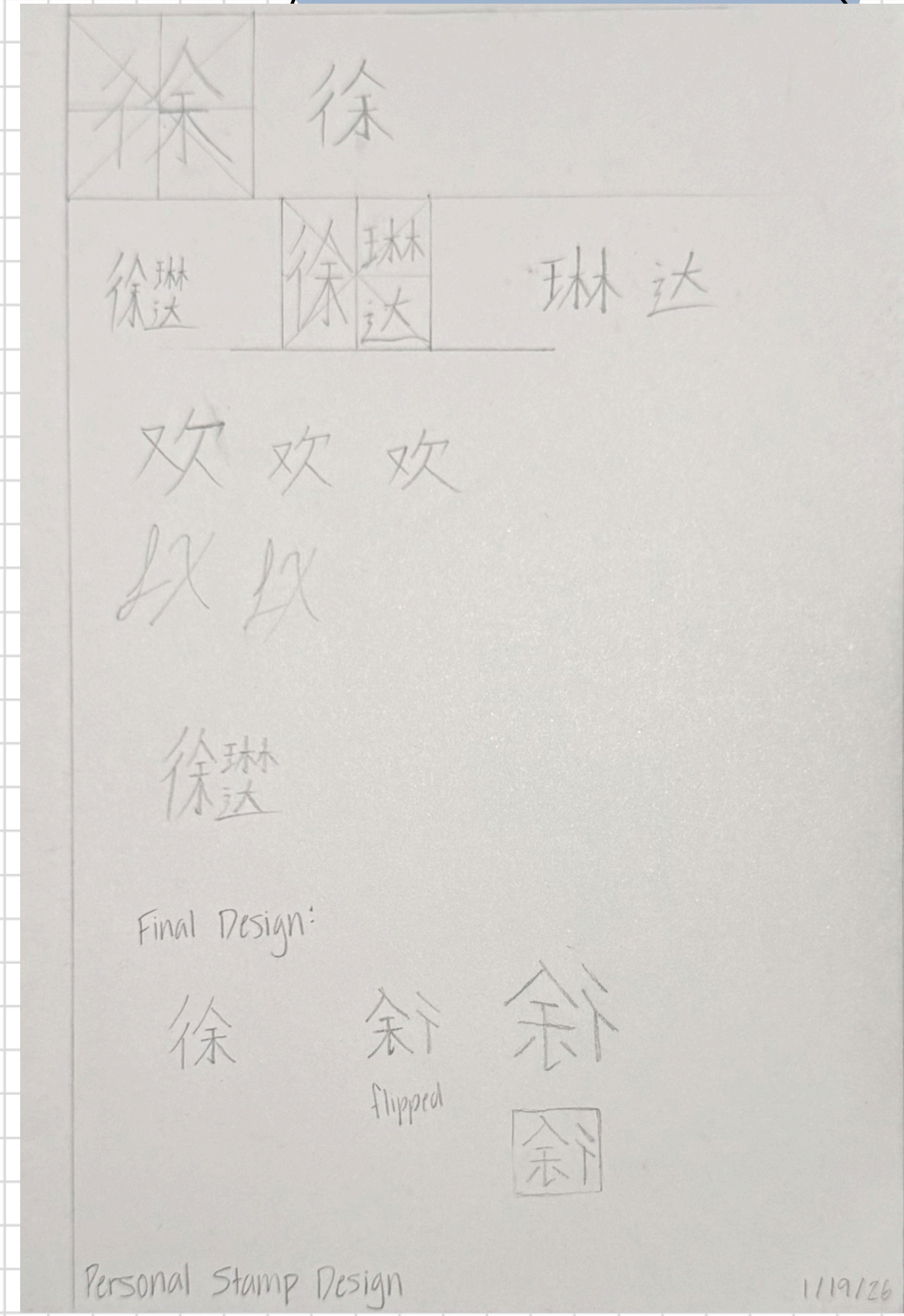
Kurinuki is a traditional Japanese pottery technique where a solid clay piece is carved or cut into to create a vessel. This technique emphasizes wabi-sabi, the philosophy of finding beauty in imperfection.

This bowl was made using the pinch pot method on a turn tray. Then clay was cut away from the outside using a fettling knife to create the kurinuki design. The final bowl was glazed using a blue glaze but fired as a caramel color with some light blue streaks.



Stamp Design

My personal stamp design was inspired by yinzhang, a Chinese hand-carved stamp that is traditionally used as a personal seal to sign important documents. I originally wanted to carve my full Chinese name, but later decided to simplify it to just my surname.



Clay Lecture: notes

Most Important Qualities of Clay

- Abundance: enough clay to cover the earth's surface 1 mile thick
- Plasticity: most important
- Durability: lasts forever after firing

Clay Formula: $\text{Al}_2\text{O}_3 + 2\text{SiO}_2 + 2\text{H}_2\text{O}$

- Aluminum oxide, 2 silicon dioxide, 2 water

Clay Sources:

- Primary Clay: from parent rock, no impurities, not plastic and are refractory
- Secondary Clay: many sources, uneven particle size, organic materials and impurities

Clay Bodies:

- Earthenware
- Stoneware
- Porcelain

Plasticity of Clay: depends on shape and size of particles, chemical composition, and organic material present

- Short Clay: low plasticity
- Fat Clay: high plasticity

Water in Clay:

- free water
- absorbed water
- bond water

Clay Lecture: notes (continued)

6 Major Stages of Clay

1. Slip/slop
2. Clay/plastic
3. Leather hard
4. Greenware
5. Bisque
6. Glazed

Different Construction Methods/Techniques

- Hand building: pinch, coil, slab
- Wheel thrown
- Slip casting
- Press molding
- 3D printing

Firing Stages

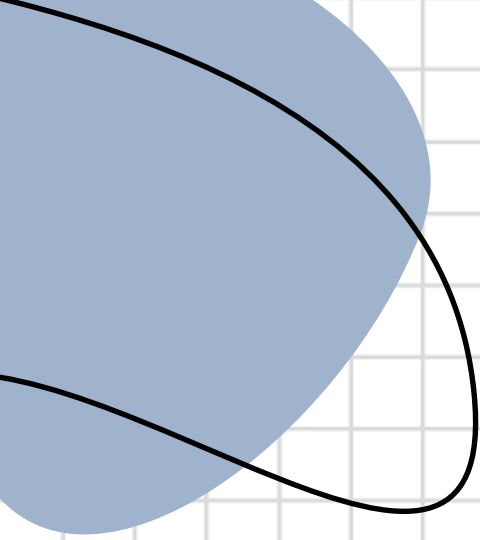
- Fire
- Firing range
- Bisque firing
- Glaze firing
- Verification

Tools

- needle, ribbon, sponge, loop, wire cutter, metal rib, wooden rib

Types of Ceramic Ware

- Functional
- Decorative
- Sculptural
- Installation



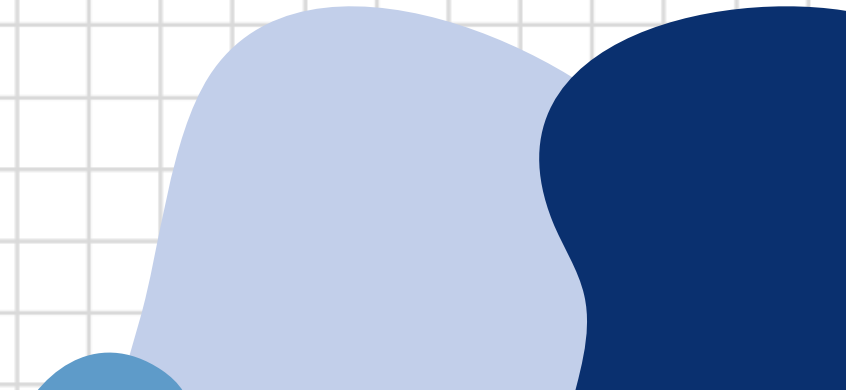
Clay Lecture: responses

- **What is clay?**

Clay is a mix of the smallest particles of soil that are sticky and plastic when wet and become hard after being fired.

- **What did you learn about clay?**

There are 3 types of water present in clay at different stages: free water, absorbed water, and bond water. Free water is water that is not in the chemical formula of clay and needs to evaporate before clay can be safely fired. Bond water is water that is present in the molecular structure of clay. Absorbed water is the water that clay can soak up and this impacts the plasticity of clay.



Clay Techniques

1. Carving: remove clay to create texture on surface
2. Incising: cutting thin lines into the surface
3. Piercing: cutting holes all the way through the surface
4. Impressions: pressing objects with texture into surface
5. Appliques: adding separate pieces of clay onto surface
6. Sgraffito: scratching off colored slip to reveal clay underneath
7. Stencil: using a cut out design to add patterns with slip or glaze
8. Sponging: adding or removing color or texture with a sponge
9. Trailing: dripping slip to create texture
10. Transfer: adding a design onto clay with printed designs
11. Painting: adding slip, underglaze, or glaze with a brush

Clay Techniques: coasters



Test tiles

1. Bamboo incising: white stoneware, emerald green glaze
2. Scales impressions: white stoneware, patina, shiny clear glaze
3. Plants sgraffito and carving: red terracotta, green slip, patina, matte clear glaze
4. Waves sgraffito and carving: white stoneware, blue slip, matte clear glaze
5. Big flower impression: red terracotta, red and white under glaze with yellow, shiny clear glaze
6. Small flower impressions: red terracotta, red and yellow under glaze, matte clear glaze

Terracotta Warriors: research/reflect

I have previously learned a little bit about the terracotta warriors when I was taking Chinese lessons in middle school. Something new I learned about in the documentary was the apparent influence of Western pottery techniques in the creating process this monument. I had never heard of that idea before and thought it was very interesting. It does make sense since the scale of the project was so large and the individual details in each individual soldier would have been near impossible without those techniques.



Cultural Ceramic Forms

Meiping: China, early 15th century; MET
Meiping is a Chinese-style vase that was inspired by the shape of a female body: short and narrow neck, full bosom, and concave belly. The original use was as a wine vessel but became popular used as a display for branches of plum blossoms.

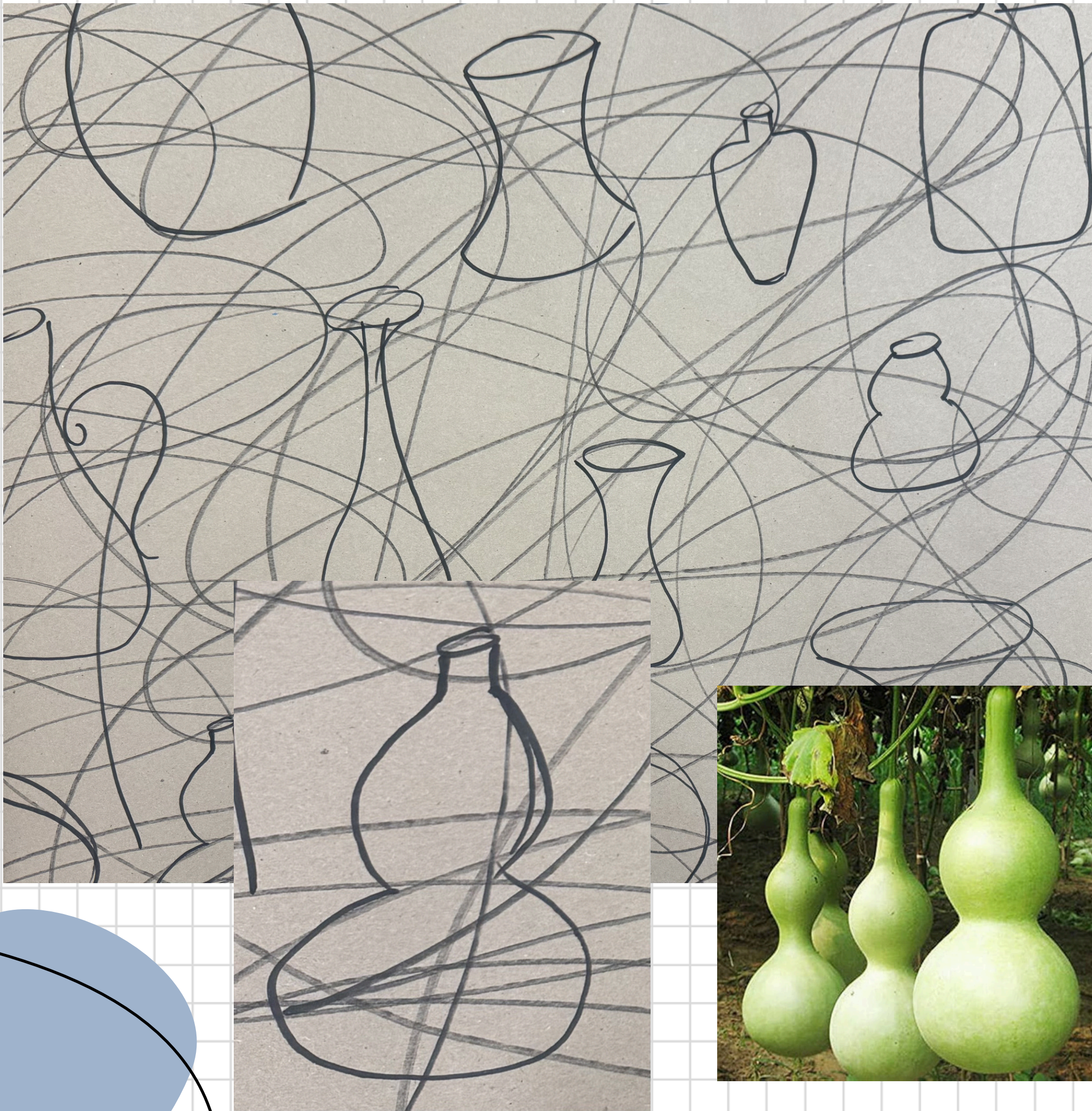


Amphora: East Greek, 6th century BCE; MET
Amphora is a tall, two-handled vessel used to store and transport liquids. The name is derived from the meaning “carried on both sides”. Some amphora had pointy bottoms that could be put into the ground or stacked. Some also had stoppers but those normally didn’t survive.



Form Drawing

This form was loosely inspired by the amphora form without the handles and a Chinese gourd called hulu that symbolizes good luck.



Form Exploration



This vase was hand built with coils on a turn plate using Raku clay. The form starts with straight walls before slowly closing into a more narrow neck.

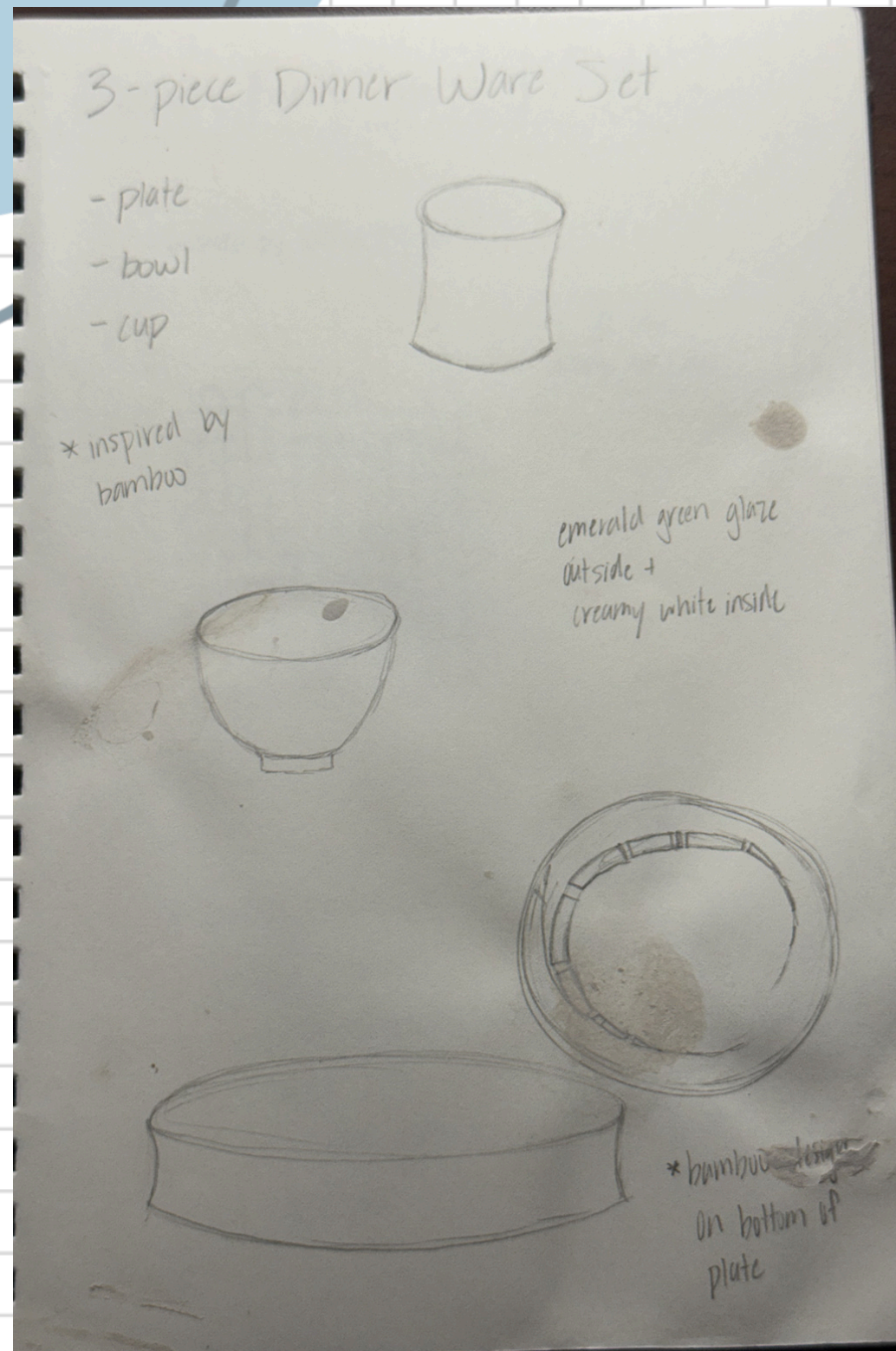
After the whole form was smoothed down, I incised the surface using the corner of a loop tool with a series of connecting lines.

I glazed the outside with a Raku glaze that was metallic red.

Some challenges I ran into in the making process was the difficulty of making sure both the inside and outside of the coils were well attached to the one below it, especially as the neck got more narrow. I also discovered the unpredictable nature of glaze because the final product was more yellow green than metallic red.

Personal Dinnerware Set

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I was inspired by bamboo when designing my personal dinnerware set. I also fell in love with how the emerald green glazed looked when making my coasters and really wanted to incorporate it.

I threw all the pieces on the wheel and underglazed the insides white and outside with emerald green glaze.

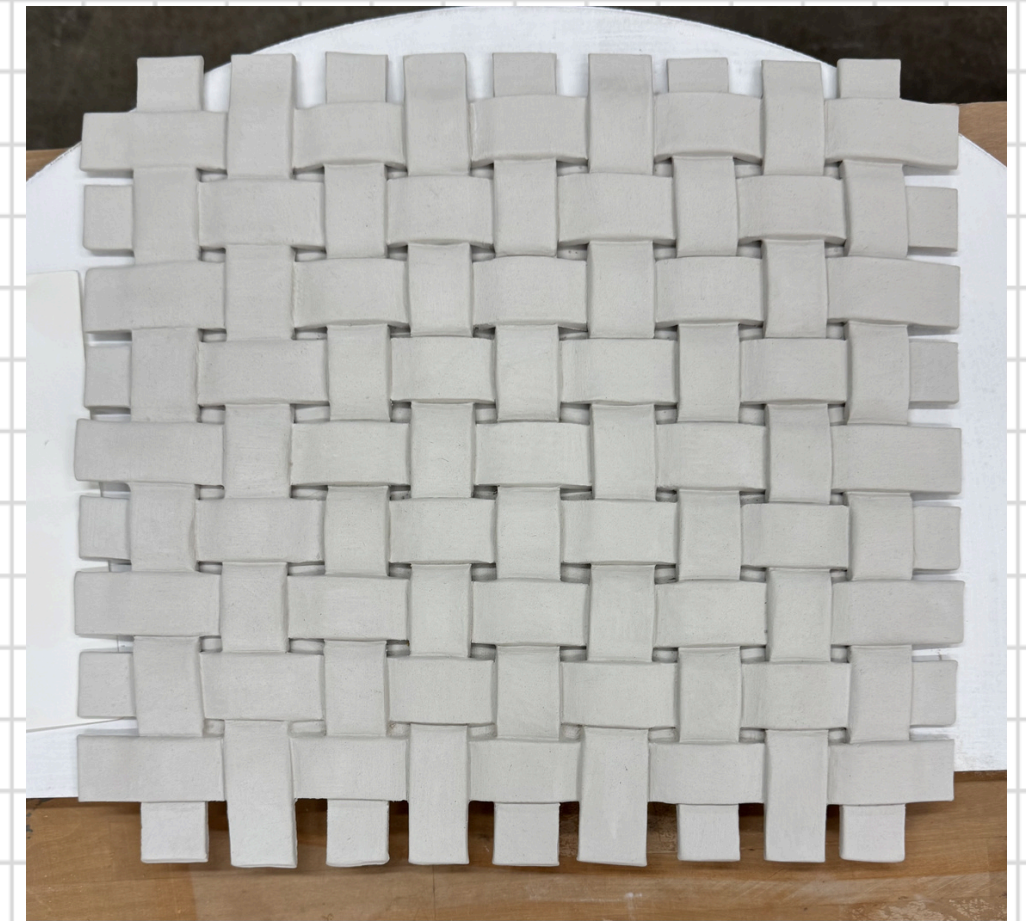
*the bowl is currently being glaze fired



Dinner Party Piece

I was inspired by woven mats when creating my dinner party piece. I wanted to put a fun twist on a traditional serving tray. For the dinner party, I served Caprese skewers made with fresh garden variety cherry tomatoes, pearl mozzarella, and fresh basil leaves drizzled with balsamic glaze.

To make the piece, I rolled long $\frac{1}{8}$ th inch thick slabs and cut them into 1 inch wide strips. Then, I carefully wove the strips together. After the woven portion was finished, I added another $\frac{1}{4}$ th inch thick slab to the bottom to create a flat surface and to fill in the holes in between the woven strips. Each seam was blended using wooden rib tools and sponges. After bisque firing, the piece was glazed with muted gold glaze by pouring the glaze over the top surface and wiping down the bottom.



Ikeana Project

Ikebana is the Japanese art of flower arrangement that focuses on minimalism and lines to create a sense of harmony. There is an emphasis on asymmetry, seasonal materials, and empty space that represent heaven, humanity, and earth.

I was inspired by calla lilies and wanted to create a vase that incorporated how the petals of the flowers look.

I first threw a vase on the wheel with a round belly and narrow neck. After it dried to the leatherhard stage, I cut the neck of the vase in a V shape and hand build the petal shape using coils. I dried the petal in a curved form using paper towels to support it until was bone dry. I glazed the whole vase with emerald green and dipped the petal portion in 1 layer of white glaze to create a water color effect.



Studio Management



Miniature Sculpture

The inspiration behind my miniature sculpture is the character Baymax from the movie Big Hero 6. I wanted to create Baymax because he is designed to be the perfect Healthcare Companion with the primary goal of providing medical care and patient satisfaction. This is similar to my future career goals as a doctor because I also would like to be able to provide the best care to my future patients.

To make this piece, I combined wheel throwing and hand building to create the final product. I threw hollow round forms on the wheel and attached them to each other to create the head and body. The arms and legs were created from thick coils and cut to size. All pieces were scored, slipped, and attached. The face was carved and impressed with a ball tool. Finally a small hole was added through the very bottom of the piece to let out any trapped air.

This piece was underglazed for color and then coated in clear glaze.



Empty Bowl Project

Empty Bowls is a artistic movement with the purpose of raising money for food related charities and to care for and feed the hungry. This movement was inspired by Lisa Blackburn and John Hartom and their ceramics class after they made bowls, added soup, and gave the bowls to the hungry in their community. The current goal is to collect bowls from around the world, sent in or photographed, and feature them online and in a book. All bowls that were sent in will be auctioned off and the proceeds will be donated to a local food bank.



RUTH DUCKWORTH



BACKGROUND



RUTH DUCKWORTH

Ruth Duckworth was born April 10, 1919 in Hamberg, Germany. She was the youngest of 5 siblings. She began drawing when she was very young because doctors recommended she stay indoors for her health.

She studied at the Liverpool College of Art in 1936. Later, she learned stone carving at the Hammersmith School of Art and the City and Guilds of London Art School. She began her career in sculpture making as a specialist in tombstone carvings.

She moved to the United States in 1964 and taught at the University of Chicago's Midway Studios and Aldron as well as the University of Illinois.



When she first started art school, she insisted on studying drawing, painting, and sculpture instead of focusing on one because Michelangelo has also done so.

In 1956, she studied ceramic art at the Central School of Arts and Crafts after being inspired by works from India.

Her early work focused on traditional forms but later evolved to more abstract works. She primarily worked with porcelain despite describing it as "temperamental" because "there's no other material that so effectively communicates both fragility and strength."



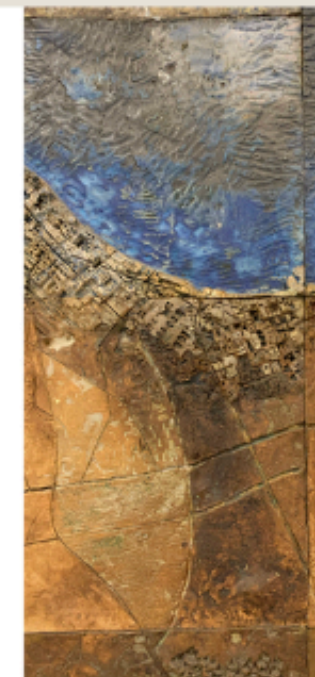
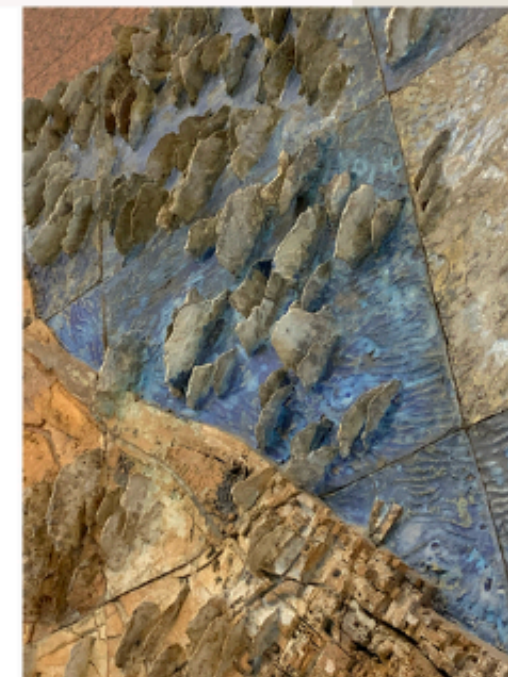
HER STYLE



Ruth Duckworth passed away on October 18, 2009 in Chicago, IL.

She was most known for her modernist style working with stoneware, porcelain, and bronze. The majority of her sculptures are untitled. She is most known for her Clouds over Lake Michigan wall sculpture made from 65 tiles and porcelain protrusions. The work depicts an aerial view of the southern tip of Lake Michigan, inspired by satellite imagery and meteorological photos.

LEGACY



汝瓷

RU WARE



ABOUT

Ruyao is a type of Northern Song Dynasty Chinese imperial porcelain, produced for only a short period (c. 1086–1106) in Baofeng, Henan.

It is characterized by a delicate, pale sky-blue or "bluish-green" crackle glaze, simple forms, and a fine, ash-grey stoneware body.

Only about 70–100 pieces are believed to survive worldwide



RIMBERIO CERAMIC

FUNCTIONALITY

The pieces are mostly fairly small, for drinking, use at a scholar's desk, incense burning, or as small containers.

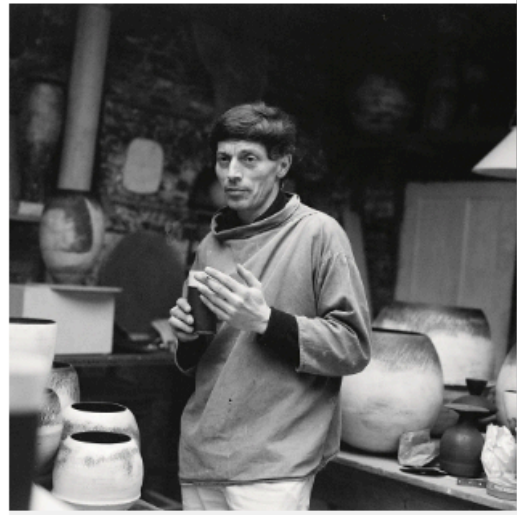
These include dishes, probably used as brush-washers, cups, wine bottles, small vases, and censers and incense-burners.





Hans Coper:

- Combine pottery with sculpture, architectural
- Inspired by ancient pottery but with modern twist
- Joined many smaller pieces by hand
- Rough texture and colored with dark oxide



Hansen Pigott:

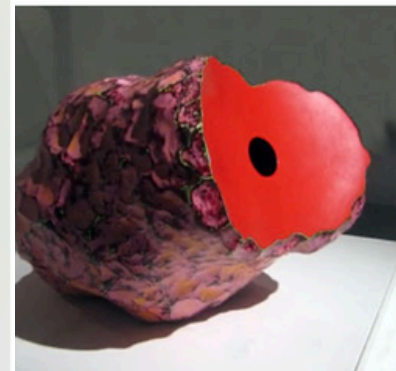
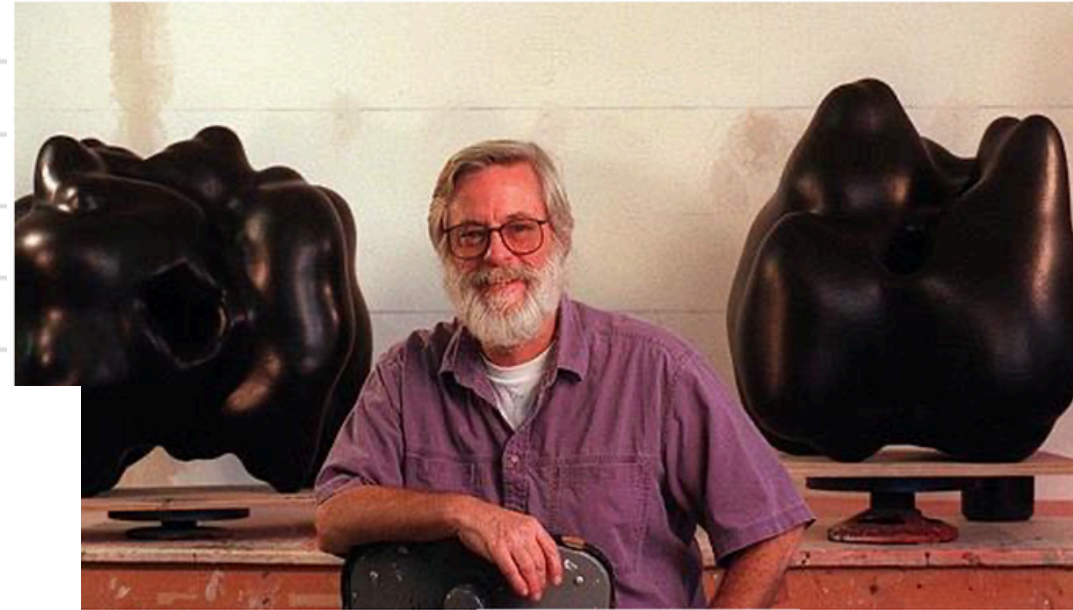
- Simplified forms in porcelain
- Restrained work, ritually glazed
- Sanded and fine surfaces, slightly distorted in plastic stage
- Glazed in similar colors: muted tones, blues, greens, beige, brown



Artist and Object List

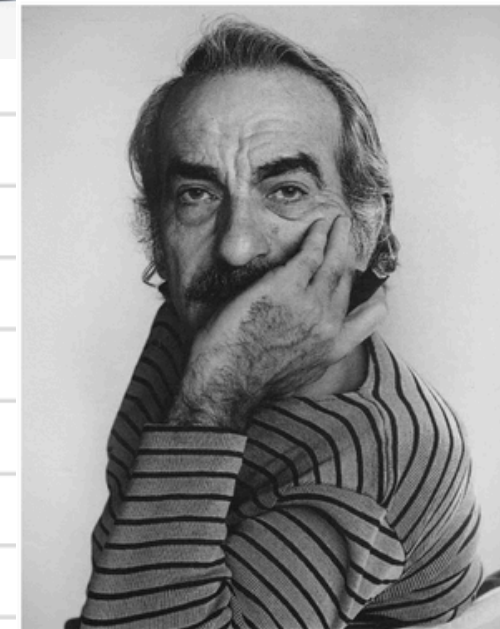
Kenneth Price:

- Biomorphic forms
- Compact, enclosed vessels
- Matte glazes, sanded surface, looked smooth but rough texture
- Bright colors



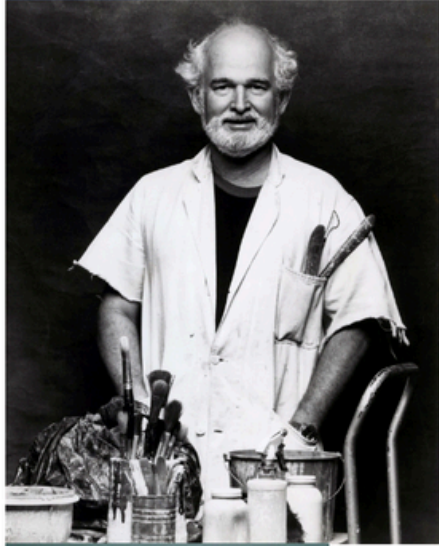
Peter Voulkos:

- Large scale projects, felt restricted thorough traditional pottery
- Early works in bronze, later back to ceramics
- Sculpture and painting techniques into ceramics
- Space/natural colors and forms → functional into less functional
- Picasso of clay, performative work



Robert Arneson:

- Started as a cartoonist
- Anti minimalism, un precious
- Humorous and ironic
- California funk movement
- Anti hero, self portraits



Artist and Object List

Claire Curneen:

- Used porcelain
- Portrayed the fragility and endurance of human nature
- Themes of loss, suffering, and sacrifice
- Human figures



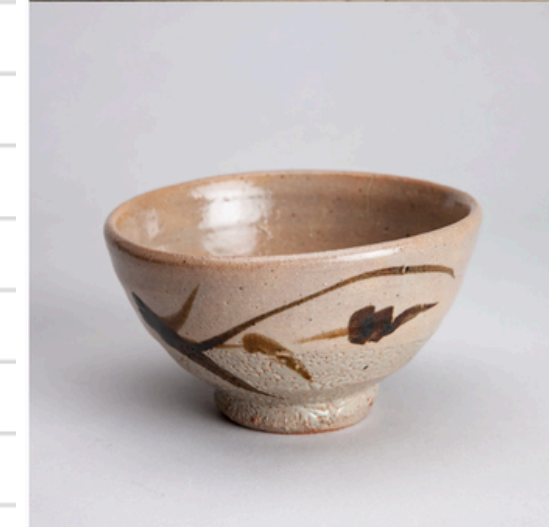
Shoji Hamada:

- Japanese national living treasure
- Pioneered the mingei movement
- Mingei: art of the people, anti industrialization
- Locally sourced clay and make his ow glazes
- Everyday ware: plates, bowls, cups



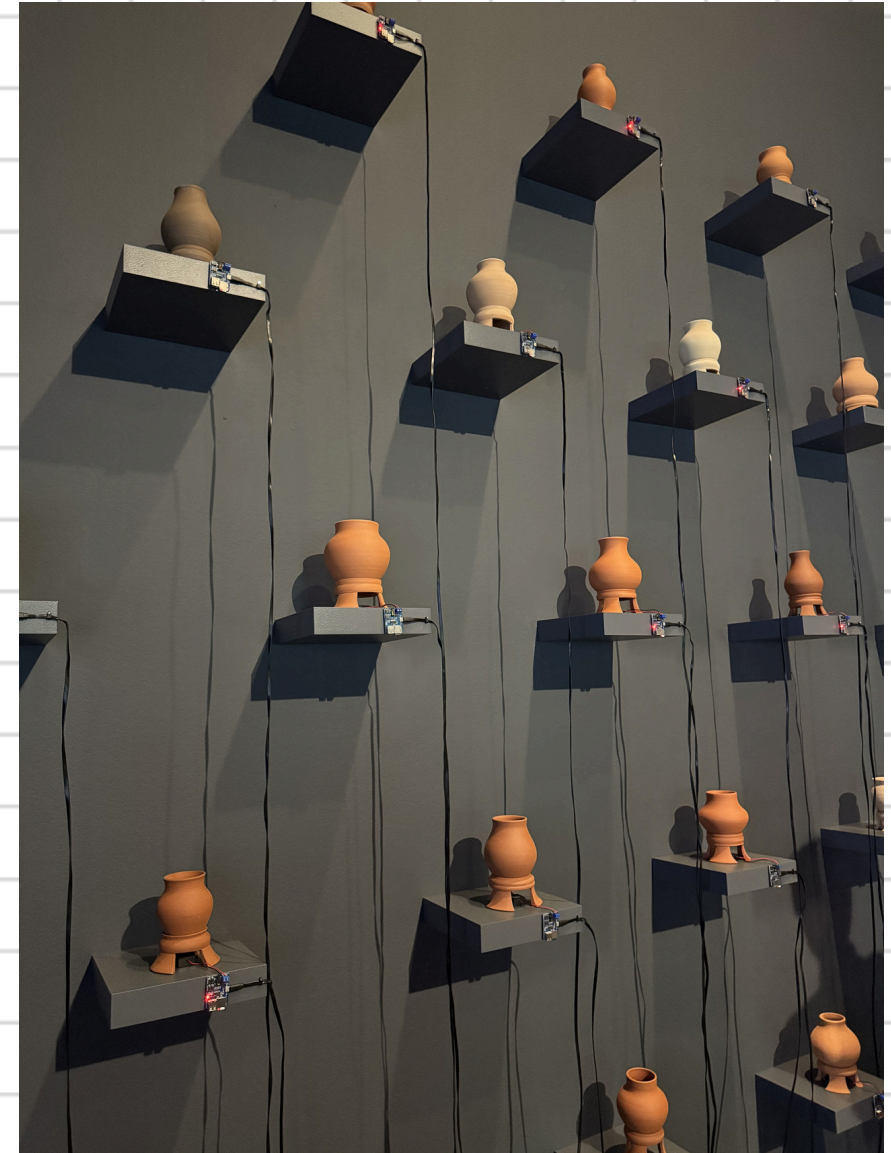
Viola Frey:

- Hand building with slabs and coils
- Fires pieces separated and later pieced back together
- Grandmother motif, inspired by her paternal grandmother
- Vibrant glazes, large size



Frist Museum Visit: Reflection

I had a lot of fun exploring the Frist Museum. I really enjoyed looking at many art pieces that were multimedia and incorporated materials that might not be traditionally considered an art material or use traditional materials in unique ways. One set of pieces that really caught my attention were a set of suspended paper sculptures by the artist Lanie Gannon. Before coming to Vanderbilt, I really enjoyed doing paper crafts such as origami (the traditional Japanese art of folding paper without glue, tape, or cutting). I have also experimented with 3D origami before and the sculptures reminded me of that but on an even more impressive scale. It was also very interesting to see exhibits that incorporated multiple senses like audio into their works. There was another piece that incorporated a wall of small ceramic pots with an individual audio chip playing a different sound for each pot. It was a very unique piece and opened up my interpretation of multimedia art.



Frist Museum Visit: Reflection and Exhibition

During the Frist Museum visit, I walked through the “In Her Place” exhibit. I was very drawn to works by Lanie Gannon. She is a Nashville-based artist who originally worked with wood before transitioning to paper. She tries to push the limits of paper by expanding it from a 2D medium to 3D.

Her works in this exhibit were paper sculptures that were suspended from the ceiling. The forms were very symmetrical and utilized consistent, colorful patterns and shapes. The paper strips appear to be woven together and incorporate lots of negative space.



Frist Museum Visit: The Resonance of the Land



The Resonance of the Land performance combined poems, music, dance, and physical art in to a large work that celebrated the diverse cultural backgrounds of the artists and performers. It was a very powerful and moving performance and changed my perspective in how physical art can be blended with other forms to convey a message of community, belonging, and advocacy.