T.C.

YEDITEPE UNIVERSITY

GRADUATE INSTITUTE OF SOCIAL SCIENCES

CERAMIC ARTWORKS

ANALYSIS IN ARCHITECTURAL PUBLIC AREAS

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11, 2016

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Mohammad Rassizadeh Ghani

Abstract

The aim of this research is, a comparison between the methods of design and production of ceramic works, it's forms and patterns, during the late ages, middle ages and today's contemporary art, made by mankind. After the middle ages that Industrialization changed art and design principles, ceramic artworks become more abstracted and conceptual. In any culture and civilization it poses different according to the formals of that culture and period.

What is going to be focused on it, is the design principles of ceramic and it's discipline between the art movements in public areas. This analogy is according to the special forms and patterns of the ceramic products, made by human, in different culture and civilizations, and my own conceptual works as a contemporary ceramic art, based on the structure of fine arts.

According to the text description and visual samples, I tried to make a comparison between the old ceramic art works in the past, like traditional works, appears in mosques, iwans and medreses made by traditional techniques, like tiling and conventional glazing like turquoise, white, blue and red color and modern ceramic artworks in the contemporary art period.

Furthermore I would like to make this comparison to create a new taste of ceramic artwork called interdisciplinary ceramic art.

Özet

Bu araştırmanın amacı, insanlık tarafından yapılan geç çağlar, orta çağlar ve günümüz çağdaş sanatı boyunca seramik eserlerinin tasarım ve üretim yöntemleri, biçim ve desenlerinin karşılaştırılmasıdır. Sanayileşme sanat ve tasarım ilkelerini değiştiren orta çağlardan sonra seramik sanat eserleri daha soyutlanmış ve kavramsal hale gelir. Herhangi bir kültür ve uygarlıkta, o kültür ve döneme ait formal lere göre farklılık arzetmektedir.

Buna odaklanacak olan şey, seramiklerin tasarım ilkeleri ve kamusal alanlardaki sanat akımları arasındaki disiplindir. Bu benzetme, insanın farklı kültür ve uygarlıklarda yaptığı seramik ürünlerin özel biçim ve desenlerine ve güzel sanatların yapısına dayanan çağdaş bir seramik sanatı olarak benim kendi kavramsal çalışmalarımıza göre yapılır.

Metin açıklamasına ve görsel örneklere göre, geleneksel eserler gibi eski seramik sanat eserleri arasında bir karşılaştırma yapmaya çalıştım; camlarla, tuvaletlerle ve geleneksel camlarla kaplanmış kahverengi, turkuaz, beyaz gibi geleneksel tekniklerle yapılmış medreseler , Mavi ve kırmızı renklerle çağdaş sanat akımında modern seramik sanatları.

Ayrıca, bu karşılaştırmayı, disiplinlerarası seramik sanatı olarak adlandırılan yeni bir seramik resmi tatımı yaratmak için yapmak istiyorum.

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1. Introduction

While it is true that human created from the dust of the ground, the phrase “handful of dust” is absent in the verse! It is conceived it the minds of these perverts. Be that as it may, the information in the books is scientific! People who cremate the dead have an idea of how much dust will be left of the human body after cremation. I am sure it is not a sack of dust; but very close to a handful depending on the hands that holds them. And why is it scientific? The creator made man from the dust; and when his body dies it decomposes and turns again to dust. That’s what made human to think and interested to the soil, to use and respect it during his life.

The creation of the human is a miracle. The first human being was created by the creator shaping clay into human form and breathing a soul into it, that’s why in my opinion human do this as well as the creator done. He create his stuffs from the nature like bowls and jars made by the clay from the dust. Then shaped them by his senses and form them in a way that he is it gonna be used. After they dried, he cooked them in the fire and made them strong to use them for a long time. That’s how ceramic art started by the human, from his own creation miracle by the Mother Nature.

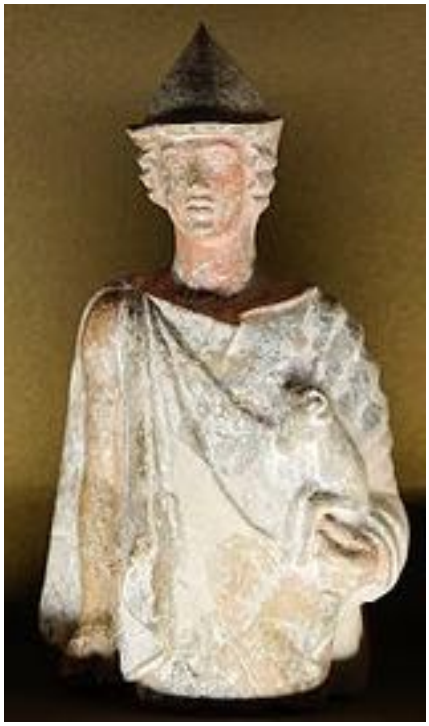
Most of the different art disciplines , meet each other on some intersections during the creation process. The art comes into life from the needs of human beings. Therefore the formation of these intersections are not so surprising for the art era. The aim of this paper is to set forth the association of architectural public areas and ceramic art and interaction between them especially by means of the abstraction of contemporary ceramic artworks.

2. A brief history of ceramic art

2.1. Terra Cotta in the Greek art

Clay was extensively used by the Greeks for sculptural purposes, not only for statues, but for statuettes and small reliefs. They show the same development of style from primitive to archaic to naturalistic as do the larger sculptures; and this applies to all examples from whatever locality. To appreciate their original appearance one must remember that all were once painted. The colors have mostly disappeared, but when preserved they make one realize the original gay effect, so different from the drab appearance of unpainted terra cotta. (Nigel Spivey, 1997)

The chief function of these terra cottas, especially in the earlier periods, was votive; and so the deity of a specific sanctuary was often represented. Particularly popular were Demeter, Persephone, and Dionysos, who could give protection in the nether world.



2.1.1 Hermes criophorus, Boeotian terracotta figurine, 450 BC, Louvre

Though similar types and techniques recur throughout the Mediterranean, different classes can occasionally be associated with specific centers. Terra-cotta statuettes were common in the Mycenaean age, but they do not seem to reappear, at least in considerable numbers, until the ninth to eight century B.C. from then on, however, there is a continuous output throughout the Greek world; for clay could be found in many localities and lends itself to sculptural treatment.

2.1.2 Woman with raised arms, typical funerary offering, Cyprus, 7th century BC, Louvre

The large number of such statuettes that have survived is explained by their having been offerings. The geometric and sub-geometric terra cottas found in sanctuaries and tombs have the same summary forms as the other geometric products. Most of them are modeled by hand, but occasionally they have a moulded head, and sometimes they are moulded throughout. Horses, riders, birds, are the prevalent motifs. Sometimes they served as handles on the lids of vases.

As a specific early class of geometric terra cotta may be mentioned the figures from Boeotia with bell-shaped bodies, long necks, flat faces, and stumpy legs. The bodies were thrown on the wheel, the rest of the figure was modeled by hand. Ornaments, including birds and animals, were occasionally painted on the body.

In the seventh century there was an active output of terra-cotta figures in Boeotia, as there was in pottery. As two remarkable examples may be mentioned a four-horse chariot now in Athens, containing two warriors, one acting as charioteer as describe in the iliad and a workman with his plough, drawn by two oxen, found in Thebes and now in the Louvre. Likewise distinctive of Boeotia, though also found elsewhere, are the bird-faced statuettes, so called from their pinched faces, and the ‘pappades’ with high polos-like headdresses resembling those of modern Greek priests. In spite of their primitive appearance, most of

them are hardly earlier than the first half of the sixth century. Excavations in Cyprus have yielded many terra cottas of this early time. The majority are hand-modeled.

Some have columnar bodies made on the wheel, with the upper part modeled by hand. Warriors, horsemen, musicians, water-carriers, and animals are favorite subjects, as well as figures holding offerings a flower, a cup, or an animal. Linear patterns are used as decorations.

Occasionally terra-cotta statuettes were introduced on vases, as on a proto-attic jug of 650-630 B.C. from the Kerameikos. Crete has yielded a large number of early terra-cotta plaques with figures in relief, chiefly warriors and female deities, most of them crudely worked. In the second half of the sixth century B.C. the types become more restricted and the expressions more gracious and animated.

They consist mostly of seated and standing female figures in dignified poses and with stylized draperies, comparable to the large sculptures of that period. The technique of moulding now became almost universal. Many moulds of all periods from many different sites have survived. The Acropolis of Athens has yielded a series of these moulded statuettes, found buried in trenches, evidently after the Persian sack of 480 B.C.; and similar statuettes have come from many other sites. A number, for instance, have been found in Rhodes, Cyrene, and Asia minor; others in recent excavations near the temples of Hera at Paestum and at the mouth of the river Silaris.

A particularly engaging class of late archaic terra cottas may be connected with Boeotia. It consist of statuettes and groups representing men and women engaged in every-day occupations, cooking or kneading bread, making music, looking after children, cutting wood,

or acting as barbers. The figures are mostly modeled by hand. The early terra-cotta metopes from thermos can give an idea of late-seventh century painting. The subjects are mythological, mostly single figures, painted in black, red, orange, and white, on a yellowish slip.

Among the best preserved is the picture of a hunter shouldering his game, and pereus running off with the head of medusa. A number of terra-cotta plaques with painted scenes of the prothesis or lying-in-state of the dead, found in Attica, provide examples of Greek pictorial art of the late seventh and early sixth century B.C.

2.2. Painting and mosaics

In the absence of significant examples of the major art of Greek painting, pottery has assumed an importance even beyond its own great intrinsic value. During certain periods and in certain localities the vase-painter was not content to decorate his pots with simple lines and plant motifs. He took his themes from mythology and the life around him, as did the panel and mural painters. Moreover, occasionally these vase-paintings are of the highest quality, and this is especially the case in the Attic pottery of the sixth and fifth centuries.

In spite of the difference in technique and color scheme, they can, therefore, give a realization of the extraordinary feeling for line, contour, and composition of Greek artists in general; and in adding these qualities in one's imagination to the colorful Roman murals, one can gain some perception of Greek pictorial art. Furthermore, Greek terra-cotta vases have survived in large numbers, for, once fired, they may be broken, but are otherwise practically indestructible. They have been found in sanctuaries and tombs, were they had been placed as offerings, and in or near private dwellings, where they had been thrown on dumps or in

unused wells when discarded. They, therefore, presents a continuous story from geometric to Hellenistic times.

As in sculpture, so in painting, the Greeks gradually solved the many problems of representation. They emancipated the art of drawing from a conventional system of two-dimensional formulas and learned how to represent on a flat surface three-dimensional figures as they appear to the eye. They mastered the problem of foreshortening, imparted volume to their figures, and introduced spatial relations into their composition. This evolution can be observed step by step in Greek vase-painting.

Naturally, Greek pottery offers much apart from what it can teach regarding the lost larger paintings. The Greek sense of form can here be studied to advantage; for in the well preserved examples the subtle interrelation of the parts to one another and to the whole can be fully appreciated. Technically, also, the Greek potter was a master. And the inscriptions he sometimes added have shed light on many an ancient custom.

2.3. Pottery and vase painting

Pottery is an ancient art; it was practiced in Greek lands from the stone age on. At first the vases were built with coils and wards of clay. By about 1800 B.C. the art of throwing on the wheel was introduced and was henceforth practiced with great skill by the Minoan and Mycenaean artists. After the break-up of the Mycenaean civilization there is at first no defined change observable in the pottery; but after a while the conceptions of a new age found expression in pottery as they did in other branches of Greek art. By the tenth and ninth centuries B.C. the curvilinear patterns and the representation of plant and marine life popular with Minoans and Mycenaean had been transformed into geometric designs.

Zigzags, shaded triangles, chequers, network, tangent and concentric circles, semi-circles, wavy lines, rosettes, wheel ornaments, the swastika, and later, the meander became the prevalent motifs. The Minoan artistic stock gradually disappeared.

2.4. Glass and Glaze

In addition to metal and clay, the Greeks used glass for vessels and some other objects; but it was a restricted use. The invention of glass-blowing was not made until the second or first century B.C. Before that glass was mostly laboriously modeled by hand in a technique evidently current in Egypt; for Egypt seems to have been a great centre for glass-making throughout antiquity. Glazed beads occur there at least as early as the fourth millennium B.C., and in the early dynasties glaze is commonly found on tiles, figurines, and beads. Glass vessels occur from the eighteenth dynasty on. Moreover remains of glass factories have been discovered on various Egyptian sites ranging from the eighteenth to the twenty-second dynasties (1900-500 B.C.). there can be no doubt, therefore, that Egypt manufactured her own glass. (Nigel Spivey, 1997, “Greek Art”)

3. Pottery during Egyptian art

3.1. The Quest for form

During the early Nagada culture (4000-3500 B.C.), pottery was often decorated with painted scenes which included people as well as animals. Cross-hatching was used to indicate animal fur, and this probably led to the white-on-red painted

3.1.1 Naqada II clay jar, Egypt, 3500 BC, Metropolitan Museum, NYC.

geometric designs in which even the outline of the beast was made up of straight or nearly straight lines meeting at angles.

It is not surprising that the origin of this linear style has been sought abroad, since it seems out of keeping with the usual representational conventions of Egyptian art. But it is more likely that the style is entirely indigenous and imitates basketry and reed matting. In the later stage of the Nagada culture, red-on-buff pottery decorated with boats may provide early representations of real or imaginary journeys which the deceased had to undertake. Such ideas are known from later times and may at first have recorded transport of the corpse by boat to the nearest cemetery. (Jaromir Malek, 2002-2003)

Some pottery vases were modeled in the shape an animal and were probably used for special purposes, although their precise function is not known. Such pottery should be seen as an important step in the development of animal sculpture. The painted spirals and zigzags used to decorate some Predynastic pottery imitated the much sought-after veined stones from which elegantly designed vessels were made.

Probably the earliest Egyptian sculptures in the round come from the merimda culture in the western delta to about 4500 B.C. They were clumsily made in baked clay and betray no previous experience or special on the part of their makers. A female statuette with a crudely indicated nose, eyes and breasts is the first attempt at a representation of a human figure known from Egypt. A sculpted mask-like head has been found which is more detailed, with hollow eyes and nostrils and a gaping mouth. This may be part of a broken figure of which the body is now lost. There are also small figurines of cattle.

Sculptures of the Badari and early Nagada cultures were considerably more sophisticated. The statuettes of women were usually made of hippopotamus or elephant ivory, sometimes inlaid, and much of their appearance was due to the shape of the tusk from which the figure was carved. This form was also imitated in clay.

3.1.2 Predynastic Egyptian pot with feet, 3750 BC.

These women have conspicuously large heads and huge haunting eyes. Their hair sometimes appears to be cropped or they are aloes-shaven; at other times their hair or a wig falls in long lappets onto their chest. Their arms are held close to the body, with the hand on the stomach or the hips. The emphasis on their sexual characteristics is noticeable and probably explains their inclusion in male graves – to guarantee the deceased man's continued ability to procreate in the afterlife. The custom of including the so-called concubine figure in tombs occurred sporadically during the Pharaonic period, although they always remained confined to simple burials and have never been rated highly as works of art.

Female statuettes of a different type are known mostly from the late Nagada period (3500-2972 B.C.). they made of baked or unbaked clay; as so often in later Pharaonic art, the material exercised powerful influence over the form and determined some of its characteristics. These statuettes have a schematically rendered beak-like head and often gracefully raised wing-like arms with their hands above their head. They have no feet; instead, their lower legs form a peg-like extension perhaps in order to set them upright in the

sandy ground of the grave or symbolically to prevent them from escaping. (Jaromir Malek, 2002-2003, “Egyptian Art”)

4. **Ceramic forms in Etruscan art**

4.1. Orientalizing art in Etruria

Oriental shapes appear among Etruscan ceramics about the turn from the eighth to the seventh century. At that time imported articles were still rare in Etruria; the Bocchoris vase must have been a thing of considerable value to its Italian owners. but the domestic crafts, likewise began to accept the new forms as they had somewhat earlier adopted Greek geometric models. Indeed a discrepancy between the forms of vases and the applied decoration can often be observed during this early period, the former reflecting oriental influences, while the latter continue in the native geometric tradition. (Otto J. Brendel, 1995)

4.1.1 Fresco of an Etruscan musician with a barbiton, Tomb of the Triclinium, Tarquinia

4.2. Ceramic forms

Ceramics loomed large among the Greek materials. One can say that the art of painting came to Italy by way of the Greek orientalizing vases. Immigrant potters probably helped to diffuse the knowledge of various Greek orientalizing styles by starting a local production on the lines which they had learned at home. For instance, the common Etruscan imitations of Protocorinthian and Corinthian vases were really a type of domestic art in the Corinthian

style; they were not necessarily copies. These potters by training perpetuated not only the techniques but also the rules of design and composition which they had once acquired. They preferred Corinthian models. The large terra cotta statuettes sometimes standing on the lids of funerary urns from Chiusi raise a similar question. Their style can be classified as Orientalizing Etruscan, on the popular level. (Otto J. Brendel, 1995, "Etruscan Art")

5. Tiles and Ceramics in Islamic Art

5.1. The meaning of Islamic art in different characteristics

5.1.1 9th-century, lustreware bowl, from Iraq

Islamic art can mean different things to different people. To a Muslim it may be an expression of religion, of faith read in the assured and stately progress of writing across a page or in the calm austerity of the cloister of a mosque. To a non-Muslim it tends to evoke rich and mysterious decoration applied to objects which often have obviously practical purposes. To a tourist it may first present itself in the form of distinctive shapes, the noble swell of a dome hovering over a city skyline or the assertive silhouette of a minaret against a sunset.

For the curators, collectors, specialists and students who have been gripped by the subject, Islamic art is a world of irresistible fascination in which they strive for a better understanding of the objects and of the people who made them. A definition of the Islamic art

needs to be wide enough to include all the artefacts which might interest any of these approaches, and the definition used here will be: the art produced for rulers or population of Islamic culture. The works discussed did not always have a specifically religious purpose, sometimes far from it, and the patrons and artists were not invariably good Muslims and occasionally not Muslim at all. It is for this reason that it is appropriate to speak of this art as Islamic, which admits of some latitude in definition, rather than as Muslim, which does not. (Barbara Brend, 1991)

The particular contribution of geography to Islamic cultures is a dangerous subject. Something, however, must result from the fact that the central Islamic lands contain some of the driest regions of the world. The deserts, semi-desert, steppe and mountains of dry rock, are interspersed with cities and areas of cultivation where water is available; the climate is often fiercely hot, but sometimes bitterly cold. Much of this landscape presents a difficult environment where survival depends upon the concentrated application of certain techniques and where superfluous activities tend to be pared away.

Where the land is watered by great rivers, as in Egypt and Mesopotamia, it is often extremely fertile, and it supported ancient civilizations whose creations were to contribute to the world of Islam. Even in the minor oasis towns the possibility of cultivation made for a different way of life from that of the surrounding land.

In this setting it is not surprising that the design of Islamic gardens and garden courts is governed by the square grid of water channels which derives from the practical needs of irrigation. Nor is it strange that the vision of paradise which Islam offers to the believer is that of a garden with running waters, and that every garden in the Islamic world tends to be seen as a metaphor for paradise. In Islamic ornament, too, the concentrated development of the

5.1.2 Albarello with fleur-de-lys decoration, early 14th century, Syria, Louvre

vegetal scroll suggests the same meaning, and the love of decorative patterns of great richness and complexity is in part a tribute to the oasis – paradise.

The nature of the characteristics which Islamic art acquired from its historical context will be explored in the following chapters; for the present, it will be enough to outline the circumstances in which Islamic history began. The world into which Islam was to expand was dominated by two great powers, the Byzantine Empire surrounding the Mediterranean, and the Persian Empire, which extended as far as central Asia and had acquired a bridgehead in south-western Arabia in the Yemen.

The Byzantine Empire was heir to Graeco-Roman civilization, had been Christian since the fourth century, and its capital city Constantinople was to continue to entice the Muslims until it fell to the Ottoman Turks in 1453.

The Persian Empire, under the Sasanian dynasty, was Zoroastrian by religion, though with communities of Jews, Buddhists and Nestorian Christians; its rulers were god-kings, and its court ceremonial was elaborate. Like their forerunners the Achaemenians, whom Alexander the Great had defeated in 331 B.C. the Sasanians originated in western Iran, in Fars – the province whence was derived the name Persia, which until this century did service for the whole country.

In the early seventh century the empires set in train a sequence of events which seriously weakened both and facilitated the Arab conquest. Khusrau Parviz had secured the Persian throne with the help of the Byzantine emperor Maurice; thus when Maurice was assassinated in 602, Khusrau took the revenging of his benefactor as a pretext and launched a war in the course of which he destroyed the Lakhmids, possibly because they had turned to Christianity, and in 614 captured Jerusalem.

The Arabs of the pre-Islamic period were divided into two groups, those living in the north of the peninsula and beyond it in Syria, and those living in the Yemen. The latter group had in ancient times included the Sabeans. In the mi-sixth century the south was under governors from Abyssinia, and in 572 it was annexed by the Persians.

In the cities of Syria the Arabs were exposed to the influences of the great empires. Thus, the rock architecture of Petra, which flourished in the first century AD, is strongly Hellenised; and Palmyra, whose queen Zenobia was defeated by the Romans in 272, is largely Roman in architecture, with traces of Persian style in its figure sculpture. Within the Arabian peninsula the influences of the empires were much less powerful. The town-dwellers, heavily dependent on the caravan trade, lived in simple houses of stone or unbaked brick, which may have had some decoration in whitewash in the manner still to be seen in the Yemen; and the Bedouin of the deserts, who occasionally harried the caravans, lived in tents. (Barbara Brend, 1991, “Islamic Art”)

6. The art of ceramic in the Ancient Persia

6.1. Individual styles

Persia alone among the peripheral regions possessed an individual style. This first appeared in prehistoric times and was never lost, even though it was overshadowed for long periods by Mesopotamian influences. The predominance of decoration over representation which marks the painted pottery of the fifth millennium is also characteristic of Achaemenian sculpture of the fifth century B.C. and sets it apart from its Assyrian and Greek contemporaries. (Houshang Mahboubian, 2003)

Vase painting was practiced throughout Iran in prehistoric times, but it reached perfection in the south-west. It used so-called geometric designs as well as natural representation, but the latter do not appear in their own right, but are integral parts of the design. The mountain goats and hunting dogs, in their stylized forms, emphasize the roundness or the splaying height of the cups. The fine-lined transparent pattern below the lips of the beakers appears, upon closer inspection, to consist of a row of long-necked birds. There would be no point in asking which species was intended; for throughout this phase of painting the association of forms with living creatures merely imparts a peculiar richness to the design. Even if it were true, as has been surmised that some of these animals had a religious significance, their treatment shows an exclusive concern with decorative potentialities; hence their austere, stylized, abstract character.

6.2. Pottery painting

The best-known pottery of this school derives from Susa. At most of the other sites the style is represented by the mediocre products of ordinary craftsmen, but at Persepolis, as at Susa, there was a remarkable creative centre, using somewhat different shapes and more massive designs.

6.2.1 Tile with young man. Earthenware, painted on slip and under transparent glaze. Northwestern Iran, Kubachi ware, 17th century.

An off-shoot of this Persian school of vase painting is found at Samarra, and a debased derivative was made and used by the earliest settlers in south Mesopotamia, who had come from the highlands to Eridu, Al Ubain, Ur, Warka, and other sites. But in Sumer vase painting fell into disuse after the efflorescence of civilization towards the end of the fourth millennium. In Iran it survived until the beginning of the first millennium, even though the highlands were under Mesopotamian influence.

6.3. Iran's Ancient sites

Elam, the region bordering on southern and central Mesopotamia, was most thoroughly affected by Sumerian culture, although it retained, at first, a considerable degree of independence; it adopted a script inspired by, but not identical with, that of Sumer. It retained its language. It adopted the cylinder seal, and while its seal designs are, on the whole, variants of those of Mesopotamia, the earliest Elamite examples show distinctive features in

both style and subject. They depict, for example, monsters more grim than those imagined by the men of the lowlands.

6.3.1 Persian Pottery from Isfahan, 17th century.

When, towards the end of the Protoliterate period, Mesopotamian influence radiated as far west as Egypt, it also penetrated farther into Iran. It is first traceable at Sialk, near Kashan on the edge of the central plateau, and then, in Early Dynastic times, beyond the south- eastern shores of the Caspian, at Astrabad. But these traces are isolated; whether others remain to be discovered, or whether Iran stayed for a long time at a low level of civilization, we cannot say. In the west, in Elam, many art and crafts followed Mesopotamian examples closely, as is often the case when one region supplies raw materials to another of superior culture. All kinds of metal came from Iran, which may well have been the homeland of copper-working on a significant scale; even the prehistoric painted pottery of Susa was found in graves containing size able copper tools and even mirrors.

Gold and lapis lazuli came from Bactria in modern Afghanistan, by way of Iran. Elam supplied livestock needed continually to refresh the breeds which degenerated in the unwholesome climate of the plain. In time of peace the intercourse between Mesopotamia and Iran was lively, and the frequent wars which interrupted it supplied the mountaineers with Mesopotamian goods, notably works of art, which could serve as patterns for native artists; the steles of Naramsin and Hammurabi and all the known statues of rulers of Eshnunna were carried as loot to Susa and discovered there in recent times.

And so we find that in the Early Dynastic Period the current Sumerian types of alabaster statues and plaques, of seal cylinders, vessels, and ornaments were also made in Elam. The stele of Naramsin was imitated in rock carving by rulers of the very mountain tribes who overthrew the Akkadian dynasty.

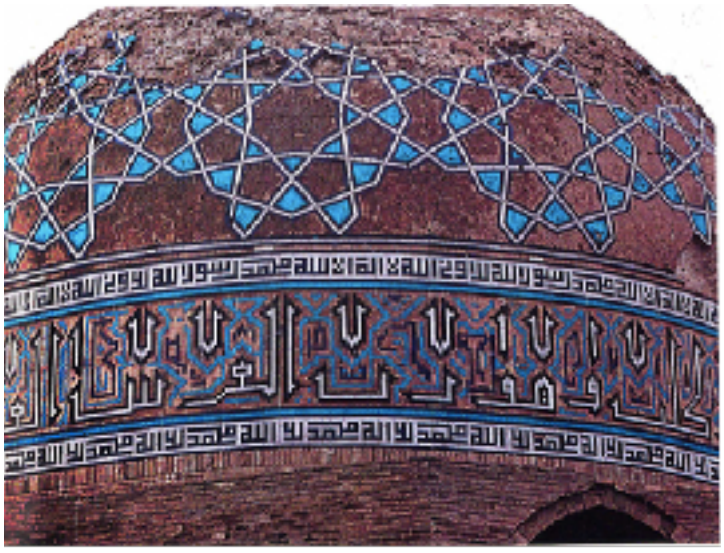
The fine vases carved in bituminous stone during that dynasty and in the Isin-Larsa period can also be matched at Susa. Later, in the thirteenth century B.C., Elam flourished greatly. Its art showed splendid local variants of Mesopotamian themes. At choga Zambil, in the neighbor-hood of Susa, an unusually well-preserved Ziggurat has recently been discovered. (Houshang Mahboubian, 2003, "The art of ancient Persia"

7. Ceramic Tiles in the Islamic Architecture

7.1. Safavid period tiles in Iran (1502-1722)

With the backing of seven Turkish tribes, Shah Ismail from Ardebil in Caucasus declared himself in Tabriz the shah of the Safavid state (1502). With the formation of the Safavid state, the shiite sect speedily replaced the sunnite sect in Iran. Although the Safavids claim to be of Persian heritage, the ruling class comes from Turkish tribes. The Safavid period marks one of the outstanding eras in Persian history. This glorious period has a temporary setback when the ottoman sultan Selim invades Persia and captures Tabriz in 1514. The continuation of ottoman assaults forces Shah Tahmasp to move the capital ti Qazvin in the East. (Gonul Oney, 1987, 98-122)

The most brilliant of the Safavids is the long reign of Shah Abbas I. Shah Abbas, who was a great builder, made Isfahan the capital. Major buildings such as Masjid i Shah, Which adorns Maydan i Shah and Masjid i Shah Lutf Allah are covered richly with the most beautiful tiling of the time.



7.1.1 Glazed brick decoration at the dome of the Masjid i Juma in Saveh. Safavid period. Iran 1512.

The Timurid practice of covering buildings all over with tiling, without leaving any uncovered areas, is continued during the Safavid Period with greater fervor. Pprtals, iwans, arches, mihrabs, insides and outsides of domes, stalactites, windows, courtyard facades, and minarets are all over adorned with tiling. When compared with Timurid period works, the designs become more complex intercepting each other to give the impression of multi layered decoration. The main motif is now plant oriented. Vines with flowers and leaves forming late and small compositions, branches, vases and bordures with large thuluth inscriptions are shown in panels with different designs. In examples remaining to our day, we note that Safavid period tiles are used particularly to adorn religious works like mosques, masjids,

medreses, and turbes. Tiles from palaces and kiosks are rare. Such secular works were decorated mostly with frescoes and stuccos.

7.1.2 Tile decoration at the swan of the Masjid i Shah in Isfahan.
Safavid period. Iran. 1616

Regarding the color scheme, brown, violet and green find greater use alongside the cobalt blue, blue, turquoise, white and black colors observed earlier during the Timurid period. The most widely used tiling form is still tile mosaic while the “cuerda seca” technique finds considerable application inside buildings, especially after the reign of Shah Abbas I. The monochrome glazed, particularly turquoise glazed bricks and tiles form plain surfaces in between the over designed, complex surfaces, thus creating a sort of “balancing” effect, relaxing to the eye.

The exteriors of the buildings such as domes and minarets are usually covered with the more resistant glazed bricks. The interiors of domes are covered with a tile mosaic or “cuerda

seca” web of plant composition, spreading out like the rays of the sun. This novel dome decoration finds reflection on the portals, iwans, stalactites and vaults, which are covered with highly complex and extremely fine tile mosaic decoration, “woven”, so to speak, like a spider web. The inscription bands with very large white thuluth writing placed in between create a balanced contrast to this highly complex and intricate decoration. Particularly, the thuluth inscriptions of Ali Riza, the greatest calligrapher of his day, are very famous. works by this great artist are found at Masjid i Shah and Shayh Lutf Allah Mosque in Isfahan.

7.1.3 Tile mosaic inscription from the inside of the Masjid i Shayh Lutf Allah in Isfahan. Safavid period. Iran. 1603-18

7.1.4 Tile decoration in Cuerda Seca technique at the main wan of the Masjid i Shah in Isfahan. Safavid period. Iran. 1616

In works until the reign of Shah Abbas, tile mosaic finds great emphasis. As a result of the difficulty of applying tile mosaic to a large number of broad surfaces, preference is given to cured sea tile plates which can be prepared faster and with greater ease. In Safavid period tiles, it is interesting to note the variations of colors according to periods. In earlier examples, including the period of Shah Abbas, rather dark colors are dominant. Alongside azure, turquoise and blue, a little white, yellow, brown and very sparingly, black is used. The decoration has a serious, almost solemn character. During the reign of Shah Sulaiman, brick red, yellow and a rather ugly orange yellow finds increasing use. The plant motifs become

larger and lack a sense of proportion. At the beginning of the 18th century, during the reign of Shah Sultan Hussein, the compositions become smaller again; manufacture of tile mosaic and cured seca tiling of rather high quality and balanced compositions is resumed.

A pleasant, light yellow hue, dark and strong blue colors, brick red color impart a beautiful and distinguished appearance to these tiles. The Medrese of Chaharbagh and the western iwan of the Masjid i Juma in Isfahan are ornamented with the most successful tiling of the period.

After a brief disappearance during the Timurid Period, the so called "underglaze technique" is revived in Islamic Ceramic Art during the Safavid period. A group of underglaze ceramics and tiles, named Kubachi works, from the Azerbaijan region draw particular attention with most interesting designs. The luster tiles which also disappear during the Timurid period do not find much response during the Safavid period.

7.1.5 Tile mosaic decoration of the Masjid i Shah in Isfahan. Safavid Period. Iran. 1616

7.1.1 Monochrome Glazed Tiles

During the Safavid period, monochrome glazed turquoise, white, black, yellow bricks are particularly used to adorn minarets and domes, The large size compositions made by these bricks look like tile mosaic from a distance. The minarets are decorated with diagonals and zigzags, geometrical motifs and designs developed out of Kufic inscriptions. Turquoise is used as background, while the design is formed by black and yellow colors framing the white. No unglazed brick is used in the exterior of the minaret which is fully covered by tiling. Tile mosaic is used in complex inscription bands underneath the sherefes and sometimes at the base of the minaret. As typical examples, we can cite the minarets of Masjid i Shah and Medrese Chaharbagh in Isfahan. (Gonul)

In similar fashion, monochrome glazed bricks are used to cover domes from the Safavid period. Likewise, biggish vine motifs or geometrical designs and stars formed by intercepting polygons are presented in white, yellow and black over turquoise background. Large Kufic inscriptions, geometrical designs and large thuluth inscriptions in glazed brick decorate the drums. We come across highly successful and different examples of Safavid period domes at monumental works such as the Masjid i Jumas of Qazwin and Saveh, the domes of which were replaced during the Safavid period, Masjid i Shah, Medrese Chaharbagh, Masjid i Shayh Lutf Allah, Mausoleum of Khawaja Rabi in Mashhad, Shrine of Qadam Gah in Nishapur.

7.1.1.1 Tile mosaic decoration at the dome of the entrance wan of Chaharbagh Medrese in Isfahan. Safavid period. Iran. 1714-18.

It is noted that plain turquoise hexagonal tile plates are sometimes used to cover the lower part of walls, as seen in Mongolian period works. The tile cover around the mihrab of Masid i Juma in Saveh is a typical example. Decoration of arches at windows and courtyard facades with turquoise glazed knotted bricks is a practice which was particularly fashionable during the Safavid period. We come across very fine examples of such knotted glazed brick decoration at the outer facades of Masjid i Shah in Isfahan.

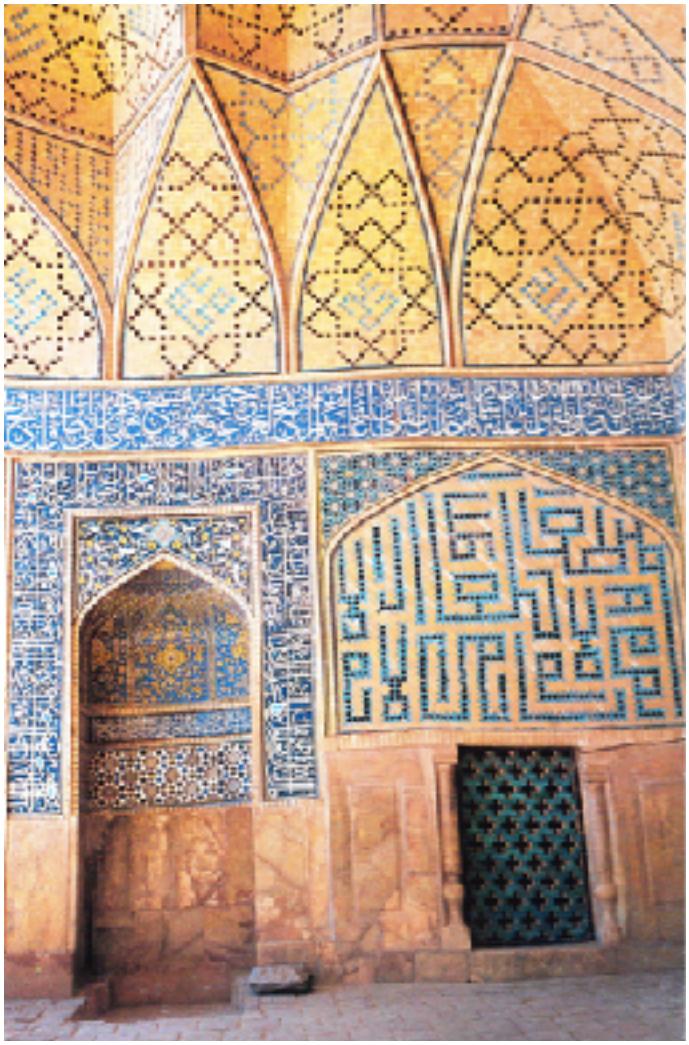
Monochrome glazed grilled windows, a typical feature of the Mongolian period, are continued during the Safavid period with various examples. In turquoise and cream colored glazed windows, a vine motif with largish proportions has been used as a latticed window cover. Masjid i Shah in Isfahan contains various examples of such windows.

7.1.2. Tile Mosaic

7.1.2.1 Tile decoration of the Masjid i Shayh Lutf Allah in Isfahan. Safavid period. Iran. 1603-18

During the Safavid period, the most extensively used ceramic technique is tile mosaic which had already reached a high degree of development during Mongol period. Tile mosaic surfaces have such complex and dense designs, leaving no part empty, that they are difficult to differentiate from cuerda sect tiles when viewed from a distance.

Tile mosaic finds greater use in outer facades, iwans, courtyard facades and minaret bordures, while cuerda seca panels are preferred in interior decoration. The tile mosaic technique, which is steadily developed in Iran starting with the II Khanid period, reaches the pinnacle of this development during the Safavid period, yielding the most complex and richest examples ever produced. The different shades of blue, turquoise and azure constituted the main colors, while yellow, white, brown, green, violet, black and brick red as putty are used to create most lively designs on panels having a wide range of compositions. (Gonul)



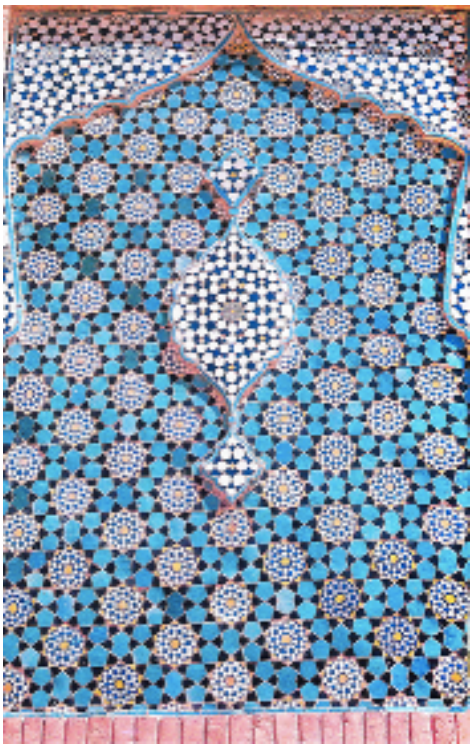
7.1.2.2 Tile mosaic decoration at the western wan of the Masjid i Juma in Isfahan. Safavid period. Iran. 15-17th century.

7.1.2.3 Detail of tile mosaic decoration, wan of Chaharbagh medrese.

7.1.2.4 Detail from tile mosaic at the entrance wan of Chaharbagh Medrese

Tile mosaic work which continues to yield examples of high quality until the reign of Shah Abbas, shows a decline quality wise during this period due to excessive demand. At Harun i Vilayat in Isfahan, from Shah Isamil's reign, the tile mosaics, signed "work of poor mason Kusayn", draw attention as early examples with high quality. At the Masjid i Shah of Isfahan, exquisite tile mosaics on the portal and the main iwan, white thuluth inscriptions on azure by calligrapher Ali Riza are outstanding examples of rather good quality from the 17th century. The quality of tile mosaic work deteriorates rapidly during the 17th century to be replaced to a large extent by cuerda seca tiles.

Tile mosaic is mainly used to decorate various architectural elements such as portals, iwans, arches, interiors of domes and drums, mihrabs, walls etc. Some of the major works with high quality tile mosaics from the 16th century are: Masjid i Juma in Kirman, Masjid i Ali by master craftsman Shams ed-din at Isfahan and Masjid i Juma in Shiraz. On the other hand, later works like Masjid i Shayh Lutf Allah, Mausoleum of Khawaja Rabi in Mashhad, Shrine of Qadam Gah in Nishapur draw attention with the presence of cuerda seca tiling alongside tile mosaic work of lesser quality from the 17th century. A rare examples with tile mosaic work of higher quality from the 18th century is the Medrese of Chaharbagh in Isfahan.



7.1.2.5 Tile mosaic decoration at the western wan of the Masjid i Juma in Isfahan. Safavid period. Iran. 1709.

7.1.3. Cuerda Seca Tiling

Tiles made with the “cuerda seca” technique find great use in Safavid architecture, particularly in 17th century works. It should be noted that such tiling is mostly applied as an interior decoration elements. Plant compositions, flower, vine, vase and complex thuluth inscriptions are popular designs, repeated frequently on cuerda seca tiles.

The shape is square and the size is generally 22.5x22.5 cm or 17x19 cm. The designs are applied in colored glaze over white slip. The colors used are the same colors seen in tile

mosaic work: Shades of blue, turquoise, azure, yellow, green, white, black, brown and violet. sometimes, instead of the red color, the unglazed part of the earth mix is used. the earth mix is grey white or pinkish. In order to prevent the colored glazes from mixing during firing, wax or a mixture of oil and manganese is applied in between, as explained earlier. (Gonul)

It is assumed that the main center of manufacture for cuerda seca tiles was Isfahan, while the tiling for tile mosaic from 17th-18th century Safavid period works was probably made on the spot by traveling craftsmen. Designs used to decorate cuerda seca tiles are denser, more complex and smaller.

7.1.3.1 Cuerda Seca tile decoration at the portal of the Masjid i Juma in Isfahan. Safavid period. Iran. 17th century.

Since covering numerous works and large surfaces with such tiling made in the form of plates is much faster and easier, preference for cuerda seca tiling grew during the 17th-18th centuries. Due to the seven main colors used on these tiles, cuerda seca tiles are called “hatf-rang” (seven colors) tiles in Iran.

Cuerda seca tiles are mainly used in religious buildings such as mosques, medreses and mausoleums. Larger cuerda seca panels with human and animal figures also exist. these tiles find comparatively limited use in palaces and garden pavilions. The style of the designs is reminiscent of the Safavid period frescoes and miniatures.

Unfortunately, few examples remain for such tiling which depicted palace festivities with beautiful women and young men among flowers and trees. They must have adorned many a garden palace in Isfahan during the reign of Shah Abbas I and thereafter. The existing panels at the Louvre museum in Paris, the Metropolitan museum in New York, Staatliche museum in east Berlin and the Victoria and Albert museum London, coming from royal garden pavilions, reflect nature with a realistic understanding.

Romance is a favorite theme on these panels which show richly attired Persian beauties with large almond eyes, drawn eyebrows, small mouths together with young men amid flowers and blossoming willow trees, etc. They hold fine glasses and decanters in their hands, while the background depicts rich nature with flowers and birds, especially on tiles assumed to have come from shiraz. Such tiling presumably continued being manufactured until the second half of the 17th century. In descriptions of nature and flower designs, Chinese influence, which was apparent in the Timurid period, continues to exist. The miniature style of Reza Abbasi is reflected on these tile panels.

7.1.3.2 Cuerda Seca tile decoration with a love scene from a kiosk in Isfahan. Shah Abbas period (1587-1629). Iran. Victoria and Albert museum. London

7.1.4. Underglaze Kubachi Tiles

Underglaze technique, much favored in utility ceramic art in Islam and particularly in Anatolian Seljuk and Ottoman tile arts, is applied to pottery and tiling in Iran in a group of ceramics called “Kubachi” ceramics. The name comes from the village of Kubachi in Daghestan where plenty of underglaze pottery and tiles from the end of 16th century and 17th century have been found. As these tiles generally have human and animal figures on them, it is assumed that they were used to decorate secular buildings such as kiosks and palaces. Since no kilns have been found, it is not possible to determine the center or centers of manufacture. North west Iran, vicinity of Tabriz and save are considered likely centers. (Gonul)

7.1.4.1 So called Kubachi tiles in underglaze technique from north west Iran. Safavid period. Early 17th century. Victoria and Albert museum. London.

Sometimes, Kubachi tiles are used to form panels made by individual square or octagonal tiles which supplement each other as part of a larger composition. Such panels depict realistic nature scenes, Persian beauties and palace festivities among flowers and birds. However, pictorial presentation of small human figures, animals and flowers on single square, rectangular or hexagonal tiles is also abundantly used, just like the Seljuk and II Khanid period palace tiles.It is of interest to note that on some square tiles a frame of star and cross is

painted around the figures imitating the star and cross tiles from the Seljuk and II Khanid periods.

It is assumed that Kubachi tiles are particularly from the era of Shah Abbas. The earth mix is light red or sand colored. It is very soft and has large pores. These tiles have very Thin dirty whitish or yellow green glazing. As this glazing is easily breakable, numerous dark cracks disfigure the tiles which are smallish, generally 14.3x13 cm or 17.3x17.3 cm. It is assumed that those with yellow green glazing are from the beginning of the 16th century. The early examples in pottery are dated to the second half of the 15th century. The Chinese influenced black and turquoise, blue and white examples constitute the main types in pottery. No parallels of such pottery exist in tiling.

On Kubachi tiles orange yellow, brownish red, green, blue colors are used within black contours. It is possible that brownish red is influenced by the 16th-17th century Iznik examples. Kubachi tiles with most interesting designs are encountered at the Victoria and Albert museum in London, at Heathens museum in Dusseldorf, at Museum for Islamische Kunst, Dahlem, West Berlin and in the antiquity museums in Tehran.

The hexagonal tiles with impressionistically rendered bird, duck, goat, lion and angle figures, presently at the Victoria and Albert Museum of London, must be early examples from the beginning of the 16th century. Such sketchily drawn figures are typical for the first half os the 16th century. Contrary to Seljuk and II Khanid examples, the square tiles do not show full human figures. Realistically rendered flowers and human busts shown together with small animal figures adorn individual tiles. The figures are generally drawn in miniature style with

black contours, depicting the Persian concept for beauty. Youthful looking women and men are shown in front view, with their faces slightly turned sideways.

The drawn almond eyes, the bow like eyebrows, small mouths and full cheeks are typically characteristics. Other typical features of these figures are the variety of hair styles, their western influenced clothing and hats. The refined taste of the Safavids come to focus especially in 17th century examples. The western influence can be explained by the military and trade links with European countries, particularly England and Venice. During this period, alongside the influence of foreign ambassadors and travelers, the Dutch painter brought by Shah Abbas to his court may have influenced the palace tradition to a certain extent.

The differently attired foreigners were well received in Persia and they inspired a European fashion in Persian art. On some Kubachi tiles, alongside the western influence on the dress styles of figures, Chinese influence is also noticeable in flowers and birds and in figures reminiscent of the Chinese clouds.

7.1.4.2 So called Kubachi tiles in underglaze technique from north west Iran. Safavid period. Early 17th century. Victoria and Albert museum, London.

A decadent style tomb slab dated to 1627, presently at the Victoria and Albert museum must be one of the last examples of Kubachi tiles. It is not possible to determine when the manufacture of such tiles was abandoned.

7.2. Kajar period tiles in Iran (1779-1925)

As a result of the disorder and chaos which followed the death of Shah Hussein in 1722, the Safavid empire was occupied by Afghan tribesmen. However, order did not return easily and for the rest of 18th century, Persia was a prize contested by warlords like Nadir Shah, and the Zand dynasty. a relatively stable and lasting rule was, however, eventually established when the Kajar dynasty took over towards the end of the century. The Kajars were a great Turkish tribe who lived both permanently and also as transient groups over a large area including Esterabad, Mazendaran, Azerbaijan, Tehran, and partly Anatolia and Turkestan. They had supported the Safavids and had played a significant role in the establishment of the Safavid state. Led by Muhammed Hassan, who declared himself Shah in 1779, the Kajars managed within a relatively short time to bring Hamedan, Shiraz, Tabriz, and Azerbaijan under their rule, making Tehran their capital. In the east, they advanced until Khorasan and subjugated Georgia in the west. (Gonul Oney, 1987, 122-130)

During the reign of Abbas Mirza, army experts were brought from France in the wake of armed clashes with Russia and closer ties were established with the West. Commercial and political relations With Europe were intensified in Muhammed Shah's time and, subsequently, Muzaffareddin Shah made a visit to Europe. All these contacts resulted in a strong European influence on Kajar art, particularly in Kajar decorative arts and ceramics.

The Kajar rule came to an end in 1925 when Reza Pahlavi, an officer of the Kazak regiments, forced the last Kajar Shah to flee to Europe and declared himself the Shah of the new Iranian state.

During the Kajar period, the traditional Persian architecture is continued through fewer works, modest compared to the monumental buildings of the preceding eras. Instead, they built charming residences, so called “Imamzadeh” tombs, small turbes with blue domes and tile decoration. The few large buildings from the Kajar period have no significance as far as tiling is concerned. More often than not, the Kajars chose to repair existing old monuments and renewed their tile decoration. Masjid i Juma in Qazwin is a typical example for such renovation during which the old tiling was replaced. The new tiles attract attention with their pleasant shades of pink and wine red colors. alongside the traditional colors of blue, azure, yellow, green, brown and black, western influenced roses, lilies and various other flowers appear, imparting a fresh and novel look to the tiles.

During the Kajar period, tile mosaic, cuerda seca and particularly the underglaze technique continued to be used. Such tiling, used together with frescoes and mirrored surfaces, characteristic for the period, creates a highly original appearance. Tehran, the capital of the Kajars, has numerous works decorated with tiling, such as the Golestan palace, Masjid i Shah, Nezamieh Medrese and Masjid i Sepahsalar, Medrese and Jami Abdol Hossein, Imamzadeh of Ismail.

7.2.1. Tile Mosaic

Tile mosaic, which was very popular during the Safavid period when it reached a high degree of development, is replaced to a great extent by underglaze and cuerda seca square tile plates. The use of tile mosaic is confined to certain exterior decoration, on walls, iwans, and vaults. The tile pieces are square and largish and they are used to form geometrical compositions. In the case of minaret and dome covers, blue, turquoise, azure, black, yellow and white glazed bricks form geometrical designs, just like the Safavid period works. (Gonul)

In all tile mosaic and brick mosaic decorations, the patterns are somewhat larger compared to Safavid works. Alongside the aforementioned traditional colors, dark pink and wine red are observed. It is interesting to note that plant motifs are abandoned in tile mosaic work. The outer facades of Golestan palace in Tehran is decorated in certain parts with the new type of tile mosaic work.

7.2.1.1 Tile mosaic decoration at the portico vault of the Masjid i Juma in Qazwin. Kara period. 19th century. Iran.

7.2.2. Underglaze and Cuerda Seca Technique

In Kajar period works, a remarkable increase in western influenced designs is observed on square tile plates in underglaze and cuerda seca technique. Early examples display the dark blues and azures which are typical for Safavid period works. On such early tiles, plant motifs, reminiscent of those observed on Safavid period tile mosaic and cuerda seca tiles, find emphasis. Alongside colors used in Safavid tiles like white, black, yellow, green, brown and violet, a limited amount of wine red is observed. (Gonul)

Towards the middle of the 19th century, designs depicting rose bouquets, rose buds, irises, vases, scrolls, complex vine motifs, spring flowers and rosettes are introduced. These novel designs are presented with a realistic approach and they usually form a part of a big composition. on these very lively and original tile panels, yellow, white, blue, pink and wine red areas become increasingly dominant, creating a gay decoration in baroque style. In the facade of the Golestan palace in Tehran, most interesting tiles from this group are observed. The designs on these panels are reminiscent of those encountered on 17th-18th century Dutch tiles.

The tiles decoration palaces and kiosks are even livelier and more colorful with figural descriptions added to flower designs. Birds, angles, lion, figures holding a sword with one paw and with a sun rosette above the back, lion bull, lion deer fight scenes, lion heads in the form of masques, nature scenes framed with scrolls and flowers combine to impart a baroque influenced character to tile decorations. In description of nature, European looking houses, residences, boats, sailboats and bridges appear in connection with lake or river scenes. The 18th century tiles from England have similar decoration.

7.2.2.1 Underglaze painted reliefed tile with a garden illustration. Kara period. Iran. 19th century. Heathens Museum. Dusseldorf.

Tiling covers minarets, iwans, arches and walls, individual tiles supplementing each other to form large compositions. Minarets, iwan bays, arches and walls are covered with tile panels with large, complementary compositions. There are also a considerable number of underglaze tiles with independent figural or floral patterns of some detail. Such tiles are used within a building, as in the Golestan palace at Tehran. Figural motifs tend to feature only on secular works, namely palaces and pavilions.

Some underglaze tiles in high relief, dating to the late 19th and early 20th century are decorated with detailed scenes from Iranian literature in the style of miniatures; namely, festivities, war, hunting, love, victory and court scenes, and portrayals of heroes. Figural

motifs generally entail portraiture, with the facial features of the figure expressed in fine detail, and detailed costumes influenced by western dress, as in the Kubachi tiles Each subject is confined to a single panel, hence tiles of various sizes, both large and small are common.

The figures are outlined in brown contours on a grey white ground, and tinted white lustre like underglaze browns, black, cobalt and turquoises, together with small amounts of pink, burgundy, green and yellow. The overwhelmingly sombre tones of these tiles distinguish them from the light toned underglaze and colored glaze tiles of the 18th and early 19th century.

7.2.2.2 Underglaze painted, tile with a love scene from Persian Literature. Kajar period. Iran. 19th century. Victoria and Albert museum, London.

7.2.2.3 Underglaze painted, tile with a hunter on horseback. Kajar period. Iran. 19th century. Victoria and Albert museum, London.

The paste is generally reddish yellow, the glaze is clear, brownish and dirty white. Some very interesting examples of this type of tile, from the interior of the Golestan palace of Tehran, are to be found in the Victoria and Albert Museum, London.

Some of the Golestan tiles, although square, are painted to resemble the stellar and cruciform tiled panels of the II Khanids, with the figures set within these painted frames. Some square tiles to be found in the mausoleum of Abdullah Inevarzan, near Damavand, With floral motifs in brown, are highly reminiscent of the cobalt lustre framed tiles of the late II Khanid period, with some small differences.

18th century chinese porcelains were also the subject of scrutiny by the painters of some 19th century Kajar tiles of interest, in the Heathens museum, Dusseldorf, where Chinese porcelain patterns have been reproduced on the later tiles; of particular interest are the pagodas and figures in Chinese dress painted in contour with brown pigment which feature in a number of collections. Tile inscription panels reveal that tiles of the Kajar type were generally made in Tehran.

7.3. Ottoman period tiles in Anatolia from 15th-18th centuries

The endow the Emirate period is foreshadowed with the emergence late in the 14th century of the Osmanli beylik in the Iznik region as the leading power in Anatolia. The Ottoman dominance becomes more pronounced during the 15th century. This is reflected in the contemporary arts and architecture of Asia Minor. The 16th century marks the transformation of the Ottoman state into a far reaching empire engulfing the Balkans, The Arabic lands of the Middle East, part of Iran and North Africa. Eastern Mediterranean islands too fall under Ottoman domination.Parallel to all these conquests, a distinctive and rich art style develops leaving its stamp throughout the empire. (Gonul Oney, 1987, 68-74)

This artistic development continues to flourish during the 17th century when the Ottoman Empire reaches the pinnacles of power and glory. Despite the continuing pomp and circumstance, decline is already under way during the 18th century. Political and military setbacks herald the disintegration of a mighty empire. There is a parallel decline and degeneration in the arts. General trend towards westernization cuts deep into the art life. The so called “Tulip Period” is a last attempt for revival.

Ceramic tiling is a major decorative element in Ottoman architecture from the 15th to the 18th century. Tiling adorns both religious buildings like mosques, masjids, medreses, imarets, and secular buildings like palaces, kiosks, houses, libraries, baths and fountains. In Ottoman architecture, ceramic tiling is basically an interior decoration element, covering walls, arches, dome supports, columns, window sills, mihrabs, mimber canopies and sarcophagi. The domes themselves are not covered by tiling. In some cases, whole walls and even the whole interior are covered while in some other cases the tile decoration is restricted to smaller panels.

White thuluth inscriptions, containing teachings from the Korean, appear on azure background among areas filled with complex flower compositions and arabesques. Inscriptions also adorn bordures or large rosettes, creating beautiful compositions. Such inscription belts usually form a bordure on top of tiled walls ornamented with flower motifs. In conformity with the Islamic art tradition of earlier periods, religious buildings are more extensively decorated compared to secular buildings. Thus, mosques emerge as the most important works as far as tiling is concerned with turbes holding second place.

Ottoman works with tiling are concentrated in centers like Istanbul, Edirne, Bursa, Iznik and Diyarbakir. Between the 15th and 17th centuries, Iznik is the undisputed center for quality ceramic tiling and utility ware. Kutahya emerges as the second main center, supplementing Iznik. However, it is the Iznik ware which attains worldwide fame and Kutahya's production though significant and interesting in its own way is destined to be overshadowed by the superior quality and exquisite craftsmanship of Iznik ceramics. On the other hand, Kutahya proves more durable with production continuing up to the present day, while Iznik workshops Disappear by the 18th century.

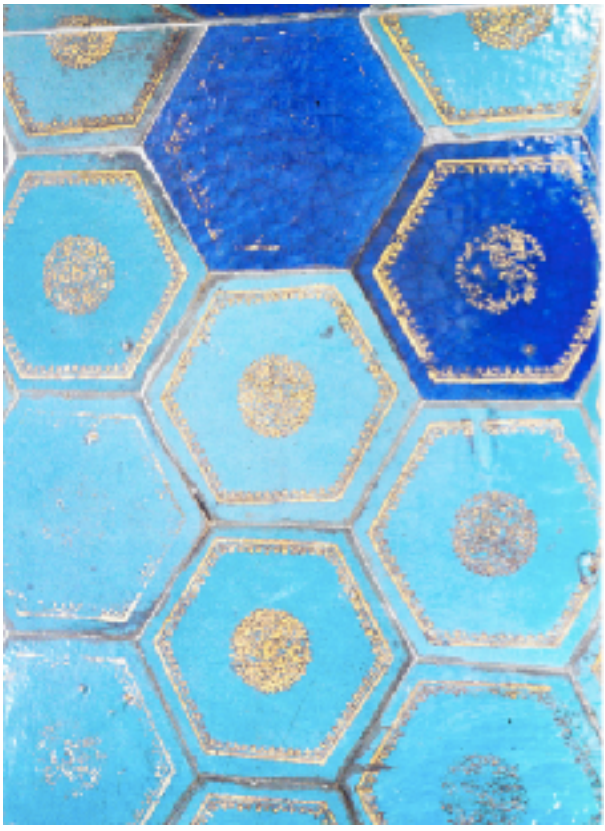
7.3.1 Mausoleum of Cem Sultan, Muradiye Cemetery in Bursa.

It must though be noted that manufacture of quality ware in Kutahya is unfortunately stopped after the 18th century, being replaced by poorer quality ware of little artistic value.

Apart from Iznik and Kutahya, Istanbul becomes an important center for tile manufacture between the 16th and 19th centuries. Most probably, other centers of lesser importance existed in Anatolia. Diyarbakir is believed to be such a provincial center whose production was similar to Iznik ware.

7.3.1. Monochrome glazed plain and gilded tiles from the 15th century

Monochrome tiles similar to the Seljuk period tiles decorate the inner walls of buildings. Tiles of different shapes such as hexagonal, triangular, square and rectangular form geometrical patterns. Plant motifs in gold sheet or painting sometimes adorn monochrome tiles. These monochrome tiles were manufactured at Iznik and Kutahya. Bursa is the main center where numerous religious buildings like the Green Mosque and Green Mausoleum, Shahzade Ahmet and Shahzade Cem mausoleums are decorated with monochrome tiles. Made of red earth mix, the monochrome tiles are mostly turquoise and green in color with azure and violet being secondary colors. Besides Bursa, Iznik and Kutahya have 15th century works decorated with such monochrome tiling. (Gonul)



7.3.1.1 Tiles with overglaze gold painting in the Mausoleum of Cem Sultan, Muradiye Cemetery in Bursa. Early Ottoman period. Anatolia. 1479.

7.3.2. Tile mosaics from 15th century

Compared to the preceding Seljuk period, tile mosaic finds rather limited application during the Ottoman period. There are also certain differences from the Seljuk and Emirate period examples. For one tiling, the ceramic pieces are larger and form bigger compositions. Another difference is the use of white, yellow and green tile pieces alongside the conventional turquoise, blue, violet and black. Still another variation is the omission of jointing. Thus, tile pieces are placed close together with no mortar appearing in between. The tile mosaic decoration at the portal of the Cinili Kiosk in Istanbul is the most notable example for the Ottoman period. Part of the tile decoration of the Green Mosque of Bursa is early Ottoman tile mosaic. (Gonul)

7.3.2.1 Tile mosaic decoration at the entrance wan of the Cinili Kosk within the Topkapi palace in Istanbul. Early Ottoman period. 1472.

7.3.3. Blue and Whites from Iznik and Kutahya from the 15th century and early 16th century and Mamluk period parallels in Damascus and Cairo

The so called “blue and whites” from Iznik constitute some of the most famous ceramics produced during the Ottoman period. In older publications, they are erroneously called the “Abraham of Kutahya ware”. They are, however, better known for pottery than tiles. On these tiles, the design is usually underglaze blue over white background. Turquoise and azure frequently supplement blue in the design. However, there are also cases where the design is in white over blue background. The glazing is colorless and transparent. The earth mix is white hard clay, imparting to the ceramic an appearance of porcelain. In fact, this group of tiles resemble 14th-15th century Chinese porcelain in design. (Gonul)

Peonies, flowers, dragons and the “Chinese clouds” are Far Eastern motifs which appear constantly on the blue and whites. Some tiles have geometrical patterns with interlocking triangles or hexagons, palmettes and arabesques. They are all quality tiles. The shape is usually hexagonal with tiles used as edge bordure being square.

One group of blue and whites, the so called “Golden Horn Ware” have the design in the form of helical vine with voluted leaves over white background. Tiles from the 15th century adorning various Turbes in Bursa and the Mosque of Murat II in Edirne sport a pleasant shade of lilac in addition to variations of blue. At the beginning of the 16th century, turquoise replaces lilac. The tiles in the Circumcision Room of Topkapi palace are typical examples.

The 17th and 18th centuries mark a distinct deterioration in the blue and whites.The lively blue colors turn into dull grey blue and azure or just turquoise. There is a general decline in the quality as well. The colors spill beyond their contours and the glazing is much poorer. Chinese influenced motifs mentioned earlier continue to appear but there is also a monotonous repetition of uninspiring medallions and flower bouquets.

The origin of the early blue and whites is definitely Iznik. Excavation of Professor Oktay Aslanapa have proven this beyond doubt. Kutahya was another center supplementing Iznik in the manufacture of the blue and whites. Tiles bearing inscription and other evidence make this clear.

Blue and white decoration of the following works are noteworthy: The mosque of Murat II, Uc Serefli Mosque in Edirne, Valide Mosque in Manisa, Sitti Hatun sarcophagus at the Green Mausoleum, Shahzade Cem Mausoleum, Shahzade Mahmut Mausoleum and Shahzade Ahmet Mausoleum in Bursa.

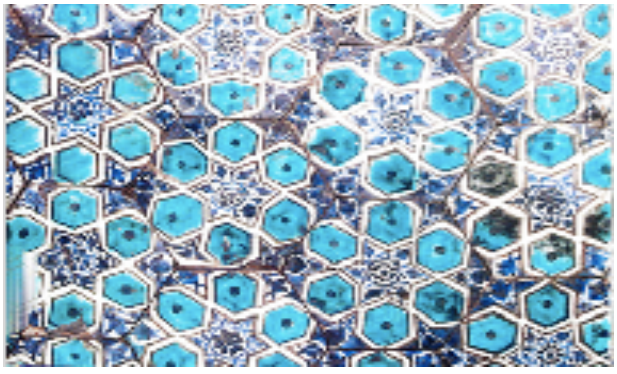
Blue and white tiles, similar to those manufactured at Iznik and Kutahya, have been made in Damascus and Cairo. However, compared to Anatolian examples, these tiles show differences from the standpoint of technique, color nuances and design. Examples for the blue and whites of Damascus origin are to be found at the Ghars ad Din al Khalil at Tawrizi Mausoleum and Mosque in Damascus, at the Kaylani Mosque in Hama, at the home of Colonel Lockwood De Forest in Santa Barbara, California, at the Hetjens Museum in Dusseldorf. At the Tawrizi Mausoleum, turquoise triangular tiles have been used in between.

Most of the tiles at the Victoria and Albert museum, believed to have come from Damascus, are more akin to the Egyptian blue and whites in the Arab Museum in Cairo. On a particular group of hexagonal blue and whites from Damascus at the Victoria and Albert museum, a small white star with a blue rosette appears on each tile, surrounded by small turquoise hexagons.

7.3.3.1 Underglaze painted blue and white and plain tiles at the Shahzade Ahmet Mausoleum in the Muradiye Cemetery in Bursa. 1429.

The blue and whites from Damascus are, like the Anatolian counterparts, generally hexagonal in shape. However, they are somewhat smaller than the Anatolian ones. They have a hard earth mix, grey white in color. Again, compared to Iznik ware, they are coarser in both design and execution. The design is made with single strokes in dark cobalt blue over white slip. Sometimes, the motif is outlined in black with a purple or turquoise tint. Others have purple or cobalt blue designs. Far eastern influenced flowers, asymmetrically placed plants with pointed flowers, vine and ewer motifs are common.

The hexagonal and square blue and whites from the Arab museum in Cairo basically resemble the Damascus and Iznik ware. However, they still constitute a special group from the standpoint of design and color. The hexagons have a diameter of 16.5-17.5 cm. while the square tiles are 21x21 cm. The painting and designs are finer than the Tawrizi examples. We see a rich variation of designs on these tiles: Chinese influenced flowers, dragons, phoenix and bird figures, ewers, medallions, palmettes, branches, etc. Some have cobalt blue design with darker, silhouette type outlines. Others have turquoise, light green, purple and grey designs. Those having purple and grey designs are reminiscent of the so called Damascus ware which appear later. The sketches on the tiles are freely drawn and have an expressionistic style.



7.3.3.2 Blue and White hexagonal tiles, Syria. 15th century. Victoria and Albert museum. London.

Typical Egyptian blue and whites adorn the fountain with an inscription referring to Mamluk Sultan Qaytbay, presently at the Arab museum of Cairo, mausoleums of Sayida Nafisa, Sultan Kansu Gawri, Saydi Ali Najmi. Six hexagonal tiles at the metropolitan museum in New York and the numerous blue and white tiles at the Victoria and Albert museum, assumed earlier to have come from the Ulu Mosque in Damascus, are more akin to Egyptian examples, as the research of John Carswell demonstrates.

7.3.4. Polychrome tiles in "Cuerda Seca" technique from the 15th century and early 16th century

The so called Cuerda Seca tiles show great similarities to the earlier mentioned Timurid examples. The technique makes more complex and detailed designs possible. In many cases, compact and rich designs are presented in a seemingly three layered workmanship. Cured Seca tiles with colored glazing from the 14th century are first encountered in Bursa and then later in Edirne and And finally early in the 16th century in Istanbul. The origin of these tiles is subject to discussion. Most probably, they were manufactured in these centers by traveling artisans. (Gonul)

7.3.4.1 Cuerda Seca tile decoration at the mihrab of the Green Mausoleum in Bursa. Early Ottoman period. 1421.

Like the Timurid examples, flowers, leaves, peony and vine motifs adorn the Ottoman Cuerda Seca tiles while complex thuluth writing finds greater use. Again, white, yellow, pistachio green, lilac colors and gold painting are used alongside the traditional blue, turquoise, azure and black. The contours are black or crimson.In the early examples, a dull crimson putty is pasted unto the tile as part of the design. In their later Istanbul examples, this crimson putty is replaced by overglaze red painting, used sparingly.

Having not been fired, most of this overglaze red paint has disintegrated and vanished by time, leaving the reddish clay mix of the tile exposed. The Cuerda Seca tiles from Istanbul are comparatively simpler in design. Most probably, the earlier Bursa and Edirne tiles were manufactured in Bursa while the early 16th century Istanbul tiles were locally made in Istanbul.

The relationship between the Timurid and Ottoman Cuerda Secas is remarkable. The Timurid invasion undoubtedly brought to Anatolia not only Mongolian craftsmen but also those from Iran. On the inscriptions of the Green Mosque of Bursa, reference is made to masters from Tabriz who participated in making these tiles. Thus, the creations of masters from the East blend harmoniously into the distinct architectural tradition and style of Anatolian Turks. The most noteworthy examples of the Cuerda Seca technique are found at the Green Mosque and Turbe in Bursa, the Mosque of Murat II in Edirne, the mihrab from Ibrahim bey Imaret in Karaman. The said mihrab is presently in the Chinili Kosk museum of Istanbul. Finally, it should be mentioned that various sections of the Topkapi palace are decorated with fine Cuerda Seca tiling.

7.3.5. The so called “Damascus Type” Polychrome Iznik and Damascus tiles from 16th century

A group of ceramics made of high quality white clay mix with underglaze painting in blue, turquoise, olive green and lilac were called “Damascus Type” ceramics in older publications because they were encountered in Damascus in connection with works from the second half of the 16th century. However, excavations carried out at Iznik have established the origin of these tiles as Iznik where manufacture of such tiling probably started as early as the beginning of the 16th century. (Gonul)

It should be noted that this type of ceramics are more common as utility ware. In fact, the only existing tiles are from the “Yeni Kaplica” in Bursa. Such quality Iznik ware should be differentiated from the poorer local production of similar ware in Damascus which will be described later. The design on “Damascus Type” ceramics mainly consist of Chinese influenced motifs like chrysanthemums, peonies, clouds and three balls as well as realistically painted flowers such as tulips, hyacinths, carnations, roses, leaves and spring flowers.

With the Ottoman conquest of Syria in 1516, a new era is opened for local ceramic production. During the long and brilliant reign of Sultan Suleyman, the Magnificent, the Dome of Rock in Jerusalem was restored. This spurred local ceramic manufacture. During the second half of the 16th century, locally made tiling, imitating the so called “Damascus Type” ceramics from Iznik became more common.

Thus, mosques like Suleymaniye, Dervish Pasha, Sinaniye and the Zaviyeh of Mustafa Pasha were richly decorated with tiles having flower designs similar to contemporary Iznik ceramics. Vine branches, cypress trees and birds emerge as the more favored motifs. The colors of the original Iznik ware are imitated as well. However, there is a marked difference in quality. The earth mix is softer clay, forming a dirty surface. Cracks in the disfigure the tiles further. The colors sometimes run into each other. Numerous specimens from the 17th century exist in pottery but manufacture of this sort of tiling seems to be confined mostly to the 16th century. The Victoria and Albert museum has some better quality tiles from the 16th century and early 17th century.

7.3.5.1 Blue and White hexagonal tiles with black contours. The so called Damascus tiles. Mamluk period. Victoria and Albert museum. London.

7.3.6. Polychrome Underglaze Tiles from Iznik and Kutahya with the unique Red color - Second half of the 16th century and the 17th century

This groups of ceramics constitutes the most famous and abundant type among Ottoman tiles. In older publications, they are erroneously called “Rhodos” or “Lindos” ware. As many as seven colors are used, including the well known unique red, Pottery and tiles from this group are cherished collector’s items, having found their way into leading museums and distinguished private collections. The lively, vibrant tomato red underglaze color in the most prominent feature of these tiles. Presented in a slightly relieved manner, this famous red is sort of a signature, hallmark for the group. It disappears forever after the 17th century. In addition to the red, blue, turquoise, white, green, azure and black appears as supplementary colors. (Gonul)

Rather many examples in pottery exist. The motifs adorning these ceramics are realistically drawn flowers like carnations, tulips, roses, hyacinths, violets, peonies, pomegranate flowers, spring blossoms, apple trees, cypresses, flower bouquets, vines, vases, lamps, large leaves, medallions, arabesques, “thuluth” inscriptions, marble imitation designs, birds and animal figures. The far eastern influence continues with the presence of the three balls motif, peonies and Chinese clouds. Interior walls, midribs, window tops and portico facades are adorned by these tiles which give a paradise like appearance to both religious and secular buildings. Square tiles, normally 24x24 cm, replace the earlier hexagonal ones.

Alongside the polychrome tiles, usually covering whole walls, there are also bordures and panels with only two or three colors. They normally bear inscriptions in large “thuluth”

writing. The inscriptions are generally in white over azure background. In some cases, the hollow inner parts of the letters are painted red and blue. The inscriptions usually quote teachings from the Koran. Excavations and historical documents have established beyond doubt that these high quality tiles were manufactured in Iznik. Decrees issued by the Sultan for placing orders with the workshops confirm this fact. Resent research indicates that the same type of tiles were also manufactured concurrently in Kutahya. Similar but larger tiles found in Diyarbakir were presumably made locally. Discovery of kilns in Diyarbakir and its environs is indicative of this.

We encounter masterpieces for this category of Ottoman tiles at the Mosques of Suleymaniye, Rustem Pasha, Sokollu Mehmet Pasha and Ivaz Efendi, as well as the Turbes of Hurrem Sultan near the Suleymaniye Mosque, of Murat III near Hagia Sophia and at the Topkapi palace, all in Istanbul.

7.3.6.1 Courtyard of the Süleymaniye Mosque. Istanbul. 1559.

The polychromes with the famed red color represent an era in Ottoman art history when the use of tiling as a decorative element in architecture reaches its highest pint. Unfortunately, deterioration of quality starts already around the middle of the 17th century. The radiant tomato red turns into a dull brownish red while the other colors lose life, becoming pale and dull. In many instances, the paints overrun and mix with each other. The surface of the tile becomes dirty and the glazing loses its gloss, deteriorating in quality.

The design too becomes more monotonous in the 17th century with certain well known motifs like the Chinese clouds, three balls and the cypress tree being repeated over and over again. In the Harem Section of the Topkapi palace in Istanbul, we encounter this type of tiles as well.

7.3.6.2 Rüstem Pasha mosque tile. 1563.

7.3.7. Kutahya Tiles from the end of 17th century and 18th century

The manufacture in Kutahya has always been outshines by the high quality products of Iznik. However, the discontinuation of ceramic manufacture in Iznik in the 18th century leaves Kutahya as the leading center. Although this gives the shops in Kutahya some sort of a boost, the new ceramics never attain the superior quality of the earlier examples. The lively color scheme deteriorates into an uninspiring set of dull colors, lacking the brightness and charm of their predecessors. The traditional turquoise, cobalt blue, azure and green are still there but they are only poor imitations of the originals at best. The same lack of inspiration is observed in the designs which repeat themselves in the form of monotonous compositions of medallions, bouquets of carnations and arabesques. (Gonul)

The ever changing and refreshing sequence of flowers are no longer there. The clay mix and the quality of glazing are appreciably inferior compared to earlier examples. The workmanship is careless with the colors often mixing with each other. Tiles of this category are found at the Topkapi palace in Istanbul, at the Hisar bey Mosque in Kutahya, at the Celik Mehmet Pasha and Nakiboglu Mosques in Konya.

Among all this monotony and dullness, a special group of Kutahya tiles from the 17th and 18th centuries draw attention. They are tiles depicting scenes of Kaaba and occasionally Mdina. Such tiles were also made in Iznik during the 17th century and in the Tekfur palace workshop in Istanbul During the 18th century. The existing tiles from this group number around 35. They are to be found in mosques, masjids and various museums. The Kaaba picture sometimes appears on a single tile while in other cases it is spread over a number of

tiles forming a panel. According to their inscriptions, most of these tiles have been made to order.

The Kaaba picture is painted in green, brown or black and is framed by a hey hole shaped bordure. A single or double “Revak” encircles the Kaaba. The floor of the courtyard is white or blue. Structures symbolizing the different sects, mimbars, the dam dam well, decanter and sun clock pictures are placed in the courtyard. Around the “Revak”. Normally, a panel with a pointed arch appears on top of the “Revak”, over blue background filled with Chinese clouds. Underneath, a “sure” or the inscription “There in only one God and Mohammad is His Prophet” is placed. The whole composition is surrounded with palmettes in turret like formation. Usually, blue, turquoise, green, black and brown colors are used over white background. Red appears on early examples while yellow is introduced on late examples. The less common Medina tiles are generally from the 17th century. Medina is presented in a highly stylized manner with the large mimbar occupying the most prominent spot in the mosque.

Various examples of tiling with Kaaba and Medina pictures are found in the Harem Section of the Topkapi palace, the Turkish and Islamic Works Museums and Saint Sophia in Istanbul. Other Kaaba tiles appear in the Cinili Kosk museum of Istanbul, Victoria and Albert museum of London, Arab museum of Cairo, Benaki museum of Athens, Staatliche museum of East Berlin and the Bursamuseum. The Mosque of Solak Sinan in Uskudar, the mosques of Rustem Pasha and Yeni Valide in Istanbul, the mosque of Kure Hoca in Kastamonu, the mosque of Murat Pasha in Nigde and the Ulu mosque of Kutahya too have tiles with the Kaaba picture.

A noteworthy and different group of Kutahya tiles from the 18th century are tiles with Christian motifs made by Armenian craftsmen for churches. Such tiles are encountered in a number of churches in Anatolia. However, the most notable collection of Kutahya tiles with christian motifs are in the Armenian St. James Cathedral in Jerusalem. The inscriptions on these tiles indicate that most of them were manufactured in 1719. The Christian tiles of Kutahya origin have angels, cherubs, saints, crosses, scenes from the Bible and the Old Testament as well as inscriptions in Armenian and Greek.

Kutahya loses prominence in tile making at the end of the 17th century. Attempts for revival continue. However, the quality is decidedly inferior compared to earlier examples. A refreshing spell in Anatolian ceramic manufacture is provided by the Canakkale ceramics in the 18th and 19th centuries. However, no tiles were made.

7.3.7.1 Rustem Pasha mosque tiles single tile. 1563.

7.3.8. Tekfur Palace Tiles from the 18th century

Early in the 18th century, ceramic tile manufacturing was revived in Istanbul by transplanting tile manufacturing shops from Iznik. Workshops were duly established in the so called Tekfur palace in Eyup. The oldest dated example adorns the mihrab of Cezeri Kasim Pasha mosque in Eyup. This group of tiles constitutes a continuation of the Iznik and Kutahya tiles. The greenish glazing is of poor quality and the background is generally dirty. The designs are painted underglaze with pale red, azure, cobalt blue, turquoise, green, brown, and yellow colors.

7.3.8.1 Constantine with his wife Eirene Raoulaina. Tekfur Palace. 1291.

Black contours are used in drawing the motifs. They are a little larger than Kutahya and Iznik tiles, measuring 25x25 cm. A novelty of the so called Tekfur palace tiles is the presence of baroque influenced flowers. Tiles with the picture of Kaaba are also continued with an understanding of perspective.(Gonul)

Moreover, the designs are more detailed compared to 17th century Kaaba tiles from Iznik and 17th-18th century examples from Kutahya. Not only Kaaba but all the hills around Mecca and various buildings of the town are shown in a stylized manner. Such Kaaba tiles adorn the Cezeri Kasim Pasha and Hekimoglu Ali Pasha mosque in Istanbul.

Tile manufacturing at Tekfur palace is short lived. With the death of its sponsor, Sadrazam Damat Ibrahim Pasha, the whole scheme disintegrates. Tekfur palace tiles decorate the Turbe of Eyup Sulatan in Istanbul, the mosque of Kaptan Pasha in Uskudar, the mosque of Cezeri Kasim Pasha in Eyup and the Topkapi palace in Istanbul.

8. Ceramics in the environment

8.1. In Harmony with Space

"My fingers and hands leave their mark on the clay, giving in the imprint of primitive physical actions. It is as if humanity and clay, life forms in their first stages of creation, and the pieces of random ceramic on the wall are induced memories floating up into the conscious mind. Pieces of imagery appear to each viewer in a different way and produce free associations and connect with stories. Without the addition of the viewers' creativity this work is not complete." (Satoru Hoshino)

As both a viewer and the artist behind his work Hoshino spins and interconnect the metaphorical title, remembering the story of life's creation. There is a contrast between chaos

and order found in Hoshino's works, and how clay is an important element used to make works of art. He is working as an artist with three aspects of style: a purely visual objectification of clay; installation; and the creation of forms with physical traces related directly to the material. (Janet Mansfield, 2005, 36-50)

Satoru Hoshino, writing on his own work, is emphatic that it is the clay itself which beneath his fingers appeals to his senses, the material awaiting the artist to reveal its secrets. Hashing says that each time he touches the clay he is on a journey not only to discover the promises of the world but also to find himself. He does not seek the superficial but the possibility to make order from chaos by means of the tactile quality of the clay. 'Only the tangible can be a tactile object', he knows from his experience.

8.1.1 Satoru Hoshino, Birth of Bubbles, Mitsuke cultural city hall Arcadia, 1993, Clay, Smoke fired.

Bingul Basarir, Turkish ceramic artist, believes that the art of ceramics is a way of expressing oneself as well as a comment on the whole of life. She says: 'I usually derive my inspiration from nature and man-made forms: human beings and the happenings of nature in contact with man are my materials. Generally I make independent forms but when working with a concept for murals, I consider primarily their harmony with space and architecture.' (Bingul)

She was then concentrating on textures and reliefs. The reflection of these themes can be traced today in her mural and wall pieces. In the lectures that she gave all over the world, her huge murals and walls attracted as much interest as her reflective works. These works belong to the period when she concentrate on themes such as evolution, transformation, metamorphosis, nature and environment. She incorporated different media in her works by using waist products such as burnt ignite coal and recycled glass. In her most recent works, she has been using a new technique which provides her with a lighter ceramic material: clay mixed with saw dust. Many of Basarir's works are based on stories of the various civilizations in Turkish history as well as her own experience of life.

8.1.2 Bengal Basarir, Sculptural Wall, 1992, Presidential administration building

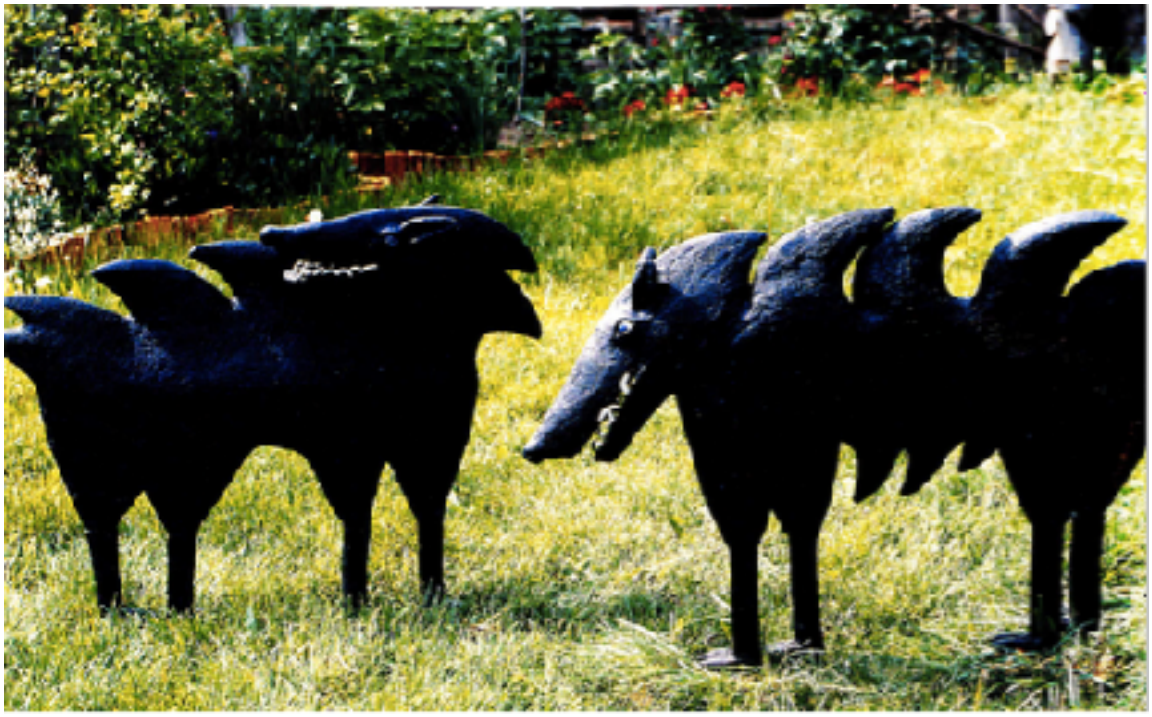
8.1.3 Aqua Sculptoe, 1997, Cultural center at Bozoyuk city in northwest Anatolia

When Polish ceramic artist, **Anna Malicka Zamorska**, was invited to create a piece of work in conjunction with the Vratislava Cantans international music festival in Wroclaw, she needed to find a way in which her work would harmonize on several levels with the site and for the occasion. The idea was that the music and visual art should complement each other. The music selected for the event was to be played on the glass harmonica, an instrument for symbolic and mystical music. Zamorska chose a huge Gothic church for her installation.

The concert was given by Sasha Riekert, the church was the Kosciol Sw. Wintcentego. Art writer, Zofia Gebhard wrote on the project for the concert catalogue, calling the work a three dimensional vision. Gebhard believes that Zamorska 'dressed the space, adorned, embellished and disguised it. It was a play with form and space.'

Anna Zamorska is known for her works with multiple elements which, when hung together, form a significant work of presence. Using porcelain, fired to vitrified density, it's gleaming nature reflects on many points; when moved it tinkles with delicate sounds.

many descriptions could be applied to these works: romantic and mysterious; cold and hard; glamorous and provocative; sensual or sensitive; all in contrast and all imaginable. Later forms have taken on more aggressive attitudes, her stoneware wolves and similar animal forms with sharp porcelain teeth, are placed in the landscape and may represent a playful nature or they may not, but they seem at home in the natural environment that surrounds them. (Janet)



8.1.4 Anna Malicka Zamorska, Wolves, Grogged clay and porcelain,
Garden of Dr. Maciej Zagiewski, Wroclaw Municipal museum.

Jeremy Jernegan is a ceramic sculptor living in new orleans, USA, with a home and studio on the waterway of Chef Mentur pass. He has been head of the ceramics area of the Newcomb art department of Tulane university since 1990. He writes: Like many artists, my works develops from formal visual and conceptual stimuli. I am intrigued by the juxta position of object next to object , and particularly by the tension between order and chaos. Since 1988, my work has been focused on sculptures composed of multiple elements, often appearing loosely stacked. I find the complex visual interaction occurring in such works both challenging and surprising. Many of the problems posed and solved arise from the specific forms making up a piece, their physical relationships and the gestalt of the complete work. (Jeremy)

Jernegan is conscious of utilizing a life scale format in his late piece specifically to establish a physical relationship equivalent to that with an individual. The seemingly precarious balance in many of his totemic forms creates an uncertainly and in some cases this can be related to the metaphorical allusion to the uncertainties within an individual and the outcome of his endeavors. Jernegan says both the color and tactile qualities of surface carry associations relating to age, growth and decay.

8.1.5 Jeremy Jernegan, Current Watermark, 1999, Glazed ceramic and Painted steel.

“For several years I have been working with images associated with maritime navigation and locomotion. Part that is a formal interest in the particular objects, shapes and colors, and their potential for modification and variation. However these images also carry allusions to movement, travel and progress through uncertain and changing environment. The parallel between navigating through space and through the course of one’s life is not a new concept but one which has interested me for some tome. continuing an earlier series of pieces that involved highway travel as a point of metaphoric departure, my current work makes use of images derived from buoys, fixed markers, as well as steering oars, chains and anchors.”(Jeremy)

One of Jeremy Jernegan’s important public art works, undertaken for the city of New Orleans, is sited at the front of the United Passenger Terminal. Working with sculptor Steve Kline, and reported on in Ceramic Technical 9, the sculpture forms a marker in the competitive urban environment. The concept focused on the Mississippi river as the central and defining characteristic of the city. The sources of imagery were derived primarily from historic and contemporary river travel and commerce. This major project, involving standing steel sculptures in a river of sculptural ceramic tile, took many months to complete but a coherent public art work was the result, Jernegan believes. He writes: ‘The project made me conscious that public art requires a broader, more inclusive vision than studio work, and therein lies its challenge, satisfaction and compromise. The artwork’s dialogue is with the city as well as the individual viewer, and that is an open ended conversation.’

8.1.6 Jeremy Jernegan, Georges Oar Kiln, 2003, Horn Island, Mississippi.

8.1.7 Jeremy Jernegan Marker #4, 1994, Tulane Law School.

8.2. In Service to the Architect and the Material

Ceramics that is fired vitrified clay, is an ideal material for art in public places. It can be used for load bearing structures, it is strong and protective, withstanding hot and cold temperatures, and has sound insulating properties, it is fireproof and can be used as a covering that is damp resistant. Its aesthetic values can be compared to paintings. Ceramics can form an integrated component with architecture and it can strengthen the architectural expression where quality of material has importance. Ceramic materials can be used in conjunction with mixed media to give wider technological possibilities and offer further challenges to an artist. (Janet Mansfield, 2005, 88-110)

Elle Terry Leonard specializes in site specific commissions in clay for corporate and residential clients. These include relief murals, fireplaces, and wall and floor treatments. Her complete studio services range from concept and consolation through production, shipping and installation. She writes: ‘It is important to me that my work fits as a lasting personal complement to the architecture or environment for which it was created. I want the touch of the hand to show. More important than ever in our technical worlds is our connection to the rest of humanity.’ (Elle)

Leonard’s work process is a complicated one. Using clay loaded with grog, she rolls out large slabs, which are cut into various sizes and patterns before attaching sculptural elements to them. The work is then dried, fired, glazed and fired again. ‘Tile art is demanding physical work,’ she says of her countertops, fireplaces, tables, floors and back splashes for bathrooms and kitchens. ‘The look of Leonard’s work is distinct,’ wrote a journalist for the Bradenton Herald in 1985. ‘A mural for the Barnett Center in Sarasota shoes curvilinear motifs, coin shapes that connote currency, as in the Greek issue struck in Syracuse of old. A 6m long cut out mural of bromeliads on an outside wall of a St petersburg beach house in Florida ties to another history that of Nile temples with their decorative motifs of lotus, papyrus and palm.’

Leonard, whose first ambition was to be an archeologist, enjoys clay because it is permanent and becomes a part of history. She also likes the idea that her works is incorporated into spaces where people work or play. ‘The time line of ceramics fascinates me to think that someone thousands of years from now could pick up a piece of fired earth and take the time and interest to research its age and origins.

The more handmade objects there are around the better to soften the commercial world.' She says she likes getting her hands dirty. 'I like hands on,' she says. 'I don't like sitting at a desk. The best way to learn is by doing.' (Elle)

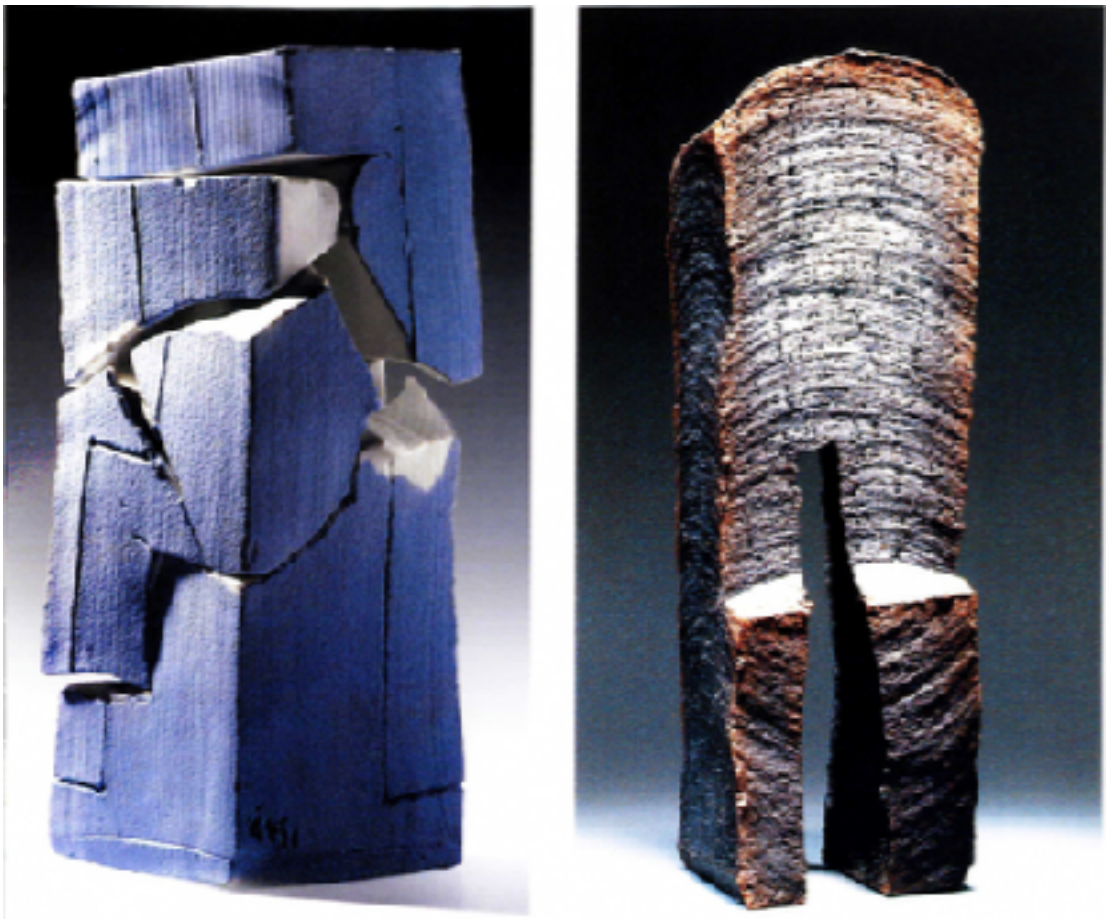
In 1972, Leonard apprenticed with several potters but decided to specialize in architectural ceramics. In addition to her family and work commitments, Leonard also teaches. Working in conjunction with architects, Leonard believes it is important to please people, and she doesn't think giving people what they want compromises her position as an artist. If one works in large scales, then there has to be a place for it to go, she says. And she finds that her ideas are given credence when she offers clients designs on such diverse themes as floral motifs to banking. 'Most people prefer me to decide,' she says. Leonard's art often takes the form of textured multicolored murals but can also take the form of tables bases, jacuzzis, flower pots, fountains and single tiles. (Janet)

8.2.1 Elle Terry Leonard, Baltimore Harbor, Cafeteria at the Johns Hopkins Bayview campus.

The Hungarian sculptor, **Sandor Kecskemeti**, now resident in Germany, is working increasingly on architectural commissions using ceramics as his chosen material. Making stacked forms and linking them together to build horizontal and vertical structures, the large scale works appear to have been formed by nature. Gert Meijerink, a Dutch art critic, has written in Ceramics: Art and Perception 10 about the power he finds in Kecskemeti's work. Discussing one particular work, he says: The enormous tension has reformed the keystone to the extreme. Nevertheless, the surface makes a twang weather beaten impression. In some places, the surface has been perforated with tiny holes. As with the smaller objects, which usually do not exceed 30cm each, I cannot but think of associations with man or animal shapes, but when I look at it from another angle it could also be an ancient monument as in Stonehenge, or a prehistoric temple gate. (Janet)

Kecskemeti uses ceramic materials in the traditional way, glazing and firing the works until they give him the effect he seeks. these techniques are as important as the modeling itself. He loves the fire and the challenge of the alchemist's play of temperature and color, which, despite his experience of many years, still fascinates him. 'In their peace and naturalness,' writes Meijerink, Kecskemeti's sculptures keep aloof from the present day Western art in which the super nervous game of simulating and appropriating controls the field on works of art that often have to rely on technical capability. Kecskemeti's sculptures are silent witnesses of the search for unity unity in total shapes, unity in tension. That to me, seems the heart of this work: finding the one point in which all tensions and forces come together. You don't achieve that by working hard at it but by staying alert until the right solution comes along.

Kecskemeti continuously searches for universal solutions; he does not shy away from experiment and embraces new ideas as he finds them. The result is a tension between recognizable classical forms and the new forms of his own imagination. Realizing forms in porcelain, Kecskemeti was a successful entrant for the Nyon Triennial Award in 1989. Arnold Zahner, writing about kecskemeti's work on that occasion recognized that this artist has no fear of working with the preciousness of porcelain. 'His work is easily transposed into imposing stone sculptures,' he wrote, 'but in spite of the audacity in his rough modeling of the material, he respects the delicacy of porcelain, endowing his works with nobility and grandeur.' (Sandor)



8.2.2 Sandor Kecskemeti, Broken Cube 2003 - Gate 2001, Porcelain and Clay fired.

In her book “The human form in clay”, author Jane Waller praised Kecskemeti’s work saying that it is filled ‘with humanity and love. Each piece acts like a magnet drawing into itself qualities that come from its maker’s own magnetic field: maturity of vision, wisdom and humor.’ And as Kecskemeti says: ‘Different thoughts require different materials. An important rule about art is that everything is allowed.’

‘ Walls, like other objects, consist of surface and core,’ writes Asmund Thorkilsen, art critic and director of the Kunsterines Hus, Oslo, in a discussion about the ceramic murals of **OLE LISLERUD**. The surface is traditionally hand in glove with the appearance while the core is partner to reality. The core carries the weight of the wall. The weight of the wall is carried by the bonding of the stones and bricks, by timber placed edgewise in a framework and by logs laid horizontally to form a cog.

Bricks used as facing, mosaic or ceramic tiles provide no support. They are placed on the surface and their function is to articulate and decorate the wall. Lislerud’s commission at the Oslo courthouse is a unique example of an integrated and purposeful artwork. The large porcelain tiles do not appear as just a form of surface treatment. They are built into the wall so that they express the solidity that one demands of such a large building. (Janet)

Lislerud has previously worked with freestanding portals and clay sculptures, and respects the construction methods inherent in building high supporting walls. ‘Lislerud’s Architectural commission work has given ceramics a new application as a monumental contribution to art in architecture,’ writes Thorkilsen. Lex Portalis is 33m high, and covers the supporting column of the main room.

8.2.3 Ole Lislerud, Lex Portalis, Supreme Courthouse, Oslo.

The construction is emphasized by the fact that the composition is black and aesthetically heaviest at the bottom, and brighter and lighter at the top. ‘The symbolism is obvious. Every tile is like an appropriation of the pages in old law books. Small, rectangular openings have been created where the wall no longer needs to provide support. In these openings Lislerud has placed small sculptures. As a monumental work of art in contemporary Norwegian art history, Lislerud’s architectural commission, Lex portalis, shows characteristics typical of its time. ‘The inscription on the black porcelain is based on the Norwegian Constitution.

The columns are convex at the entrance and concave on the other side. The tiles are placed in a grid, 11 tiles to the width, and cut to dimension to follow the curved walls. The staircase continues to the ninth floor.

The calligraphy at the fifth floor level is based on the Viking Laws of Magnus Lagaboters Landslov. The design composition follows the architectural elements of the building and the shape of a portal, a theme that is varied in numerous ways.

8.2.4 Ole Lislerud, Huaxia Arch, 2003, Stoneware,
Huaxia International Culture Square, Foshan, China.

Lislerud has completed a series of ambitious large scale works that have been commissioned in Norway, the USA, Ireland, Germany, Japan, Mali and Turkey. He has completed a 100 sq. meter commission for a church and feel that one of the most important recent ceramic murals he has made in the past two or three years is Graffiti Wall - God is Woman, at the faculty of Divinity, University of Oslo. The art critic Janet Koplos, has written a review of Ole Lislerud's work and finds his architectural ceramics spectacular and successful. Referring to the work for the University of Oslo, she describes it as 'jarring. Here is not threat but uncertainty. On this wall, Lislerud floats various iconic images, one of them the famous outline portrait of Marilyn Monroe Silkscreened by Andy Warhol, the Marilyn image is a bundle of contradictions, leading one to speculate on values, ideals and meanings.'

Koplos notes that Lislerud, through his 40 public art works, is leaving his mark. One notable feature, she writes, is 'Lislerud's constant provocation, through text and subtext, through imagery and iconography, integrated into architecture the contemporary expressions of photography and language.'

8.2.5 Ole lislerud with Huaxia Arch, and inside detail on right, Foshan, China.

There are many contemporary examples of ceramics in the environment being made and installed in china. One particular work, made by **WENZI ZHANG** was unveiled in 2000. A large wood fired ceramic panel titled The historical events of the old ceramic town was installed in shiwan, China. The panel is 17.1m high and 6.5m wide.

It is composed of 390 different ceramic pieces. It was designed and made to celebrate the 500 years old wood firing dragon kiln, the Nanfeng Ancient Kiln, by ceramic artist Wenzi Zhang. It took Zhang three months, helped by six workers, to complete the panel. All the tiles were fired in the Nanfeng wood kiln in five groups and each firing took 24 hours. only 12 pieces of the 390 were not fired successfully. The panel describes the ups and downs of the old ceramic town Shiwan at the end of the Ming dynasty about 500 years ago. The panel was installed in May 2000, just before the opening of the International Wood Firing conference in Shiwan, of which Zhang was one of the organizers. (Janet)

8.2.6 Wenzhi Zhang, The Historical Events of the Old Ceramic Town, China, 2000.

ZHU LE GENG was born in Jingdezhen, China, which the art critic, the Reverend Jung Kil Hong from the southern seoul Mercy Church, Believes to be the world center of ceramic art and the birthplace of porcelain. Zhou spent his sensitive teens in the chaos of the Cultural Revolution, watching his father, a famous potter, go through a time of cruel suffering and finally pass away like other artists in China at that time.

Jung declares: In spite of this painful observation, the inherent enthusiasm toward ceramics encouraged Zhu to work with clay and to study ceramics at the Beijing Craft College. This experience enabled him to become a great ceramic artist, Zhu has won numerous awards from prestigious ceramic competitions throughout the world. This recognition also encouraged him to generate better work. He is an artist who has developed Chinese ceramics to become part of fine art. I believe that he began a new trend of ceramics. (Janet)

8.2.7 Zhu Le Geng, Wandering Between Time and Space, Ceramic side panels, Wheat Auditorium.

As an artist, Zhu Le Geng is productive, and not only concerned about quality but also quantity. His work reflects the sense of metaphysical expression found in Chinese ink paintings and decorative glazed ceramics so that we are aware that his work is based on traditional Chinese art. ‘Whoever appreciates his ceramics would feel that the work is truly Chinese,’ says Jung.

Yet his work is also regarded as contemporary art. Zhou believes that we often see many artists simply follow the conventional way or believe that Western pottery is the modern ceramic art even though European and American artists have denied their traditions to develop contemporary ceramics. However, Zhu Le Geng is able to create the most contemporary art yet it is still traditional. He continues to create prolific, unique and different work.

Although Zhu has built his career in a traditional and sound way, he finds a new direction each time. ‘There are many architectural works complemented by oil paintings and sculptures, some of which are regarded as the mainstream of Western art. However the core of Oriental art ink paintings and ceramics has not been part of contemporary life so far. Zhu Le Geng decided to try something new in architecture, ‘although we are not used to applying ceramics on buildings in the East, we have only the experience to adapt the decorative patterns of Danchung into architecture’. In his The light for life work, Zhu Le Geng achieved a high level in architectural art. He accepts ceramics as itself to make harmony with the interior of the building.’

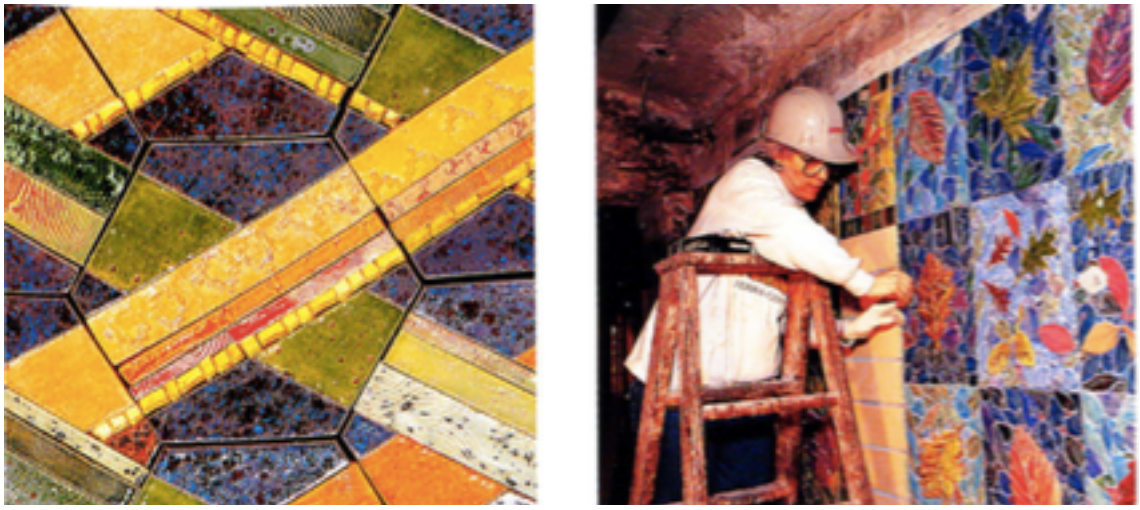
Zhu's work, The light for life is 8m high and 17 m wide. It reveals the image of life and leads the viewer to be moved by its mysterious atmosphere. Zhu understands what is the most effective way to work with clay and fully fills the wall. In another most impressive work he adorned a great music hall using ceramics. Although ceramics is theoretically known as an ideal material for acoustic multi reflection, Zhu created a beautiful sound from the material. The character of clay is intimate, quite and comfortable.

Jung writes that Zhu is able to make a peaceful aura in a stone building or in a brick church but is also able to enhance the sounds and the echo effect from his ceramic walls. 'I believe that Zhu's walls are masterpieces in the history of ceramic art. His Wandering between time and space mural in the theater was completed in the scale of 54 tones of clay; it is like a ceramic palace. He tries to show the hole beauty of ceramics such as the aesthetics of pictorial art, crafts, structure and even of function.

This project contains all these. 'The Reverend Jung writes that many new buildings will be constructed now in the east and he hopes that ceramic artists will be able to take part in environmental art such as Zhu Le Geng undertook for these projects. Jung believes that Zhu was able to make ceramics a part of architecture. 'There is no doubt that Wandering between time and space proves that ceramics can be utilized as a material for acoustic reflection yet, at the same time, be visually beautiful a master piece is also celebrating the opening of the Milal Art Musem.'

8.2.8 Zhu Le Geng, The Light For Life.

SUSAN TUNICK, an artist living in New York City, has undertaken many commissions for mural and freestanding works that incorporate the use of her mosaic tiles. One suck work was Weeping Rock, commissioned to create a site specific piece for an state in Westchester County, NY. The challenge was to make a richly colored sculpture that was visible from the entrance but that did not over power the landscape. AS homage to the site, this tow part sculpture has ceramic mosaic sides and a cedar top. Most of the ceramic pieces are in the shape of moulded leaves. In some cases individual leaves from the gardens where impressed directly into clay to create unique forms. Additional ceramic elements include the initials of the owners and tiny porcelain chopstick holders depicting vegetables such as eggplants, beets and snow pea pods. The color scheme on the front of the piece is a bold combination of pinks, reds, greens, blues and purples, while the back, with earthy glazes, mimic the color and texture of the rocks, lichen and foliage. (Janet)



8.2.9 Susan Tunick, 24 Golden Hexagons detail on left - Prospect Park Subway on right.

The NY Metropolitan Transportation Authority in its Arts For Transit program commissioned Susan Tunick to create works for the Prospect Park and Parkside Avenue stations on the Brighton line, also for turnstile areas located in the above ground head houses that were built in 1919. The wall tiles and decorative borders were influenced by the Arts and Crafts Movement, popular at the time. For the walls in redesigned areas of these renovated stations, Tunick has created intricate, multicolored ceramic mosaic murals and borders. Her art celebrates the old ceramic ornamentation in the station and is inspired by her fascination with terra-cotta and her childhood memories of nearby Prospect Park and the Brooklyn Botanic Garden.

Tunic says her works for the sites, collectively titled Brighton Clay Re Leaf, balance her respect for the stations' ceramic history, her recollections of the colors and shapes of the foliage in the park and garden, and her desire to add eye catching modern design. Her designs on the walls of the Parkside station and the two entrance to the Prospect Park station are textured blankets of ceramic leaves, buds and berries, modeled on the willow, oak, sycamore and maple trees growing nearby. 'To maintain links with the stations' artistic past, I cast the leaves in colors that correspond to the original glazes of the tiles,' Tunick says. Her palette includes 40 shades of blues and greens at Prospect Park and 40 mustard and burnt orange hues at Parkside. The leafy murals are set on a background of ivory tiles, some vintage or restored and some made by modern tile maker Lisa Portnoff. 'Althogh Brighton Clay Re Leaf is a contemporary work,' says tunic, 'it is a tribute to the artistic vocabulary that has served these stations well. For the passenger, it should strike an unconscious chord of unity, the happy marriage of old and new.' Tunic is also worked with the architectural firm William Nicholas Bodouva to design exterior fencing for Parkside Station.

8.2.10 Susan Tunick, Three Times Three, 2002, Public school 222, Queens, NY.

The wall reliefs, made up of hexagonal elements, range from small works with only two or three hexagons to large ones with more than 20. The repetition of these forms relates to traditional uses of tile but the activity on the surface of each piece varies considerably. Within each relief, the design moves from hexagon to hexagon so that overall patterns are created. These patterns allow for different spatial readings and an interplay of figure and ground. In addition, the physically of the hexagons, their thickness and their edges, and the carving within these forms play important roles in the evolution of each wall relief.

“The color relationships are not explored until I form, carve and bisque fire the hexagons for a particular work. Then I assemble the pieces on the floor and start to explore the glaze possibilities. This includes thinking about the value and texture of the glaze, as well as the glossiness of its surface. For the first glaze firing, I often leave sections of the bisque unglazed, coating some areas of each hexagon. In subsequent firings, these areas will be glazed, or they might not require it because I have decided to cover them with inset tiles or clay bands.” (Susan)

8.2.11 Susan Tunick, Weeping Rock, Westchester, NY.

Tunick finds that looking at architecture helps her understand the spatial problems of site specific commission. ‘For a successful outcome, it is necessary to study all aspects of an environment into which an installation will be integrated.

This is true for indoor work, such as the project I executed for a New York City public school in Queens, and the outdoor commissions, some of which have been in wooded landscapes.’ Tunic says that she doesn’t operate with specific goals.

“Usually I feel that I am following behind my work, being led by it rather than leading it. However, I am interested in seeing ceramics reintegrated into our environment. I mean this in the broadest sense into the landscape, into our interiors and into the facades of new buildings.

I would love to see ceramists collaborate with professionals in other disciplines, architects, engineers and manufacturers of tile, brick and terra-cotta. If this occurred frequently, I think it would definitely elevate the level of what is created.” (Susan)

9. Ceramics for gardens and landscapes

9.1. Fountains and water features

Ponds, water gardens and small fountains are now so popular in small gardens that is easy to forget that these features would not have been possible without the introduction of a piped domestic water supply and the invention of hosepipes and small electric pumps. In the past water for gardens was stored in rainbutts and tanks or collected from wells and streams. large estates or gardens had their own streams or irrigation canals which had to be controlled regularly and so, until the 19th century, ornamental gardens were the prerogative of the wealthy. even so, gardens were functional as well as for pleasure, with kitchen gardens and fishponds providing food.

Ponds and lakes were ornamental features in grand landscaped gardens and, before mechanical pumps were invented, fountains depended on water being raised by hydraulics and gravity, usually from a water source located high above the lake. few gardens had sufficient water pressure to operate fountains successfully. such large projects depended on skilled water engineers and could usually only be undertaken by the nobility. vast schemes like that at versailles involved huge expense, but the hydraulic problems were never satisfactorily resolved and the fountains could not all perform at their best simultaneously. for this reason, servants were obliged to rush around the grounds when louis XIV took a walk, switching on fountains as he approached while other servants followed behind, turning off the ones he had already seen.

Fountains have a long history. They have been recorded in the gardens of ancient Assyria; there are fountains in paintings of Roman gardens at Pompeii; and they are depicted in Roman mosaics. Water is also central to Islamic gardens and amongst the best examples are the Generalife gardens of the Alhambra palace in Spain. Fountains are imbued with symbolism because clean water was prized in time when people died from drinking contaminated water. Pure water from springs and wells meant health and life and came to represent purity. In both the Islamic and Christian worlds, fountains have three symbolic elements. They represent the source of life, cleansing and wisdom. This is reflected in the design of the fountains with its three states of water; the bubbling source welling up; the flowing, cleansing stream; and the still, silent pool of wisdom. (Karin Hessenberg, 2000, 75-87, 95-107, 139-141)

Largely because of these symbolic elements, many fountains are made to designs which date back thousands of years. Many medieval European fountains have lion or leopard heads which may have been introduced by crusaders returning from Islamic lands. Lion heads persist as a stylistic motif today, not only on fountains but on garden planters and other ornaments.

Sculpture forms an integral part of the great fountains of European palaces built during the 17th and 18th centuries. There are few modern gardens which have anything on this scale and the largest fountains are likely to be found in public squares, gardens or parks. However small fountains for domestic gardens have become very popular and this has provided opportunities for artists and designers. Fountains now come in a great variety of style, from

simple sprays in the center of a pond to abstract sculptures with water as part of the overall form.

Some designers have borrowed ideas from Japan. There, water features are often visually discreet and artfully natural in contrast to the European fountains which are designed to be focal points. In Japan, controlling moving water is an art form and there are even specialists who adjust the water flow to obtain pleasing musical notes. In the last 20 years potters have become increasingly involved with this trend and are making exciting and innovative fountains and water features.

9.1.1 Fountain in Bassin d'Apollon, Versailles, France.

KATE MALONE (UK)

Symbolism is important to Kate Malone and fountains, with their inherent meanings, provide an ideal way of expressing her ideas. Her work is inspired by living forms and colors and almost every aspect of her work contains symbolic meaning. She has made many pieces based on sea creatures and fish and her many colored glazes reflect the blues and greens of water. She fired the glazes so that they acquire fluidity, with colors running and melting together and even forming drips off rims and projections. (Karin)

Her giant sculptures of multi colored fish are now a familiar part of the landscape at Hackney Marshes in London. The fish are in the middle of a lake and their heads and tails rise out of the water as if the fish are coming up for air. Although they are not fountains they are a feature made for a water setting. Malone's fish fountains establish an even clearer link between aquatic creatures and water. It is not so easy to see how fruit shaped jugs related to the symbolism of moving water but it is no accident that many of Malone's fountains are jug forms. Jugs are traditionally containers for nourishing, life giving drinks whilst fruit represents immortality, containing as it does the seed of the next generation.

This links the jugs with the meaning of fountains as a source of life. Malone used these aspects of jugs and fruit when making a commission for Homerton hospital in London. This is a water feature called 'Life Pours Forth' and is a large jug pouring water into a bowl it is intended to be an image of rejuvenation and water as the source of life.

9.1.2 Rise and Shine Magic Fish, by Kate Malone. Lea Valley Nature, London. Crystalline glaze on T-Material.

9.1.3 Courtyard fountain by Kate Malone, Two fish, Multi colored earthenware glaze.

9.2. Tables, Benches and Stools

Seats and tables have been made from clay for centuries. West African and far eastern pottery have probably had the greatest influence on contemporary potters making garden furniture. While European furniture is often fixed in position, African or Chinese stools are smaller and portable. Portable seats like the barrel stools produced in Staffordshire by Brown Westhead Moore in the 19th century, enjoyed a fashion in Victorian Britain and were used in conservatories. The designs were often very fanciful, such as a monkey and cushion seat produced by Minton in 1860, now in city of Stoke on Trent museum.

There are many examples of decorated seating in Spain. The Catalan architect Antoni Gaudi used Mosaic technique in his bench designs in the Guell park in Barcelona, Spain.

9.2.1 Mosaic benches by Antoni Gaudi. Pare Guell, Barcelona, Spain.

9.3. Architectural Features

Whilst it is possible to make a clear distinction between garden ceramics such as planters or sundials, and architectural ceramics such as bricks and roof tiles, there is an area where they overlap. Some artists are making built structures for gardens such as archways and pillars, or substantial brick sculptures which can serve as seating. It is not only free standing forms which are architectural. There is also a tradition of using murals or tiled paving to decorate gardens, particularly in Spain and Portugal.

Of the potters who have made freestanding constructed pieces, Gwen Heaney's work in on the largest scale and is more appropriate for land scape than for small private gardens. Rosemary Mets and Su Lupasco have both made garden arches which are constructed from hollow sculpted modules.

Many potters produce murals or tiling for exterior walls or courtyard paving. The murals may be single panels or a set of interlocking pieces or tiles. They are often one off pieces specially commissioned, as in the case of John Cliff. Other potters, such as Margery Clinton and Maggie Angus Berkowitz, who are both know for their tiles, produce work for both interior and outdoor locations.

9.3.1 Decorative ceramic wall and seat depicting Don Quijote,
in Plaza de Espana, Seville, Spain.

ROSEMARY METZ (UK)

Rosemary Metz is known for her plinth and lintel archways. She regards gardens as places for escape, contemplation and relaxation and she makes narrative pieces which fit into this context. Stories of the creation myth from various cultures are a favorite subject for her visual imagery. These may be represented figuratively or in abstract form. As the narrative is important, text is sometimes incorporated into the images. She feels that the way in which ceramics are displayed in museums influences our perception of them, and may alter our attitudes to the objects. For example, an ordinary, utilitarian pot may acquire a special status if displayed as a precious object. (Karin)

9.3.2 Archway with Nine Muses, Rosemary Metz.

Her plinth and lintel archways provide a symbolic form as well as having large flat surfaces on which to carve and model reliefs, and paint pictorial images. The 'Archway with Nine Muses' illustrates the way in which Metz fuses these aspects in a single piece. Several sources of imagery are drawn together for the theme of this archway, which is about the nature of artistic creativity. The structure relates to the plinth and lintel style of building found in pre roman buildings in the Mediterranean region.

The visual references in the decoration of the arch reflect past attitudes to creativity which differ from contemporary views.

The main story of the piece is in the lintel which depicts the Muses of Greek mythology. The legends of a singing competition between the nine victorious true Muses and the nine false Muses is written on the back of the arch using various relief lettering techniques. The message of the myth is the victory of creative integrity over imitation and falsification. The images on the plinth section refer to the woodcut, 'Melancholia', by Albrecht Durer. The main figure represents melancholy, a mood which was considered necessary for artistic creativity in Durer's time.

HANS AND BRIGITTE BORJESON (DENMARK)

Hans and Brigitte Borjeson, who make salt glazed benches and decorative paving blocks, also make sculptural columns for gardens. The columns can be installed as a feature in the garden or be part of a porch or verandah. The Borjesons' decorative columns are built of cylindrical modules with can be stacked up and mortared together like bricks. They require laying on a firm base and the level needs to be checked as the columns are constructed.

9.3.3 Decorated salt glazed pillar,
Constructed from cylindrical section,
by Hans and Birgitte Borjeson.

It is notable that potters in the United Kingdom rarely collaborate with industry, whereas this practice is fairly common in Scandinavia. This may be due to the different attitudes in Scandinavian Art school courses, where artists are encouraged to design for industry.

GWEN HEENEY (UK)

Heeney's biggest project was the 'Mythical Beast' which she made for garden festival Wales in 1992. Constructed entirely of carved brick, the 'Mythical Beast' was also conceived as a garden to be planted, so spaces were left in its back for flowerbeds. This involved collaboration with a plant nursery and builders as well as the brick makers, Ibstock of Bristol. Some shapes were worked out on the computers at Ibstock and the staff made special moulds and machinery for some parts of the Beast, which was nicknamed Billy. The sculpture was dismantled, fired and the pieces delivered to the festival site at Ebbw Vale where the sculpture was rebuilt and then planted.

9.3.4 Parts of the Mythical Beast, Being used as seats and flowerbeds, by Gwen Heeney.

JOHN CLIFF (AUSTRALIA)

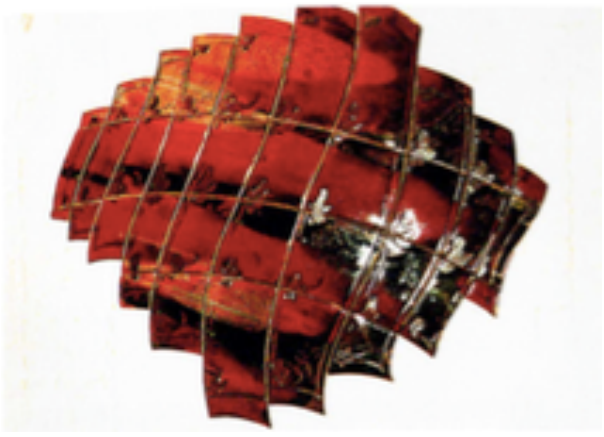
John Cliff had to develop new ways of working when he undertook several large commissions after an earthquake hit the town of Hamilton. One of these commissions was for large planters for the main shopping precinct, Beaumont Street, also known as East Street because of its many different ethics restaurants. The idea for fractured tile mosaic planters came about after another artist had been commissioned to produce mosaic work for the pavements and it was decided to continue the theme with the planters. Cliff admired the work of Antoni Gaudi and saw the project as an opportunity to try making mosaics himself. He bought large ready made concrete planters, and made his one thrown majolica decorated plates and hand painted majolica tiles. Using these and some commercially available wall tiles, he applied mosaics to the sides of the planters. The row of tiles at the top and the plates, which were applied as whole pieces, conveyed the imagery associated with the diverse cultural communities of Hamilton. To date, 26 planters have been placed in East Street.

9.3.5 Mosaic pattern by John Cliff in Beaumont Street, Hamilton, Australia.

MARGARET AND DAVID FRITH (UK)

Margaret Frith has spend the past few years developing a translucent porcelain clay body and glazes which fit this clay. She carves her porcelain jars and bowls with floral designs and glazes them with a pale blue celadon glaze. (Karin)

Frith is currently experimenting with coppered glazes and both she and David Frith use them in combination with glazes rich in iron to produce shades of deep purple, orange and red. They use these glazes on large murals which are composed of interlocking sections. The whole area of the mural is decorated with poured, painted and trailed glazes, often applied over a while base glaze. Margaret Frith uses wax to paint an initial design, or masks selected areas before applying more layers of glaze.



9.3.6 Wall piece glazing, Shaped Block by Margaret Frith, Copper red glaze on stoneware.

As a conclusion, the modern garden has stimulated a great diversity of ideas for potters and artists in clay. It has brought ceramic sculpture into the open air and started a renaissance in thrown plant pots and vases. Much of the work is modern in style, yet it continues a long tradition of pottery and ornament in gardens. Technological developments, such as studio kilns capable of firing to stoneware temperatures, have enabled many makers to develop work which is durable enough to survive the rigors of open air locations.

Some of the potters seek to preserve old methods and traditions, notably those who make terra-cotta plant pots, and they have been very selective in adopting modern methods. they may use power wheels or computerized controllers on their kilns, but only as long as the technology does not compromise the character of the pots they make. While some of these makers work on their own, others have set up small factories. The pots produced are handmade yet standardized, and the working methods are similar to those of small local potteries prior to the Industrial Revolution. The potters of the past would not have shied away from any new technology which would enable them to produce greater quantities of more uniform pots.

Trends in garden and landscape design have stimulated a demand for interesting garden ornamentation. Potters have responded by producing a great variety of individual and original work. Many of the potters have adapted their working methods to cope with the technical demands of making large pieces, and they have devised many clever strategies for dealing with heavy weights and bulky forms.

Ceramics is increasingly being used to make sculpture for gardens, and while abstracted sculpture is well represented in ceramics, there is also a movement towards figurative work previously the domain of sculptors working in metal, stone or wood. It is possible to make large pieces without the need to be heroically strong or to invest in a lot of expensive machinery. (Karin)

10. Ceramic Space and Life

ceramics on the wall allows viewers to appreciate artworks in a space that is seemingly their own. The interior is not like ordinary space that is seen everyday. The harmony of space and ceramic arts shown at this show will also present the potential of ceramic art for expansion of its realm. (Jung Shin Kim, 2009, 26-51)

10.1 Kyung Hwa Kwak, Korea 2008, Let it Flow
Stoneware, Stain hand building

It is said that the deeper the color blue, the more intensely it leads to the inner side. Through this shade of ‘blue’, the artist expressed the soul, ideas, and dreams. Hand built with stoneware clay

and pigment, this piece is a metaphor for various stories about nature, things, and people in daily life, which flow tranquilly like water. (Kyung Hwa)

Blue cup is a part of the let it flow series. It explores the organic relations between a part and the whole. the artist thinks that by depicting diverse flows of water, she will eventually encounter a sea of unimaginable size and depth, like the a small stream that runs all the way to the sea. (Kyung Hwa)

10.2 Kyung Hwa Kwak, Korea 2008, Let It Flow, Stoneware, Stain, Hand building

This piece explores creation and extinction, start and end, and continuance. the artist repeatedly applied glazes, wiped them from the surface, and fired the piece. this repetition of work reflects the philosophy of the artist that is latent in his work. through the ‘blackboard’ on which words are written and erased over and over again and images appear within the black, the artists communicates a message about the frailty of life and will to live. (Dae Hoon)

10.3 Dae Hoon Kim, Korea 2009, Untitled, Pigment Spray, Slab building.

On this ceramic tile, designer expresses the form and meaning of ox from ten ox - herding pictures, which is about the search for an ox, an allegory for the search for our true nature. this ceramic tile borrows its form from an object and is a product of oriental painting style and philosophy. The furniture, on the other hand, is made of both iron and ceramics. This piece was produced to create a space for modern people living in a time of chaos to engage in self examination and contemplation. (Soon Sik)

10.4 Soon Sik Kim, Korea, 2009, Ten Ox Herding Pictures,
Mixed clay, Cera Fresco

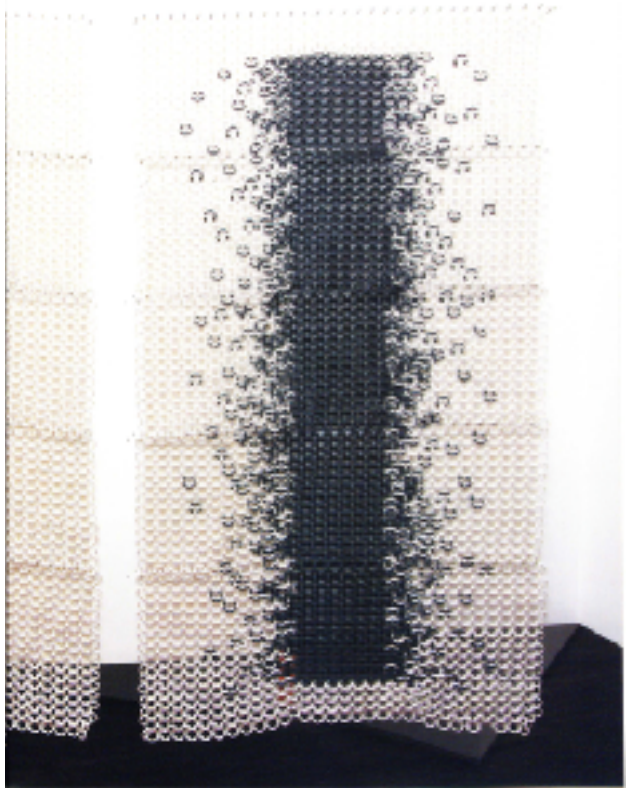
The decorative effect and texture created as clay melts down, together with the feeling of color, create a sense of mystery. ‘seoga-seolsan(snow-covered mountain)’ was created with thousands of units and expresses the shape of a mountain that impressed the artist, who enjoys mountain climbing as a hobby. such form in the mountain often appears in works by the artist naturally or intentionally. he says, ‘the joy you feel at the top of the mountain after hard climbing and the emotion of ceramics created by the judgment of fire are very much alike.’ (Sy Young)

10.5 Sy Young Kim, Korea 2008, Seoga Seolsan (snow covered mountain), Pottery stone, Sancheong clay, Mixed clay, Slab building, Tiling.

Through a set of repetitive forms and collective elements, the artist delivers the message that his work is moving towards one independent space having relations with a new form, beyond shape, raw materials, and other elements. this piece manifests the hope of the artist that both people and materials may experience exciting unfamiliar circumstances and spaces and breathe together every time they are exposed to each other, rather than each only projecting themselves. (Sung Back)

10.6 Sung Back Park, Korea 2009, We Are Standing, White porcelain,
Wire netting, Black glaze, Hand building

This work extends space by a reproduction technique for slip casting that connects small structures. Unlike the ordinary ceramics making process where firing occurs at the end, this piece realized the meaning of ‘start’, which implies that each fired structure is connected to the others to form another structure. this work reflects the thought that the structure formed through such process will have new emotion called ‘movement’ of the artist. (yoon Jeong)

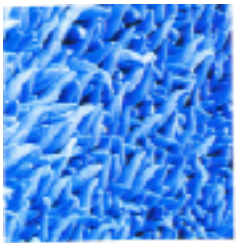


10.7 Yoon Jeong Park, Korea 2009, Identical Twin, White porcelain, Slip casting

10.8 Silvia Zotta, Argentina 2008, Dolci Da Muro (Sweets On The Wall), Majolica

This ceramic artist says that she feels sad about the passing of time. All her works are related with time, and in particular, express the meaning of ‘time for woman’. Her works persist in being decorative, delivering the message that her decorations become a wall, and the decorative wall poses as an artwork and at the same time as an everyday thing like decorative furniture. (Silvia)

Designer has continually received inspiration from nature for her works, and she has expressed such inspiration. this work under the theme of ‘wind’ expresses the blowing of wind and its traces by integrating small units. By showing possibilities for expression of diverse color senses on ceramics, she materializes beautiful visual senses given by color. The calmness in pastel tone can be interpreted as symbolizing stories in her memories. (Sun Hye)



10.9 Sun Hye Lee, Korea 2008, Color Of Wind,
Silk white clay, Pinching

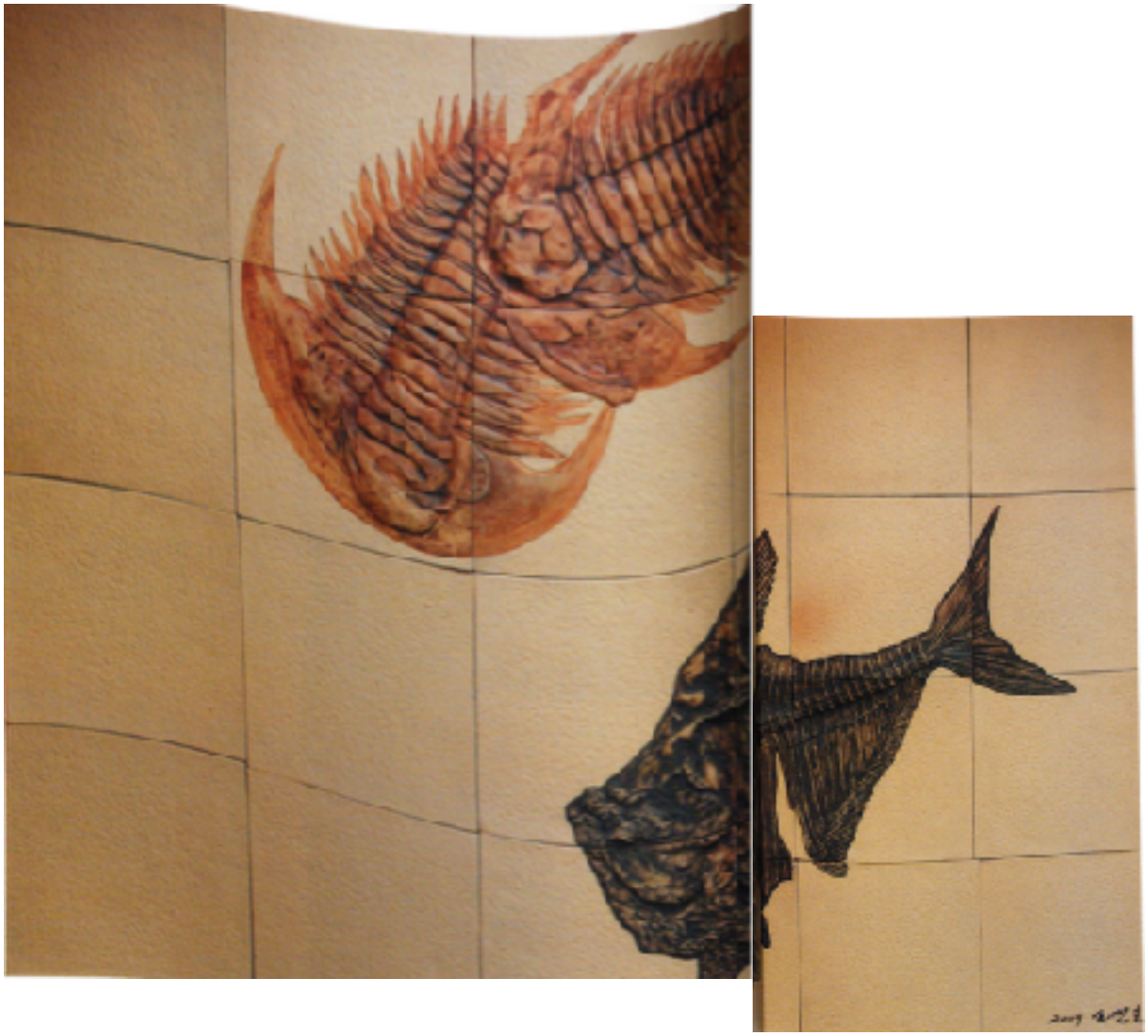
This artist says that cuisine and the culture that surrounds it can speak a great deal about the larger culture and characteristics of a nation, especially in this time of multiculturalism. she got an idea for her work from the cuisine of Korea, where side dishes for the entire group are served in one dish and use of the spoon developed. Based on her experience in Korea and America, she expresses acceptance of both cultures under the title of 'Harmony' and uses spoons as the subject. The entire frame and sense are presented by symbolism carrying her philosophy. (Hae Jung)

10.10 Hae Jung Lee, Korea 2008, Union, Porcelain, Slip casting

For the artist the meaning of ‘Blind’ is blocking of light or sharing a space. The theme of her work, titled Blind. Blind is the process of experiencing, accommodating, and becoming accustomed to a new culture, and it delivers the message of hope that it is easy to open up and see the light, and yet the light cannot be seen unless you open yourself to it. This object is comprised of blinds and was made by connecting plates to show the characteristics of Korean cuisine, which includes too many side dishes. by selecting ‘rice’ as an object, the artist shows her determination to not lose her Korean roots. (Hae Jung)

10.11 Hae Jung Lee,
Korea 2008,
Hope Blind With
Side Dish Plates,
Porcelain,
Slip casting,
Rice

This work expresses ‘traces’ and ‘time’ through the motif of fossils. Ancient animals and plants such as trilobites and fernbrakes are used as motifs to inform the flow of time. The plate was produced by carving in low relief and then glazing, firing, grinding, and polishing several times. (Min Ho)



10.12 Min Ho Cho, Korea 2009, Mark Of The Wall,
Mixed clay

Designer finds the story he wants to tell from the appearance of other people, and he talks about his stories through the appearance of other people. All of this is intended to disclose his own experience and memory and to impress them on others. he also says that it is to show the happiness of his inner self to look for people he wants to contain in the glasses and to look back on people who had passed by his in the past. The stories reflected in the form of glasses are expressed in a painterly way like drawing dots, which was realized by inlay decoration. (Hong Sun)

10.13 Hong Sun Choi, Korea 2009, People In People, Stoneware, Magnet, Slab building, Inlay, Hand building

11. Conclusion

To the sum up, the aim of this research was, a comparison between the methods of design and production of ceramic works, it's forms and patterns, during the late ages, middle ages and today's contemporary art, made by mankind and. After the middle ages that Industrialization changed art and design principles, ceramic artworks become more abstracted and conceptual. In any culture and civilization it poses different according to the formals of that culture and period.

What is going to be focused on it, is the design principles of ceramic and it's discipline between the art movements in public areas. This analogy is according to the special forms and patterns of the ceramic products, made by human, in different culture and civilizations, and my own conceptual works as a contemporary ceramic art, based on the structure of fine arts.

According to the text description and visual samples, I tried to make a comparison between the old ceramic art works in the past, like traditional works, appears in mosques, iwans and medreses made by traditional techniques, like tiling and conventional glazing like turquoise, white, blue and red color and modern ceramic artworks in the contemporary art period.

Furthermore I would like to make this comparison to create a new taste of contemporary ceramic artwork called interdisciplinary ceramic art. By considering plastic art methods, I started to create conceptual painting on ceramic tiles made by hand. This tiles are not square form, and there is no any standard dimensions for them. To create a different look of a modern ceramic panel, I tried to design abstract ceramic artworks, by combining the traditional ceramic works and the modern painting methods.

Last but not least, I am going to make a short description on my ceramic artworks, the concept of mine in that works, the method I use to create them, the colors explanation, the dimensions of the works and the selected materials.

Maiden Tower, is my first work. The concept of the work is the urban changes in Istanbul. The place I chose is Maiden Tower (Kiz Kulesi) and compare it by a modern change, looks behind it, which is the Bogaz bridge and their contacts.

11.1 "Maiden Tower"
2014
Ceramic paint
100x40

Kids Park is another conceptual work of kids playing in the park. After I become a father, I decided to create this art work. The place I got the concept is Bagdad road's park in Istanbul.

11.2 "Kids Park"
2015
Ceramic paint
100x80

Persepolis. An abstraction ceramic panel paint of Persepolis ruins. The place is in Shiraz, a historical city from Iran. The concept is Arab's attack during the late ages.

11.3 "Persepolis"
2015
Ceramic paint
115x70

Embryo, was another work of mine during my wife's pregnancy. The idea was the creation and belief.

11.4

Crackle. An artwork without any thinking. The idea was the life's fails.

11.5 "Crackle"
ZP 4
ceramic paint
65x40

The Revulsion is about the confusing the truth. The concept is today's anarchy.

11.6 "The Revulsion", 2015, ceramic panel, 95x65

Masooleh. An abstract ceramic paint of an old city in the north of Iran. The place is very historical by a very traditional but so nice and beautiful civilization.

11.7 “Masooleh”, 2016, ceramic panel, 125x45

Persepolis, the day after tomorrow. Another abstract ceramic paint of Persepolis ruins. The concept is the days passed by this historical place and how there looks today.

11.8 Persepolis, the day after tomorrow. 2016, ceramic paint, 120x80

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