

# Long Gallery

Educator's Pack



This pack contains information regarding the contents and themes of the objects in the Long Gallery. On our website you can find further activities and resources to explore.

The first exhibition in this gallery, 'Reactions' focuses on Dundee's nationally important collection of studio ceramics.

This pack explores some of the processes that have created the stunning pieces on display and shares some of the inspirations behind the creation of individual ceramics.

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# Reactions: Studio Ceramics from our collection

## Introduction- background and beginnings

'Studio Ceramics' or 'Studio Pottery' - can be best described as the making of clay forms by hand in a small studio rather than in a factory. Where the movement in the early days is referred to as 'Studio Pottery' due to its focus on functional vessels and 'pots', the name of 'Studio Ceramics' now refers broadly to include work by artists and designers that may be more conceptual or sculptural rather than functional.

As an artistic movement Studio Ceramics has a peculiar history. It is a history that includes changes in artistic and public taste, developments in art historical terms and small and very individual stories of artists and potters.

It is also a complicated history in that many of the famous pioneer studio potters told their own stories but we are less sure about the stories of others. Before Bernard Leach started making pots there were several other potters who had pioneered 'studio pottery' but we do not know a great deal about them.

The first 'studio pots' tell us a great deal about the people who made them and the kinds of things that they cared about. They are still important because they defined many of the ways in which contemporary ceramics have evolved. The kinds of craft, pottery and mass production that early studio potters were reacting against are still being reacted against now.

### The origins of 'Studio Pottery'

The Studio pottery movement began in the late 19th Century at a time when many artists and designers were rebelling against the mass production of factory made goods.

The first studio potters established small workshops in which they worked alone, or in small groups, creating quality handmade products. Their aim was to rediscover the value of craft, as opposed to poor quality factory mass production. These ideas and ways of working were in keeping with other groups of artists and designers at that time and can be seen as the origins of the arts and crafts movement.

**The Arts and Crafts movement** began in England in the second half of the 19th century and was dedicated to re-establishing the importance of craftsmanship in an era of mechanisation and mass production.

The name derives from the Arts and Crafts Exhibition Society (1888) and was influenced by John Ruskin and other writers who were against the effects of the industrial era. A designer called William Morris founded a firm of interior designers and manufacturers to produce handcrafted textiles, printed books, wallpaper, furniture, jewellery, and metalwork. In the 1890s its appeal widened and spread to other countries, including the U.S.

The movement of Studio pottery - pioneered by Bernard Leach in the UK shows the clear influence of the Arts and Crafts movement in its ideas and processes.

The Arts and Crafts movement aimed to reunite what had been lost from the nature of human work, having the designer work with his hands at every step of creation.

## **'Studio Pottery' - Influences**

Not all studio potters share the same influences. The pioneers, Bernard Leach and Lucie Rie, found inspiration in the ancient traditions of Japanese ceramics to create restrained, functional pots. Later leading potters were influenced by urban life and the world around them. What all early studio potters shared was an opposition to badly designed, industrially produced ceramics.

Today, artists continue to create innovative handcrafted ceramics using a combination of ancient pottery techniques and modern technology. They draw on diverse influences and inspirations from nature, art history and cultures from around the world.

Widely recognized as the father of Studio Pottery, Bernard Leach (1887-1979) played a pioneering role in creating an identity for artist potters in Britain and around the world. Born in Hong Kong and educated in England, throughout his life Leach perceived himself as a courier between both disparate cultures. His exquisite pots reflect the inspiration he drew from East and West as well as his interpretation of the principles of modernism - truth to materials, the importance of function to form, and simplicity of decoration.

Another pioneer, Lucie Rie's pottery was very different from that of Bernard Leach. Unlike his rustic, Japanese-influenced pottery, her work has been described as cosmopolitan and architectural, and was often decorated with much brighter glazes. Rie is particularly known for bottle forms and her work is predominately functional. Work by Leach and Rie is displayed in collections around the world.

Studio Potters with work in the Reactions exhibition including Shigeoshi Ichino, Robin Welch, Muriel McIntyre and Katie Horsman all spent time at the Leach Pottery in St Ives.

## **Studio Pottery- ideas and stories**

Since ancient times, creative people have used clay and fire to make beautiful and useful objects to share their ideas, beliefs and stories.

All the pieces displayed in this gallery area express an idea or concept and many blur the distinctions between art and craft looking more sculptural than functional.

Not all contemporary ceramics are designed to be functional. The artist has made choices in the way the clay has been shaped, decorated, and fired in a kiln and they often want us to think beyond its use. The idea behind the piece may be its shape, the feel of its surface or a story the artist is telling.

The studio pottery movement is only a small part of great movements and changes in art and culture, but the pots that have been made as part of it or in reaction to it can ask us questions and tell us many things about art, craft and society over the past hundred years.

## The process from clay to kiln

### What on earth is clay?

Decomposed rocks and minerals form a slippery, sticky earth called clay. Unlike stone and glass, many items can be made from clay as it can be shaped like plasticene.

Artists use three main types of clay to create pottery and sculpture.

Earthenware clay normally has a red or brown colour. Familiar in everyday life, it is found in items such as flowerpots. Earthenware breaks and chips easily.

Stoneware clay is usually a brown or grey colour. It is hard wearing, and has been used historically for functional pottery such as storage jars.

Porcelain has a hard, white finish and a translucent quality that means when used thinly light can be seen through it. It is the most difficult clay to work with as it cracks easily before and during firing. For this reason, it has traditionally been precious and expensive.

### Getting your hands dirty

Potters can squeeze, throw, or roll clay into any shape. There are a number of common techniques:

**Handbuilding** is the term for simple methods of making pottery by hand, such as pinch pots or coiling 'worms' of clay into vessel forms.

**Slab building** is the process where clay is rolled out like pastry, then cut into slab sections and pieced together.

**Throwing** is the most familiar way of making a pot. A lump of clay is spun on a potter's wheel and the moving clay is shaped by hand.

**Casting** is the technique where a shaped mould is made. Stiff clay is pressed into it, or liquid clay is poured into it, and left to set. The mould can be used many times enabling small batch production.

## The icing on the cake- glaze and decoration

Like the icing on a cake, glaze gives fired clay a shiny or colourful surface. The ingredients in a glaze recipe change the colour and texture. The glaze can be rough and blobby, or smooth, shiny and bright.

Artists glaze or paint ceramics for many reasons. Sometimes it's purely for decoration, while other times the glaze performs a function. For example, the glaze on a coffee mug allows it to hold hot water and be washed lots of times.

### Glaze- glossary

**Glaze** is a fine, ground solution of minerals. It can be dipped, sprayed, or painted onto the clay and fuses to it during firing between temperatures of 900-1300c. Glaze can be made from many types of minerals, each giving a different effect.

**Slip** is liquid clay that can be coloured. It can be painted onto a pot before firing to create different colours and textures under a glaze.

**Oxides** are elements such as tin or copper combined with oxygen. Oxides are added to clay and glazes as they react during firing processes and change colour.

**Lustre** is the name given to metallic surfaces usually applied after a glaze firing and fired to a temperature of around 700c.

### Fire!

Clay must be fired in a hot furnace to become hard and long lasting. The kiln used to fire clay can be ten times hotter than your oven at home - up to 1300 degrees C!

Like baking a cake, clay must be fired at the correct temperature. If the temperature isn't quite right, the clay can crack and even explode inside the kiln.

Heat produces chemical reactions in the rocks and minerals found in the clay and the glazes, causing them to change colour and texture. Clay can be fired many times, with each layer of coloured slip or glaze creating different effects.

Artists use the processes of firing and these chemical reactions to create unique and exciting effects in their work.

# Reactions: Studio Ceramics from our collection

## Glossary of terms

**The art-form of ceramics uses lots of technical terms - from the names of types of clay to the chemicals and kilns used to colour and fire pieces of pottery and sculpture. This glossary defines some of the more common terms used in ceramics alongside some other information about art, artists and culture referred to in the Reactions exhibition.**

**Biscuit or bisque firing:** initial firing usually to allow the ware to be decorated before the second firing.

**Ceramics:** clay that has been fired at a temperature sufficiently high (at least 500 degrees C) so that it will no longer dissolve in water.

### **CLAY – types of:**

**Crank** - raw clay coarsened by the addition of ground up fired clay. **Earthenware:** a form of pottery fired at a low temperature 500- 1000 degrees C. It normally has a red or brown colour, is relatively porous and is used widely for domestic pottery. It is rendered non-porous by glazing in a second firing

**Paperclay** - Clay with paper pulp added

**Porcelain:** a white clay which contains kaolin or china clay and must be fired to a high temperature (1300-1450 degrees C) giving a hard, white, translucent finish. First developed in China it is traditionally the most difficult body to work with although in recent years it has been used much more widely by studio potters.

**Stoneware:** a strong hard body fired to around 1200 degrees C. It is usually brown or grey coloured and was used widely for functional pottery such as jars and drinking flasks. The subtle muted glaze effects have been much prized by studio potters in the 20th century.

**T-material:** a commercially produced stoneware clay that is especially strong and therefore good for sculptural work.

**Coiling:** a technique where a potter rolls sausages of clay which are then wound round and smoothed down to create the shape. A way of forming used widely by potters in many parts of the world either to make the whole or part of a pot.

**Conceptual-** Where the concept or idea behind the work is the most important thing.

**Domestic ware:** ceramics produced for use in the home such as cups, saucers, bowls, casseroles and teapots.

**Expressionist** -Art works with emotional intensity, expressing the artist's mood.

**Functional pottery:** pottery made for use rather than decoration. It includes domestic ware but also such things as water jars and cooking pots.

**Glaze:** fine ground solution of minerals that is used to cover pottery. Pieces are dipped in glaze or it can be sprayed or painted on. It fuses on to the surface during firing to create a matt or glossy non-porous surface.

**Grog:** crushed fired clay added to unfired clay to reduce shrinking and add stability during firing. It can also be used to create texture.

**Handbuilding:** general word for all forms of making pottery by simple forming systems such as thumb pots, coiling or pulling up from a mound of clay.

**Incising** - Carving lines with a tool or knife into a clay surface.

**Industrial Revolution:** the name given to the social changes that took place when much production changed from small-scale domestic workshops to factory work and mass-production using complex machinery. It is usually associated in Britain and Europe with the period from the mid 18th century through to the end of the 19th century when people moved away from the countryside to towns and cities.

**Kiln:** a furnace or oven used to bake pottery. Most kilns separate the fuel from the pottery. Modern kilns can be fuelled by electricity or gas but traditionally wood was used.

**Leach, Bernard** (1897-1979) Best known and most prominent of the British Studio Potters. In 1920, after 10 years work in Japan and China, he and Shoji Hamada established the Leach Pottery at St Ives, Cornwall, where many of the pioneer studio potters came to work and learn. Bernard Leach's book *A Potter's Book*, was first published in 1940 and continues to be an influential work in the field of studio ceramics.

<http://www.leachpottery.com/>

**Maker:** a word that is increasingly used for a person who works in the applied arts such as ceramics, textiles, metalwork etc.

**Modelling** (by hand): the plasticity of clay means that it is one of the most ancient materials used to model forms by hand.

**Mould:** system of making clay objects by pressing a sheet of clay over or into a shape usually made of fired clay or plaster. This may be a vessel form or a figurine.

**Pinched:** a system of pulling out clay between the finger and thumb to create a small pot or a delicate rim.

**Plastic** – The quality of clay which allows it to be manipulated into different shapes without cracking or breaking, its workability. Clay with a water content of 25 – 30% is usually elastic enough to be considered plastic. Some clays are more plastic than others; ball clay is more plastic than kaolin. Most commercial clays are combinations of various clays used for their particular qualities, together making the most useful composite.

**Postmodernism:** a cultural tendency of the late 20<sup>th</sup> century. It rejects a notion of universal truth but emphasises that meaning is in appearance and interpretation. In the visual arts it questions the boundaries between 'high' and 'low' art and emphasises irony, playfulness and parody. It often uses re-cycled or borrowed imagery that makes reference to past styles in a self-conscious way. It is underpinned by French theorists such as Michel Foucault and Jacques Derrida. Much of the ceramics of the late 20<sup>th</sup> century demonstrate postmodern tendencies.

See Mark del Vecchio *Postmodern Ceramics*, Thames and Hudson, 2001.

**Pottery:** a general word used for articles made of fired clay especially earthenware. It is also the word for the workshop where it is made.

**Press-mould:** a plaster or clay mould used to form ceramics especially bowls and plates. A slab of clay is pressed into or onto the mould. When the clay begins to dry out it takes on the form and can be removed and can be removed easily from the mould. Complicated forms can involve several moulds

**Reduction** – Firing with reduced oxygen in the kiln. Reduction is the result of incompletely burned fuel in the kiln and chemically affects clay and glazes.

**Raku:** the word refers both to a type of firing and the ware produced. Raku was originally a Japanese tradition which was adopted in the West and has been adapted. Typically biscuit fired pottery is glazed and removed from the kiln using tongs just as the glaze is melting. It is plunged into sawdust or other combustible material and covered to exclude air and create a reducing atmosphere. Raku firing is characterised by lustre, iridescent or crackle effects over the surface.

**Sgraffito** - Incising through a layer of slip to reveal the clay underneath.

**Slab building:** making a form from slabs of rolled out clay.

**Slip** – (1) Clay that has been thinned with water to a smooth consistency suitable for painting or trailing with a rubber bulb on leather hard clay. Some slips are colored with the

addition metallic oxides. Colored slips affect the final glaze color. (2) Clay that has been thinned with water and used as an aid in joining leather hard pieces; slabs, handles, etc.

**Slip-casting:** a system of making ceramics from a mould of clay or more commonly plaster. The casting slip is poured into the mould and as the water is absorbed by the plaster the clay dries out into the shape.

**Sprigging:** a system of decoration adding low moulded reliefs to the surface of a vessel giving a contrasting texture usually in a different colour.

**Studio pottery:** ceramics produced by individual makers. Studio pottery is a practice dating from the early 20th century and makers normally sign their work. Studio pottery often implies vessels of some kind but can extend to figurative pieces. Many practitioners now prefer to identify themselves as ceramist or ceramic artist or they use the more neutral word for craftsperson - maker.

**Studio Potter** - One who works from a studio, making individual pieces - as opposed to designing for mass production within the ceramics industry.

**Tableware:** ceramics produced for use at table for example cups, saucers, plates and bowls.

**Terracotta:** (meaning cooked earth) once-fired earthenware which normally takes a red colour.

**Terra Sigillata** – An extraordinary fine ground clay slip that shines when applied as a coating, polished and fired at low temperature (the molecular structure changes at high fire, destroying the sheen).

**Throwing:** a system of forming vessels using a potter's wheel which has a circular turning surface on which the clay is placed. The walls are formed by the force of the spinning clay against the hands. The potter's wheel was developed in the middle east over 5000 years ago.

**Transfer print or decal:** a form of ceramic decoration used especially for mass-produced china. The design in ceramic ink or underglaze colours is printed on paper and then applied to the surface of a biscuit-fired object. The paper is soaked off to leave the design. The piece is normally given a clear glaze and fired again.

**Turning:** a process used to trim and finish off pottery, especially objects that have been thrown on a wheel. For example, a piece can be turned upside down on the wheel and the base is trimmed by holding a metal tool against the rim as the wheel revolves.

**Underglaze decoration:** colours applied under a transparent glaze which protects them and makes them very permanent.

**Vessel:** a container usually for liquids. The word is frequently used nowadays in ceramics to refer to a form made primarily as an art work for contemplation rather than as a functional object

**Wedging** – A method of kneading clay to make it uniform consistency and to remove air pockets in the clay.

# Objects - What is Studio Pottery? theme

## **Alan Caiger- Smith**

Born 1930 - Argentina.

'Amber- red lustre large lidded jar', 1989

Red earthenware with tin oxide glaze

Purchased with support from the National Fund for Acquisitions, 1989

Museum Number 1990-135



"Alan Caiger-Smith was an English master potter who ran a large pottery for 37 years, training 47 potters. He believed a workshop led by a master potter was essential in training and educating potters to aspire to standards of excellence.

He was a master of tin glaze technique, his work influenced by Spain and the Middle East."

## **Hella Young**

Born 1910 South Africa

Large Green Bowl, 1959

Wheel thrown earthenware

Purchased 1959

Museum Number 1959-61



"Hella Young set up a Studio Pottery in Tayport in 1949, one of only three in Scotland at that time. She was taught by Katie Horsman at Edinburgh College of Art before developing her own style using colourful glazes and sourcing local red clays to use in her work."

## **Shigeyoshi Ichino**

Born 1942, Tamba, Japan

'Pot no. 1', 1988

Stoneware

Donated by the artist, 1988

Museum Number 1990-136



"One of Japan's leading potters, Shigeoshi Ichino combines pottery traditions of East and West in his work. His father Tanso was a master potter in Japan and worked closely with Bernard Leach, a founding father of British studio ceramics."

## Objects - 'influences' theme

### **Lara Scobie**

Born Edinburgh 1967

Long boat, 1997

Porcelain and T material

Purchased with support from the National Fund for Acquisitions, 1997

Museum number 2001-57



"Inspired by Viking ships the delicate marks and impressions covering the surface of this boat seem to capture memories from long journeys to far away lands. "

### **Stephen Bird**

Born Stoke on Trent 1964

Man with bath on his head, 2000

Red earthenware with handpainted slips and underglaze

Purchased with support from the National Fund for Acquisitions, 2001

Museum number 2002-38



"Inspired by folk art, Stephen Bird uses a naive style of patterns and images to conjure up questions in the viewers mind. Is this a self-portrait of the artist and his dog? And what is the woman doing in a bath on his head?"

### **Thomas Crooks**

Born Scotland 1963

Portrait Dish, 1993

Wheel thrown stoneware, hand-painted with on glaze colours

Purchased with support from the National Fund for Acquisitions, 1993

Museum number 1994-309



"The influence of abstract expressionist art can be seen in this piece, thrown by potter Gregor White then painted by artist Thomas Crooks. "

**Tim Proud**

Born Darlington 1947

'Blue Raku Spire with Corner Pieces', 1997

Hand built stoneware with press mouldings

Purchased with support from the National Fund for Acquisitions, 1997

Museum number: 2001-56



"This is part of Tim Proud's important 'Markers' series - works referring to landmarks such as church spires. He has said "A sense of *spirituality* is the quality I would like to achieve in my work"."

**Mike de Haan**

Born South Africa, 1948

'In Human Memory', 1982

Slab built and printed porcelain

Purchased with support from the National Fund for Acquisitions, 1982

Museum number 1986-101



"Does this remind you of any 'closies' you have lived in? Mike de Haan, then teaching at Duncan of Jordanstone College of Art, found inspiration close to home recreating the gable end of a demolished Dundee tenement."

**Gerard Lyons**

Born Glasgow 1938

'Mycenean Water Jug', 1969

Wheel thrown earthenware

Purchased from the potter, 1969

Museum number 1969-281-2



"With its narrow neck and large round body, this pot has been influenced by the style of Mycenaean ceramics from ancient Greece."

**Margaret Struckmeier**

Born East Calder, West Lothian, 1962

'Lizard vase', 1987

Coiled semi-earthenware pot

Donated by Martin Pirie, 1987

Reconcile Temp no. 3343



"The decoration of this vase is inspired by Australian Aboriginal Art in which straight lines, curves and circles are all symbolic. Lizards, like this one, are drawn as they would be seen - from above."

**Susan McKay**

Born Dumfries 1958

'Tall Headdress Pot', 1989

Hand built porcelain with glazes and scrafitto

Purchased with support from the National Fund for Acquisitions, 1989

Museum number 1990-134



"This piece is both shaped like a headdress and decorated with drawings of crowns, helmets and other elaborate head gear."

## Objects - 'ideas and stories' theme

### **Michael Geertsen**

Born Denmark, 1966

Green Wall Object, 2005

Glazed earthenware

Purchased through the National Collecting Scheme for Scotland for the Scottish Arts Council with funding through the National Lottery, 2005

Museum number 2005-70



"Geertsen enjoys the challenge of creating pattern and texture and has created a playful ceramic collage using familiar domestic shapes in an unfamiliar way. "

### **Halima Cassell**

Born Pakistan, 1975

Tsunami, September 2004

Hand carved stoneware

Purchased through the National Collecting Scheme for Scotland administered by the Contemporary Art Society for the Scottish Arts Council with funding through the National Lottery, 2005

Museum number 2006-24



"Cassell's Islamic upbringing sparked her fascination with pattern. Not mathematically composed, this complex piece was carved intuitively. It was inspired by Hokusai's famous 'Great Wave' print of 1831. This piece has taken on greater resonance since the Tsunami of Boxing Day 2004.

### **Per Ahlman**

Born Denmark 1965

Copenhagen 500, 2004

Glazed earthenware

Purchased through the National Collecting Scheme for Scotland administered by the Contemporary Art Society for the Scottish Arts Council with funding through the National Lottery, 2005

Museum number 2005-72



"Per Ahlmann creates surreal sculptures that remind us of everyday objects. From different angles the forms appears organic, industrial and even architectural."

**Simon Ward**

Born England 1964

Germination, 2004

Porcelain, Oak and Silver

Purchased from the artist through the National Collecting Scheme for Scotland administered by the Contemporary Art Society for the Scottish Arts Council with funding through the National Lottery, 2006

Museum number 2006-8



"In this challenging sculptural piece, porcelain - an organic material made from bone - seems to have flowered into natural plant-like forms."

**Fernando Casasempere**

Born Chile, 1958

Untitled, 2001

Stoneware and industrial materials

Donated by the Contemporary Art Society, 2005

Museum number 2006-11



"Resembling both an ancient relic and a modern sculpture, this work is nevertheless concerned with cultural identity. Now resident in London, Fernando Casasempere moved there with 12 tonnes of Chilean clay from which he creates his work."

**Frances Priest**

Born Wakefield, England 1976

Green Balance, 2005

Slab built T material

Purchased through the National Collecting Scheme for Scotland administered by the Contemporary Art Society for the Scottish Arts Council with funding through the National Lottery, 2005

Museum number 2005-64



"This strong sculptural piece works as a drawing in space with the strong architectural shapes both balancing and contrasting with one another."

## Objects - What on Earth is Clay? theme

### **Bill McNamara**

Trained Glasgow School of Art, lives Glasgow

'Wedge Pot', 1982

Handbuilt and coiled stoneware slabs

Dimensions: h 20cm

Purchased from Scottish Gallery, 'Ceramics from traditional to sculpture: outstanding work from the British Isles' with a 50% LMPF grant.

Museum number: 1986-100



"This piece has been made by pressing different pieces of stoneware clay into a mould, highlighting the textures with slips and oxides. The combination of intricate coils of clay with raw, rough pieces shows the many ways clay can be manipulated and the different surfaces that can be produced."

### **Bodil Manz**

Born Copenhagen, Denmark 1943

Cylinder No 5 Black Mesh, 2006

cast porcelain, transfer printed

Dimensions: 18.5cm high

Purchased through the National Collecting Scheme for Scotland

Museum Number 2006-35



"Bodil Manz is one of Denmark's leading ceramic artists and a world renowned master of eggshell porcelain. Her work is made by casting paper thin porcelain that highlights the translucent character of the clay.

The simple shape and decoration makes it possible to see light shining through both sides of the cylinder. "

### **Edward Thompson**

Born 1931 Dunoon, Argyll

1. 'Small ivory bowl with radiating lines', 1995

Porcelain

72mm x 76mm

Museum Number 2001-58-4

2. 'Small pale olive green bowl with 'u' on rim', 1995

Porcelain

58mm x 96mm

Museum Number 2001-58-2

3. 'Small black brown bowl', 1995

Stoneware

59mm x 95mm

Museum Number 2001-58-4

4. 'yellow- gold black bowl', 1995

Stoneware

86mm x 26.8 mm w

Museum Number 2001-58-3

Method of acquisition: purchased from 'Pots by Edward Thompson', The Gatehouse, Rodel, Isle of Harris



" These pieces by Edward Thomson highlight the different and shared characteristics of clay. Although made using similar techniques the porcelain pieces appear fragile and delicate whereas stoneware pieces appear more solid with darker and richer colour. Porcelain also highlights surface impressions and textures very well whereas stoneware doesn't shrink or change shape when fired, lending itself for use in functional products. "

### **Lotte Glob**

Born 1944, Denmark

'Lilac Pool', 1987

Earthenware & porcelain

whole, height 24.5, cm

Method of acquisition: purchased from the artist with 50% NFA grant

Museum Number 1987-406



"Lotte Glob makes pots and sculptural forms that break the traditional rules of ceramics. She mixes types of clay and glass and uses the unique reactions that happen as a result as the focus of her work."

**Andy Lang**

Born Glasgow 1959

'Glazed earthenware jug',

Wheel thrown earthenware

Donated by Martin Pirie 1087

Height 190mm

Museum Number 2005-6



"This is the classic and familiar shape of a humble earthenware jug.

This piece shows the warmth and softness that is characteristic of earthenware clay that contrasts sharply with the delicacy of porcelain and the durability of stoneware."

## Objects - 'Getting your hands dirty!' theme

### **Bridget Drakeford**

Born 1946 England

'Bowl', 1986

Wheel thrown porcelain

Purchased from 'Open Eye Gallery' Edinburgh, 'Multiplemedia' Exhibition

Diameter 190mm

Museum Number 1987-404

### **Gerard Lyons**

Born 1938 Glasgow

'Ribbed/incised green/blue vase', 1969

Stoneware

Purchased from the artist 1969

Diameter 160mm

Museum Number 1969-281-4



"Artists can use the same techniques to create very different results. Bridget Drakeford has created a smooth and delicately thrown porcelain bowl whereas Lyons has used the same process but used much thicker stoneware clay and carved into the surface to create textured lines and produce pools of glaze."

### **Lotte Glob**

Born. 1944, Denmark

'Bowl', 1995

Earthenware & porcelain

Purchased from the artist with 50% NFA grant

Museum number: 2001-60-3



"Lotte Glob is renowned for her skill in hand throwing pots on the wheel. Notice how the bowl tapers to a tiny base."

### **Katie Horsman**

Born 1911 London - 1998

'Cat', 1975

Press-moulded earthenware

Purchased with 50% N.F.A grant from 'Katie Horsman- Ceramics' Exhibition at Scottish Gallery 1999

Height 29cm

Museum Number 2001-32-2



"This cat has been made in a press mould, which means Katie Horsman could make many cats - all with an identical shape. She would make the cats from different types of clay, using assorted glazes and firing techniques to create diverse characters."

**Lara Scobie**

Born 1967 Edinburgh

'Tall box', 1997

Porcelain and T material

Height 300mm

Purchased from the Open Eye Gallery, Edinburgh in 1997 with 50% NFA grant

Museum Number 2001-55



"Lara Scobie uses tiny pieces of porcelain rolled very thinly and imprinted with inventive tools to build up the textures and surfaces on her pieces, here on flat slabs of clay formed in a box shape. The delicate way she uses oxides to colour the work makes the hard porcelain look sewn together like rope and soft leather."

**Sarah Jane Selwood**

Born 1969 Scotland

'Rounded double inversion', 2003

Thrown, cut & altered polished terracotta.

Height 20.6cm

Purchased through the National Collecting Scheme for Scotland, 2006

Museum Number 2005-51



"This piece has been thrown on a wheel, cut into pieces, put together again and polished. By doing this Selwood explores ideas of rhythm, line and space. She changes the direction and shape of the curves to make us look differently at the outlines we usually see of a vase or pot."

## Objects - 'The icing on the cake - glaze and decoration' theme

### **James Campbell**

Born Scotland 1942

'Castle in Walled Enclosures with Maze and Bridge', 1991

Earthenware, slip, clear glaze

Dimensions: whole, width, 350, mm

Purchased with a 50% NFA grant from Scottish Gallery 'James Campbell - New Work'

Museum number 1993-134



"This piece has been made from red earthenware and painted with a white slip. It is possible to see the red clay through the surface. The illustration of Cawdor Castle has been painted using oxides to create colours underneath a coating of clear white glaze."

### **Douglas Davies**

Born Edinburgh 1946

'Gold Lustred Bottle Pot',

Thrown stoneware with lustre

Height, 235mm

Purchased from the potter, 1993

Museum Number 1993-132



"Lustre is the name given to shiny metallic surfaces found in ceramics. The gold bottle neck is a layer of gold lustre painted onto the surface after the glaze firing. This is fired to a temperature of around 700oc to allow the lustre to fuse to the glaze surface."

### **Lotte Glob**

Born 1944, Denmark

'Geyser blue', 1995

Earthenware & porcelain

Height 24.5cm

Purchased from the artist with 50% NFA grant

Museum number: 2001-60-2



"The shimmering watery pool has been created by placing a layer of smashed up whisky bottles on the bottom of the piece that have melted in the kiln during the firing process."

**Shigeyoshi Ichino**

Born 1942, Tamba, Japan

'Large Plate', 1988

Stoneware

Diameter 470mm

Purchased on occasion of 'Dundee welcomes Japan' festival 1988 with a 50% LMPF grant.

Museum Number: 1990-136



"The ash of husks of rice have been added to the glaze to form the thick white stripes that sweep across this plate by Shigeoshi Ichino. The tiny bubbles in the glaze almost look like tiny grains of rice. "

**James Lowery**

Born England

'Tenmoku Vase', 1979

Wax resist on stoneware with tenmoku glaze

Purchased in 1980

Height 520mm

Museum Number 1986-71



"The glaze on this piece is called 'tenmoku' and the name originates from a mountain range in China where this glaze was first found. Containing iron oxide, the glaze is black when applied thickly and amber red where it is thinner. "

**Gareth Mason**

Born Wales, 1965

'Porcelain bowl with Sang de boeuf glaze', 2005

Porcelain

Purchased through NCSS from Bourne Fine Art

Diameter 13"

Museum Number 2005-65



"This glaze is very difficult to achieve and small changes in the shape of the pot, thickness of glaze or arrangement in the kiln can dramatically change the resulting colours. Copper oxide is added to the glaze and the reactions in the kiln create the contrasting reds and greens."

**Muriel MacIntyre**

Born Mumbai, India 1930

Fire Bowl - Large, 1993

Wheel thrown earthenware

Purchased with the support of the National Fund for Acquisitions, 1993

Museum number 1993-133



"Muriel McIntyre believes that in ceramics, surface is of intrinsic importance and that glaze is an essential part of the statement of a piece. The stunning glaze on this 'fire bowl' has been created through a reaction of red iron oxide inside the glaze. "

## Objects - 'Fire' theme

### **Dave Cohen**

Born 1932 Milwaukee

'Apple Bottle', 1984

Raku fired earthenware

Purchased from 'Festival Exhibition' at Fair Maids House Gallery, Perth

Dimensions: height 355, mm

Museum number 1986-124



The raku firing of the apple bottle makes the clay appear like metal. The lustre that has been added to the apple shapes brings out a coppery tone to the piece that contrasts the raw black smoky basket.

### **Waistel Cooper**

Born Ayr 1921- 2003

'Tall stoneware vase', 1962

Hand-thrown stoneware (slips and oxides)

Purchased from the artist

Museum Number 1961- 193-2



Waistel Cooper created his glazes by collecting types of timber from around his home, burning the wood, sieving the ash and adding it to his glazes to create different reactions when it was fired to 1320oc. He experimented with oak, holly and rose but favoured bracken and reed that he thought worked the best.

### **Gitte Jungersen**

Born Denmark 1967.

'Cube Light Green', 2005

Slab -built stoneware

Purchased through NCSS from Galleri Noerby, Copenhagen

Museum Number 2005-71



You can see where the thick glaze has reacted in the kiln by bubbling and popping before hardening into fizzy textures. Jungersen experiments with the effects of glazing and firing, creating weird and wonderful objects in acidic colours.

**Kate Malone**

Born London 1959

A Tutti Frutti Bubble Pyramid, 2004

Pebble glazed earthenware

Purchased through the National Collecting Scheme for Scotland administered by the Contemporary Art Society for the Scottish Arts Council with funding through the National Lottery, 2005

Museum number: 2005-29



"Kate Malone experiments with complicated glazing and firing in her playful sculptural work. This piece was made in seven separate layers that make the tutti- frutti pyramid. Red glaze was applied and fired three times before a final layer of 'pebble' glaze, designed to crack during firing to show the red colour underneath."

**Harry Nelson**

Born Scotland 1958

1992

Purchased, 1992

Museum number 1994- 305

**Duncan Ross**

Born 1943, India

'Burnished Pot', 1994

Smoke fired earthenware

Purchased from the artist with a 50% NFA grant

Museum number: 1995-263



'I use only clay and smoke. Everything comes from that.'

Duncan Ross rubs and polishes red clay slip (called terrasiagliata) into his dry pots before they are packed with sawdust and fired upside down. The smoke produced creates the burnished effect on the earthenware clay.

**Margaret Struckmeier**

Born East Calder, West Lothian 1962

Beetle vase, 1987

Coiled semi-earthenware, slip, latex resist, sgraffiato and honey glaze

Purchased from the potter, 1987

Museum number temp no. 3344



"Struckmeier has used a technique called 'sgraffito' where the glaze colour is painted on and then scraped back to look like a drawing. The contrast of the smoky background and the shiny beetle is caused by the fiery smoke in the raku kiln clinging to the unglazed clay. "

## Stephen Bird

Stephen Bird works in an artist's studio here in Dundee but also spends a lot of time in Australia and travelling to different parts of the world. Born in Stoke-on-Trent in 1964, Stephen spent much of his childhood playing amongst the broken moulds discarded by the ceramics factories close to his home. His work connects with a whole range of pottery traditions, and he uses a broad range of imagery found in everyday life and the media. His work draws on the ideals of 'Folk Art', and his work shares characteristics and nostalgia for industrially made commemorative ceramics. He incorporates industrially produced transfers made in Stoke in his work echoing the processes and styles of the ceramics associated with his home town.

### SELECTED SOLO EXHIBITIONS

2006 : Scottish Gallery, Edinburgh. (6th - 29th November)  
2005 : Ray Hughes Gallery, Sydney, Australia.  
2004 : England & Co, London.  
2004 : One Five Two Gallery, Dundee Contemporary Arts.  
2003 : Return to Oz. A journey to Australia through India, S.E. Asia. Open Eye Gallery.  
2003 : England & Co, London.(Concurrent show with David Larwill)  
2001 : Compass Gallery, Glasgow.  
2000 : England & Co, London.  
1998 : Works on paper, Wying Arts, Cambridge.  
1994 : Open Eye Gallery, Edinburgh.  
1994 : Psychology Institute, Edinburgh.  
1989 : Tower Gallery, Dundee University.

### Collections

2004 : Aberdeen Museum and Art Gallery.  
2003 : National Museum Of Scotland. Chamber Street, Edinburgh.  
2003 : Paisley Art Gallery and Museum. Strathclyde, Scotland.  
2001 : McManus Galleries and Museum, Dundee. Purchased through national acquisitions fund.  
2000 : Mexican Consulate Collection.



### Stephen Bird

Born Stoke on Trent 1964

### Man with bath on his head

2000

Red earthenware with handpainted slips and underglaze

Purchased with support from the National Fund for Acquisitions, 2001  
Museum number 2002-38

Inspired by folk art, Stephen Bird uses a naive style of patterns and images to conjure up questions in the viewers mind. Is this a self-portrait of the artist and his dog? And what is the woman doing in a bath on his head?



### Haar Head

Stephen Bird

T-material with earthenware glaze, digitally produced decals and lustres  
2007

Haar Head is a specially commissioned head shaped pot created by Dundee based artist Stephen Bird for the McManus.

The piece was inspired by views of Dundee revealed through the 'haar' from across the Tay in Newport.

Haar Head is a tactile pot, designed to be explored with your eyes and hands. The pot tells the story of ceramics through the different surfaces, colours, patterns and textures that can be created from clay and fire.

### See over for the making of our Haar Head...





## The making of Haar head by Stephen Bird 2007



To make Haar head, Stephen began by pressing sheets of a type of stoneware clay called T-material into a mould to create the pot shape.



He then added pieces of clay by hand to create features and textures and small moulded pieces of clay called sprigs in shapes including cars, flowers and Lego.



The surface of the pot was then painted with a coat of liquid porcelain to ensure glaze colours look light and bright (like priming a canvas for a painting)



Layers of coloured slips and underglaze colours begin to create colour and pattern.

The piece was then fired for the first time - to a temperature of 1220oc.



Stephen then applied 3 coats of clear glaze to the surface of the pot before it was fired again to a temperature of 1120oc.



The photographic images are called digital decals and were manipulated in the computer programme Photoshop before being printed industrially as transfers by a company in Stoke-on-Trent.

The transfers were then applied with water (like fake tattoos) and fired to 780oc.



Finally precious metal lustres were applied before a final firing to 740oc.

## Our finished Haar head!