

Ceramics In Studio Alison Britton

Ceramics TechnicalAn Idea Needing to Be MadeThe Raw and the CookedJim PartridgePostmodernismElizabeth FritschThe Technique of PotteryAmerican CraftCeramics of the 20th CenturyThe Journal of Modern CraftThe Ceramics ReaderBreaking the MouldCeramic ReviewCeramics MonthlyANGUS SUTTIE.Design & Applied Arts IndexAbout Graphic DesignMaking Emmanuel CooperModern IkebanaA Fluid AbstractThe Grove Encyclopedia of Decorative ArtsCeramic, Art and CivilisationThings of Beauty GrowingRichard SleeABMScandinavia Ceramics & Glass in the Twentieth CenturyCeramics, Art and PerceptionContemporary British Studio CeramicsThat Continuous ThingBritish Design from 1948Contemporary British Ceramics and the Influence of SculptureCeramicsThe Maker's EyeNew Ceramics: Special Effect GlazesNew Directions in CeramicsThe Shape of CraftA Dictionary of British Studio PottersCarol McNicollAmerican CeramicsCeramics and the Museum

Ceramics Technical

Ceramics and the Museum interrogates the relationship between art-oriented ceramic practice and museum practice in Britain since 1970. Laura Breen examines the identity of ceramics as an art form, drawing on examples of work by artist-makers

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such as Edmund de Waal and Grayson Perry; addresses the impact of policy making on ceramic practice; traces the shift from object to project in ceramic practice and in the evolution of ceramic sculpture; explores how museums facilitated multisensory engagement with ceramic material and process, and analyses the exhibition as a text in itself. Proposing the notion that 'gestures of showing,' such as exhibitions and installation art, can be read as statements, she examines what they tell us about the identity of ceramics at particular moments in time. Highlighting the ways in which these gestures have constructed ceramics as a category of artistic practice, Breen argues that they reveal gaps between narrative and practice, which in turn can be used to deconstruct the art.

An Idea Needing to Be Made

From abstract vessels to domestic tableware and sculptural pieces in earthenware, stoneware and porcelain, this volume presents ceramic design from all over the world. It features the work of ceramic artists who use a wide range of clays and decorative and firing techniques to produce pieces.

The Raw and the Cooked

'The first time that post-war design in Britain has been portrayed in such detail . a must for design students.'
The Independent

Jim Partridge

Postmodernism

Elizabeth Fritsch

From the man who brought you the layout of John Berger's 'Ways of Seeing' comes a comprehensive selection of writings covering over 40 years of reflection on graphic design history, from interviews, essays, letters and articles to lectures and course outlines. Designed by Richard Hollis himself and densely illustrated with over 500 thumbnail images, 'About Graphic Design' charts the insatiable curiosity and methodological rigour of the renowned graphic designer, graphic design theorist and historian.

The Technique of Pottery

In his major new history, Paul Greenhalgh tells the story of ceramics as a story of human civilisation, from the Ancient Greeks to the present day. As a core craft technology, pottery has underpinned domesticity, business, religion, recreation, architecture, and art for millennia. Indeed, the history of ceramics parallels the development of human society. This fascinating and very human history traces the story of ceramic art and industry from the Ancient Greeks to the Romans and the medieval world; Islamic ceramic cultures and their influence on the Italian Renaissance; Chinese and European porcelain production; modernity and Art Nouveau; the rise of the studio potter, Art Deco, International Style

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and Mid-Century Modern, and finally, the contemporary explosion of ceramic making and the postmodern potter. Interwoven in this journey through time and place is the story of the pots themselves, the culture of the ceramics, and their character and meaning. Ceramics have had a presence in virtually every country and historical period, and have worked as a commodity servicing every social class. They are omnipresent: a ubiquitous art. Ceramic culture is a clear, unique, definable thing, and has an internal logic that holds it together through millennia. Hence ceramics is the most peculiar and extraordinary of all the arts. At once cheap, expensive, elite, plebeian, high-tech, low-tech, exotic, eccentric, comic, tragic, spiritual, and secular, it has revealed itself to be as fluid as the mud it is made from. Ceramics are the very stuff of how civilized life was, and is, led. This then is the story of human society's most surprising core causes and effects.

American Craft

In Britain today the output of excellent ceramics seems more eclectic than elsewhere. This stylish and wide-ranging survey comprises examples of clay art by one hundred major artists, covering the period from the late 1980s through 2009. Drawn from the Diane and Marc Grainer Collection, it includes works by Allison Britton, Edmund de Waal, Kate Malone, Grayson Perry, Julian Stair, Steve Dixon, and Nick Arroyave-Portela, among others. The selection balances functional objects and sculpture; hand-built,

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thrown, and molded techniques; varieties of scale and color; and cerebral and emotional content. All the ceramics here are rooted in the materiality of clay. The properties of the raw material, from its soft, malleable texture to the alchemy of slips and glazes, are at the core of the artists' passion. And, as the text reveals, the younger generation is moving into new directions of art practice.

Ceramics of the 20th Century

For nearly a century British potters have invigorated traditional ceramic forms by developing or reinventing techniques, materials, and means of display. *Things of Beauty Growing* explores major typologies of the vessel--such as bowl, vase, and charger--that have defined studio ceramics since the early 20th century. It places British studio pottery within the context of objects from Europe, Japan, and Korea and presents essays by an international team of scholars and experts. The book highlights the objects themselves, including new works by Adam Buick, Halima Cassell, and Nao Matsunago, featured alongside works by William Staite Murray, Lucie Rie, Edmund de Waal, and others, many published here for the first time. Rounding out the beautifully illustrated volume is an interview with renowned collector John Driscoll and approximately fifty illustrated short biographies of significant makers.

The Journal of Modern Craft

This book investigates how British contemporary

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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.

The Ceramics Reader

The Ceramics Reader is an impressive editorial collection of essays and text extracts, covering every discipline within ceramics, past and present. Tackling such fundamental questions as “why are ceramics important?”, the book also considers the field from a range of perspectives – as a cultural activity or metaphor, as a vehicle for propaganda, within industry and museums, and most recently as part of the ‘expanded field’ as a fine art medium and hub for ideas. Newly commissioned material features prominently alongside existing scholarship, to ensure an international and truly comprehensive look at ceramics.

Breaking the Mould

Ceramic Review

Ceramics Monthly

ANGUS SUTTIE.

Tentoonstellingscatalogus. Met biografieën.

Design & Applied Arts Index

About Graphic Design

Today when we hear the word “craft,” a whole host of things come immediately to mind: microbreweries, artisanal cheeses, and an array of handmade objects. Craft has become so overused, that it can grate on our ears as pretentious and strain our credulity. But its overuse also reveals just how compelling craft has become in modern life. In *The Shape of Craft*, Ezra Shales explores some of the key questions of craft: who makes it, what do we mean when we think about a crafted object, where and when crafted objects are made, and what this all means to our understanding of craft. He argues that, beyond the clichés, craft still adds texture to sterile modern homes and it provides many people with a livelihood, not just a hobby. Along the way, Shales upends our definition of what is handcrafted or authentic, revealing the contradictions in our expectations of craft. Craft is—and isn’t—what we think.

Making Emmanuel Cooper

Modern Ikebana

Presents the movement as not merely an aesthetic vocabulary, but also as a subversive attitude - a new way of looking at the world.

A Fluid Abstract

This book celebrates Jim Partridge's achievements as one of the UK's finest woodworkers. His smaller studio work has been exhibited widely and features in prestigious museum collections in Britain, America and Japan. He also works with architects on urban public art projects and domestic furniture commissions, and in 1999 was shortlisted for the prestigious Jerwood Applied Arts Prize (furniture), winning the public vote. Partridge's highly distinctive style, maximising the sensual qualities of his materials, is reflected by the pieces illustrated in this book, from delicate carved and turned vessels to monumental site-specific commissions.

The Grove Encyclopedia of Decorative Arts

Ceramic, Art and Civilisation

From drippy and crackle to ash and lichen glazes, experienced ceramicist Linda Bloomfield guides you

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through the world of special effect glazes. Beautifully illustrated with pieces from both emerging and established potters that showcase stunning copper oxide-blues, metallic bronzes and manganese-pink crystal glazes, *Special Effect Glazes* is packed full of recipes to try out: from functional oilspot glazes using iron oxide, to explosive lava glazes. In this informative handbook discover how you can create these fantastic effects and learn the basic chemistry behind glazes in order to adjust and experiment with your unique pieces. Discussed are materials and stains, how to find them and how they affect the colour and texture of the glaze, alongside practical fixes to familiar glaze-making problems. *Special Effect Glazes* is essential for any ceramicist interested in creating eye-catching glazes and wanting to develop their knowledge of glaze-making, or experiment with their own formulas to achieve the perfect finish.

Things of Beauty Growing

Richard Slee

ABM

This book gives an introduction to pottery techniques, taking the reader through the various stages from the preparation of clay, through the forming processes such as pinching, slab building, throwing and making cast pottery from plaster moulds, to calculating glaze formulas, firing and decorating pottery.

Scandinavia Ceramics & Glass in the Twentieth Century

Ceramics, Art and Perception

Contains information drawn from Grove Art Online and new material written by G. Campbell. Cf. Preface.

Contemporary British Studio Ceramics

That Continuous Thing

British Design from 1948

Potter, writer, teacher, editor, curator and gay rights activist, Emmanuel Cooper was a unique figure in the cultural landscape of this country for almost half a century. When he died in 2012 he left behind not only an extraordinary body of work, but also an archive that illuminated both his own life and career and that of the many other makers, artists and activists who had been his friends, colleagues or the subject of his writing. This book is based almost exclusively on that archive. Using his unpublished memoirs, diaries, and correspondence, Making Emmanuel Cooper illuminates the journey of an intelligent, if unconfident, working class boy growing up in a small north Derbyshire mining village whose life was transformed, firstly at school, by the magic of clay, and then in adult life by the liberation politics of the

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late 1960s. The book includes a fascinating account of Emmanuel's career as a potter as well as his thoughts on a range of issues from the art versus craft debate through to gay marriage and monogamy, as well his passion for folk art, insights into his work at the Royal College of Art and his editorship of the internationally acclaimed Ceramic Review magazine. Making Emmanuel Cooper also charts his involvement in the gay liberation movement, his journalism for the Morning Star and his part in the creation of the hugely influential Gay Left collective. He was the art critic for the original Gay News and his groundbreaking books on aspects of queer art and culture - including the pioneering *The Sexual Perspective* - examined issues around sexuality and the visual arts that pre-date the Tate Gallery's recent *Queer Art in Britain* show by some thirty years. Richly illustrated, *Making Emmanuel Cooper* is both a personal and a social history that celebrates the life and times of an important artist and remarkable man.

Contemporary British Ceramics and the Influence of Sculpture

New Directions in Ceramics explores and responds to contemporary ceramists' use of innovative modes of practice, investigating how change is happening and interpreting key works. Jo Dahn provides an overview of the current ceramics landscape, identifying influential exhibitions, events and publications, to convey a flavour of debates at a time when much about the character of ceramics is in a state of flux. What non-traditional activities does the term

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'ceramics' now encompass? How have these practices developed and how have they been accommodated by institutions in Britain and internationally? Work by a wide range of ceramists, including Edmund de Waal, Nina Hole, Clare Twomey, Keith Harrison, Alexandra Engelfriet, Linda Sormin, Walter McConnell and Phoebe Cummings is considered. Following an extended introduction on ceramics in critical discourse, chapters on performance, installation, raw clay and figuration each provide an introductory overview to the area under discussion, with a closer examination of work by key ceramists, and illustrations of relevant examples. The interplay of actions and ideas is a central concern: critical and cultural contexts are woven into the account throughout, and dialogues with practitioners provide a privileged insight into thought processes as well as studio activities.

Ceramics

If you think of flower arranging as an occupation for florists in pursuit of the perfect dome, think again. Because there is a generation of radical new artists who are reinventing what it means to arrange flowers, many of them inspired by the Japanese art of ikebana. Since its origins in the 6th century, ikebana has been as much a philosophy as an art, with its roots in Zen Buddhism and a reverence for nature. Over hundreds of years it has developed a complex set of unwritten rules, that take a lifetime to master. But in recent years the distinctive look of ikebana - with its love of the asymmetric shapes to be found in nature and its

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willingness to embrace simple, natural materials - has found a new audience and opened the eyes of a generation of artists to a new way of working with flowers. This book showcases a selection of this new wave of floral artists, from Tokyo to New York. The authors Victoria Gaiger and Tom Loxley - the editors of the award-winning *rakesprogress*, the UK's leading independent magazine about the art of gardens, plants and flowers - have talked to 25 of the most exciting young florists working today about their art and inspiration. It includes an introduction to the history and evolution of Japanese floral art and beautiful images of the artists' studios and their floral creations.

The Maker's Eye

From the rise of studio pottery in the 1910s, to a number of new commissions by a young generation of UK-based artists, *The Maker's Eye* traces the changing shape of the ceramics studio over the last century, from the radical to the apparently traditional. Published on the occasion of an exhibition at Tate St. Ives, March 31-September 3, 2017.

New Ceramics: Special Effect Glazes

New Directions in Ceramics

Carol McNicoll (b.1943) works within the vessel tradition and alongside other women ceramicists, such as Alison Britton and Elizabeth Fritsch, she

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helped to transform the British ceramics scene in the late 1970s. The first book devoted to McNicoll's art, this title brings together biographical and developmental elements to create an in-depth analysis of Carol McNicoll's work. Featuring an interview between the artist and lifelong friend RoseLee Goldberg, this book also provides insights into the period in which the artist emerged, placing McNicoll's work in the context of the worlds of art, fashion and music.

The Shape of Craft

The international ceramics scene is enjoying the highest profile it has had for many years. Breaking the Mould looks at ceramic artists working within this versatile medium. Drawing on the rich history of pottery these artists are pushing the techniques, objectives and perceptions of the medium into new, exciting territory. The book profiles the work of over 70 ceramicists, including Suzanne King, Simon Fell, Grayson Perry, Barnaby Barford, Carina Ciscato and Amy Houghton. Their work ranges from interpretations of utilitarian pots, to abstract sculpture and a revisioning of kitch porcelain ornaments, all of which are brought to life in beautiful colour reproductions. Essays by prolific makers and academics look at the history and inspirations behind the medium today. Following in the footsteps of New Directions in Jewellery, Fashioning Fabrics and The Cutting Edge of Wallpaper, Breaking the Mould is a definitive overview of a craft scene that is simultaneously building upon and breaking with its

roots, and in doing so creating a brave new future for itself.

A Dictionary of British Studio Potters

Carol McNicoll

This publication is a delicious exhibition of savory thoughts on the oddities of life.

American Ceramics

The Journal of Modern Craft is the first peer-reviewed academic journal to provide an interdisciplinary and international forum in its subject area. It addresses all forms of making that self-consciously set themselves apart from mass production—whether in the making of designed objects, artworks, buildings, or other artefacts. The journal covers craft in all its historical and contemporary manifestations, from the mid-nineteenth century, when handwork was first consciously framed in opposition to industrialization, through to the present day, when ideas once confined to the ‘applied arts’ have come to seem vital across a huge range of cultural activities. Special emphasis is placed on studio practice, and on the transformations of indigenous forms of craft activity throughout the world. The journal also reviews and analyses the relevance of craft within new media, folk art, architecture, design, contemporary art, and other fields. The Journal of Modern Craft is the main scholarly voice on the subject of craft, conceived both

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as an idea and as a field of practice in its own right.

Ceramics and the Museum

Leven en werk van de Britse keramiste Elizabeth Fritsch.

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