Human Form in Clay within Art Practice

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Abstract

This practice-based research examines the figurative ceramic in relation to the identity theme within art practices. The term of figurative ceramic is used to mean “human form in clay” or "ceramic or clay artwork that represents the human figure". The research employs an inclusive perspective since it is possible to discuss a wide range of figurative ceramic works. It means the objects of the research are not limited to the artists who are educated or trained in ceramic, or who consistantly use ceramic as a media expression.

The research analyzes the figurative ceramic practice within three relevant contexts. *The art discourse and historical context* examines the figurative ceramic within modern and contemporary art practices. *The mode of representation context* investigates portrait as one of the powerful artistic genres to represent identity and discuss the three aspects within human form in clay: figurine, sculpture, and conceptual. *The thematic context* examines the notions of identity as one of relevant topics in figurative art practices. It functions as a framework to interpret art, where it includes a discussion of the ideas and feelings that artwork engenders.

These three contexts are interrelated to the creative processes and artworks. The research process explains the context of work and then interprets its influence to the creative process and artwork. In this practice-based research, identity is considered as something constructible, fleeting, plural, and artificial. To represent this, research in practice is focused to explore and interpret face as something inhumane and somewhat functions as a mask. Instead as an index of mind, face has been considered merely as a surface. Artworks produced have shown that the tangible properties of clay play a role to provoke a perception of changeable faces as a metaphor of identity. By this means, research suggests that the ceramic art practice can be understood by a thematic approach without reducing the significance of material meaning.

Key words: figurative ceramic, identity, face and mask, self-portrait.

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Introduction

Background and Aim of Research

In a general sense, I see art as a way of understanding ourselves and the world around us in a very personal way. A work of art may be generated by personal experiences of an artist, which provokes our perceptual awareness and reveals a distinctive meaning. Artists need to discover individual expression through experiment, exploration, and research based on personal interests and necessities.

Several years ago the human being became the subject matter of my art. The problem of being a human in the realm of life has become a major interest. In contemporary society, the development and advances of technology have made life become easier and comfortable. Information becomes fast, direct, and changes rapidly. We are living in the digital era of the empowered consumer, where the technology apparatus now controls daily live. This has produced some benefits, but on the other hand, people have become more distant to their environment and to themselves. It seems people always demand to move and change, which consequently creates no moment to contemplate. People have been alienated from themselves and their created environment. The artworks attempt to grasp the nature of human experiences by encouraging and re-linking the self as a subject.

It is important for artists to understand their practices and creative processes, as a part of continuum of their oeuvre. This does not mean that the artist himself is solely capable to understand his artwork, but he should have the ability to be self-critical to his practices as a part of the creative process. The relevance of practice based research in art has come to the fore in the realm of the art world, where the artist is placed in a complex situation.

> Both the pressure of the art market and the strain of art production often leave artists little room to ‘stop and contemplate’ what they are doing. Many artists are compelled to operate as entrepreneurs in the ‘creative industry’ – a market that is not orientated towards reflection but which expects its suppliers to deliver a constant stream of new products and projects.[1]

As an artist-educator, my ability to conduct practice-based research is a fundamental requirement. This is due to the need of a comprehensive ability to guide and to assess art practice, where the visual artefact, the making process, theme and related contexts are interpreted and considered inseparable. Therefore, the studies undertaken in doctoral degree by practice-based research is an opportunity to develop the ability of self-analysis, which in turn can be widely disseminated through education.

Practice-based approach to research

Research in the context of art practices has referred to "art practice as research", "research in the arts", "research by practice", "practice-based research", or "research through practice". These are simply used to suggest relationship between theory and practice within research. Adapted from Herbert Read's ideas on art education, Christopher Frayling makes the distinction between 'research *into* art and design', 'research *through* art and design' and 'research *for* art and design'.[2] With a slight difference, this distinction has been used by Henk Borgdorff as research *on* the arts, research *for* the arts, and research *in* the arts.[3]

In general, the purpose of research in the context of art is to expand knowledge and understanding in and through art objects and creative processes. Research in art should be able to examine what has been situated and embedded in art objects.

Considered as a part of doctoral degree project by courses, this research employs what Frayling has called as a 'research for art', or in Borgdoff's term is 'research in art'. For Frayling, the end product of a research is an artefact—where the thinking process is, so to speak, embodied in the artefact, where the goal is not the primary communicated knowledge in the sense of verbal communication, but in the sense of visual or iconic or imagistic communication. [4]

Borgdorff has described this approach as the 'immanent' and 'performative perspective'. It concerns research that does not assume the separation of subject and object, nor does it observe a distance between the researcher and the practice of art. Instead, the artistic practice itself is an essential component of both the research process and the research result. This approach is based on the understanding that no fundamental separation exists between theory and practice in the arts. [5] This type of research has been classified into practice-led research, research-led practice, and artistic research. Basically, this research is characterized by the same role of researcher and author of artwork as well as the output of research that produces both text and artwork. (Table 1) [6]

This research project for PhD. Arts deals with the specific relationship between (a) the use of ceramic and figurative approach in this work and (b) the identity theme. Beyond the object and process of art research, the importance of context should also be underlined. Artistic practices do not stand on their own; they are always situated and embedded. There are no art practices that are not saturated with experiences, history and beliefs. Research in the arts will remain naïve, unless it acknowledges and confronts this embeddedness and situatedness in history, culture (society, economy, everyday life) as well as in the discourse on art. [7] Therefore, the first step of research is to determine the following contexts of the research:

1. The art discourse and historical context which examines the figurative ceramic within fine art practice in modern time. It also discusses the related terms, particularly the ceramic sculpture and ceramic art term. In order to understand the latest development, the research will investigate the shifting of approach to ceramic and clay on contemporary art scene.
2. The mode of representation context which investigates the visual expression which is relevant to the identity theme and figurative ceramic. It discusses portrait as one of powerful genres to represent identity and the various aspects that affect the visual approach within human form in clay, such as figurine, sculpture, and conceptual.
3. The thematic context which examines the notions of identity as one of relevant topics in figurative art practices. This context is based on thematic approach, which functions as a framework in order to interpret art. At this stage the meaning of artworks is not exhausted by a discussion of materials, techniques, and form. Most interpretations also include a discussion of the ideas and feelings that artworks engender.

These three contexts are interrelated and connected to the creative processes and the artwork. Research process will describe each context and then interpret its influence to the creative processes and the artwork. In turn, these will be systematically organized into chapters, and each chapter typically consists of several sections. This thesis is composed of four themed chapters:

Chapter 1. Figurative Ceramic within Art Practices

Basically, this chapter examines the context of three-dimensional, figurative approach and the use of ceramic medium in artworks within history and discourse of art. The 'ceramic sculpture' is the most appropriate word as an anchor to represent the situation between sculpture and ceramic art practice. Research will explain the emergence and development of this term in Europe,

America and Japan. In order to understand the latest development, research will investigate the shifting approach of ceramic and clay on contemporary art scene. Therefore, the research will analyze the relevance of ceramic sculpture term in art practices today.

Chapter 2. Human Form in Clay

While Chapter 1 discusses figurative ceramic in the context of historical and art discourses, this chapter will examine human form in the context of visual approach. This chapter consists of reviews of artists that illustrate the development of broad and varied forms of this practice. It will trace the influences, identify purposes and motives and seek the relevance of ceramic and clay to the theme or subject of an artwork. This chapter's aim is to examine the figurative ceramic related practices without being hampered and burdened by any classification and term.

Chapter 3. Identity: Portrait and Beyond

This chapter is based on the thematic approach in art which functions as a framework in order to interpret art. According to Robertson, "the meaning of most artworks, however, is not exhausted by a discussion of materials, techniques, and form. Most interpretations also include a discussion of the ideas and feelings that artwork engenders". [8] This chapter will examine identity as a notion to understand human both of as an individual and as a communal. Furthermore, the research will analyse the relationship between notions of identity and art practices.

Chapter 4. Sur/Face: Self-Portrait in Porcelain

The final chapter draws upon the entire thesis, tying up the previous chapters in order to understand and reveal the thought process in making the artwork. Considering artistic creative processes are inextricably bound to the personal and individual creativity, to a certain extent this chapter will also discuss how the previous works act as influential aspects in the research process in making the artwork. In other words, individual artistic development is one of the determinant factors to understand and reveal the knowledge in creative process.

This chapter may be considered as the accumulation of the previous chapters which investigate the creative processes as well as where the techniques, materials and visual approaches have been executed to create the artwork. For that reason, the research will describe the experiment process and creative thinking, and interpret the inventiveness of the artwork.

Research Methodology

The most challenging in a type of 'research in art' is to define the methodology. As a part of humanities study, research in art disciplines possesses a characteristic of being more analytically than empirically oriented, and focuses on interpretation instead of on description or explanation. This kind of research is performed by artists as a rule, but their research envisages a broader-ranged impact than the development of their own artistry. Researchers employ experimental and hermeneutic methods that reveal and articulate the tacit knowledge that is situated and embodied in specific artworks and artistic processes. [9]

Hermeneutics is relevant to the research in arts because it address the issue of enquiry and interpretation, which emphasizes the role of participation, application and dialogue. [10] As an approach, hermeneutics has five characteristics (a) seeks understanding rather than explanation; (b) acknowledges the situated location of interpretation; (c) recognizes the role of language and historicity in interpretation; (d) views inquiry as conversation; and (e) is comfortable with ambiguity. [11]

Within research in arts, where the subject and object become integrated and no separation exists between theory and practice, the research process is an interaction which refers to reflection-in-action term. This term was introduced by Schön, D. A. (1987) to describe how the process spirals through stages of appreciation, action, and reappreciation, whereby the unique and uncertain situation comes to be understood through the attempt to change it, and changed through the attempt to understand it. [12] (Diagram1) The practitioner researcher not only creates an artefact but also documents, contextualises and interprets the artefacts as well as the process of making them. This way of creation allows practitioners to elicit reflection in and on their working processes that can be considered new knowledge gained in action.[13] In this sense, the written report of practice-based research can be considered as a retrospective reading of the artistic working process and the artworks created during the process. [14] Therefore, the research should be systematically describing and documenting the different stages of creative processes so that what is learned within practice becomes explicit, accessible and communicable.

Notes

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5 Borgdorff, 2004, op. cit., p 7

6 Andris Teikmanis, "Typologies of Research", in *Share: Handbook for Artistic Research Education*, Edited by Mick Wilson and Shelte van Ruiten, ELIA, Amsterdam, 2013 p. 164

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Chapter 1
Figurative Ceramic within Art Practices

Ceramics is one of the traditions that has begun since the beginning of civilization and it is inseparable from human life. The field of ceramics encompasses the areas of pottery, design, art, and architecture. The neutral meaning of ceramic as a fired clay, has lead it to become part of almost all categories in visual art objects, such as decorative, applied, craft, and fine art. However, it also causes the status of ceramics to remain permanently unsettled. Therefore, it will be extraordinarily problematic to discuss ceramics without prior concerns to this issue.

In this respect, it is important to determine the scope of subject that will be discussed in this chapter. According to the objective of the research, the goal of this chapter attempts to understand the figurative ceramic in historical contexts and in the discourses of art. In order to achieve the goal, researches are required to review the figurative ceramic practices in the related terms. In general, ceramic objects are classified into functional and non-functional purposes. The figurative ceramic object, particularly in modern time, refers to non-functional ceramics, which related to particular terms such as ceramic sculpture, sculptural ceramic, or object-based sculpture. This chapter describes the problems about those terms and definitions, examines the shifting of related practices in modern and contemporary senses, and argues how to understand the ceramic practices today.

1.1 Ceramic and Sculpture

- **Figurine Ceramic sculpture from Pre modern time**

When discussing a non-functional ceramic figurative, the term of ceramic sculpture has been frequently used. Historically, this term possesses a root from prehistoric era; when people created small figurines of human figures or human form in clay. For thousands of years, clay, being easily accessible all over the world, has been utilised as a material to represent ourselves. The malleable character of clay has made it easy to form into a figure. Therefore, figurative ceramic is one of the early human expressions and idioms. This was used, almost certainly, as a

votive offering to the gods. It also acted as devices to help produce orders in the midst of nature's irregularities; at a time when creation, cyclical change, death and resurrection were all ascribed to supernatural interventions. [1]

The earliest ceramic figure is *The Venus of Dolni Vestonice* (height 11 cm Fig. 1.1): 26,000 years old, found in South Moravia, Czechoslovakia (now Czech Republic) in 1925. Ceramic figurines might be universal because it has been found in all over the world. Some of the earliest were found in the Indus Valley, Mesopotamia and the neighboring countries of Egypt, Syria, Cyprus, Crete, Iran, and Greece, but similar talismans were found in India, Africa, Mesoamerica, and Pakistan. Many earliest forms of sculptures, essentially of a female form - young, shapely, nubile woman, of pregnant women, of woman giving birth, women cradlings babies, of earth goddesses, female deities, and of women created as votive offerings to deities.

Terracotta figures were also found in other cultures, such as Tanagra figurines (Fig. 1.2) from ancient Greece, dated the end of 4 BC; Haniwa from Japan, during Kofun period around 250-358 C; terracotta army from Xian, China, around the end of 3 C during Qin Shi Huang dinasty and Majapahit terracotta around 13-15 BC from Majapahit kingdom, Trowulan, Java, Indonesia.

Today these figurines have been seen in ethnography museums all over the world. Along with ceramic objects from many periods, it is a basic power of tradition. Nevertheless, the timeless figures are still being made, including India clay images of mother goddess which are being created today just as they were 4,000 years ago.

- **Ceramic sculpture in modern time**

Ceramic and sculpture have been established into two different specialties in modern art disciplines The meaning of ceramic sculpture has become complicated than a "sculptural object made of fired clay". In this categorization, ceramic has been a part of craft and sculpture of fine art area. However, when compared to other medium, ceramic is frequently considered in relation to sculpture.

These two disciplines have mostly remained as discrete practices until the present day - written about in separate publications, shown in different venues, appreciated by different audiences and assembled within private and public collections that rarely include both kinds of

work. Actually, there is a shared aesthetic between the two disciplines of ceramics and sculpture, despite the fact that there is little in the way of a shared history. [2]

The term of ceramic sculpture was used explicitly to discuss a ceramic practice in America in 1950s in order to claim the status of ceramic into fine art. However, the term was generally used for ceramic work that had sculptural manner or intention. Both ceramic and sculpture are concerned with the manipulation of plastic form and three-dimensional objects existing in space. In general, to discuss about sculptural ceramics, it is to discuss work in clay that is large and abstract, non-functional, or without reference to the functional. [3]

Referring to etymology, the relation of sculpture and ceramic terms lies in the materials and processes. Sculpture is the art of making 2 or 3-dimensional representative or abstract forms, especially by carving stone or wood, or by casting metal or plaster as well as clay modelling or molding. On the other hand, ceramic is an object, article and a product made of fired clay. There is little literature that describes ceramics as sculpture, although there are some of them that describe ceramic as the 'art of making ceramic articles'. Sculpture uses constructive process (modelling, assembling), reductive (carving) and replicative (casting), whereas ceramic generally a constructive process (modelling, throwing, hand-building), but may also be reductive and replicative. [4]

In Japan the “appropriate” word of “ceramic sculpture” is *touchou* (陶彫). This term was used by sculptor Numata Ichiga (1873-1954) when he established the Japan Ceramic Sculpture Association in 1939. He received a scholarship from the Ministry of Agriculture and Commerce to study ceramic at the National Ceramic Research in Sevres, France. During the early years, Yagi Kazuo was one of the prominent ceramic artists at that time, under the presidency of Ichiga Numata who also entered the association and joined the exhibition.

Perhaps because this word was introduced by a sculptor, *touchou* is not extensively being used in Japanese ceramic art discourses. The most common term is *tougei* which bears a similar meaning to ceramic art. Historically we are able to see other terms such as craft-as-art (*bijutsukougei*) and craft art (*kougeibijutsu*), which were used around 1920 by artists to differentiate from crafts as defined by the Meiji period government. This word gained a general recognition when being used in Teiten (the exhibition of The Imperial Fine Arts Academy) in 1927. The term *tougei* was first used by the Nihon Tougei Kyokai (Japan Ceramics Association), founded by Seizan Kawamura in 1932. After the mid-1950’s, corresponding to the American

ceramic realm, the word *objet* (or *objetyaki*) was first used which was later known as clay work. This word is used for ceramic as pure art form to distinct from the utilitarian vessel. [5]

According to Conor Wilson, the term of sculpture is "no definitive answer – it depends on a bewilderingly complex field of interpretation, both visual and textual. This field is the discourse, if that is not to state the obvious. And the field is very muddy." [6] In 1979, Rosalind Krauss stated that sculpture was as an expanded field and argued "the very term we had thought we were saving-sculpture—has begun to be somewhat obscured. We had thought to use a universal category to authenticate a group of particulars, but the category has now been forced to cover such authenticate a group of particulars, but the category has now been forced to cover such as heterogeneity that it is, itself, in danger of collapsing." [7] Indeed, for Anna Moszynska, rather than expanded field, sculpture is now more aptly described as an exploded field. [8]

In order to understand the relation of sculpture and ceramics, rather than discussing it based on etymology, Wilson suggested to examining from the discipline of program at art school. Because both of ceramic and sculpture program have been influenced by the same social changes as fine art program, there are some overlapping concerns. He stated "Ceramics, as a specialist set of materials and processes, is offered as an arena from which many outcomes might emerge. Sculpture is offered as an umbrella concept under which many different media and approaches coexist. So, sculpture would appear to be an idea =>material and ceramics a material => idea discipline." [9] As a result, from this perspective, the term of ceramic sculpture is an ambiguous and surely the term of ceramic sculptor as well.

In this respect, it is more worthwhile to consider that the objective of this chapter is not to seek an appropriate term for the non-functional ceramic practice, but rather to understand clearly the contexts of the practice. It is more relevant to observe the determinant factors that have influenced and shaped the ceramic practice today.

1.2 Art Before World War II

- **Modernism and the problem of categorization in art**

The Industrial Revolution began in Britain in the 18th century and then spread to other countries. It was the transition from a stable agricultural and commercial society to a modern industrial society which relied on complex machinery rather than tools. This transition included going from hand production methods to machines, new chemical manufacturing and iron production processes, the increasing use of steam power and development of machine tools. The Industrial

Revolution has changed the face of western and others countries into modern civilization and culture.

Since that time "modern" word has been used to indicate every aspect of life and cultural phenomenon of industrial society. Industrialization has established the different class in society and produced many kinds of hierarchy systems such as "division of labour". Between 1810 to1910, The Art and Craft Movement flourished in Britain as a reaction against industrial impact to the life of workers and industrial product life. The movement advocated the truth to the materials and traditional craftsmanship using simple forms and often medieval, romantic or folk styles of decoration.

In the late of 20th century, the divisions of art, craft, and design categories was used to distinguish visual art related practices to more specific and rigid profession. Ceramic, as well as metal, wood, glass, textile, and jewelry, has become part of craft. Craft in modern-day culture has been severely marginalized; according to Peter Dormer this is attributable to three significant factors: "a plurality of meaning" in regard to definition of craft, the advancement and increased use of technology in modern-day and manufacture, and finally, a lack of substantial discourse on the subject. [10]

Relation between craft, art, and design is complicated. Grace Lees-Maffei and Linda Sondino create an analogy of this relation with the Dangerous Liasons to depict the machinations, seduction and jealousies of a *ménage a trois.* [11] They indicate "design, craft and art can be seen to occupy an unstable territory of permanently shifting allegiances", both histories and discourses of three of them. [12] This phenomenon also occurs in America, ceramic historian Garth Clark, clearly explains the situation:

> "Craft has moved constantly between resentment and envy with the relationship growing increasingly acrimonious as art moved away from craft-based values in the mid-century and closer to post-1950 conceptualism and the dematerialization of the art object." [13]

Despite the fact that categorization in modern art was adopted by Japan, the condition was quite different. In Western countries handmade pottery for everyday use almost completely disappeared and it was replaced by industry product. The production of handmade pottery was resurrected by Bernard Leach and his colleagues.

> Hand-industries cultivated by ruling clans around the country during the Edo period survived—albeit not without some ups and downs—through the late Edo period, Meiji era and up to the present day. Mechanized industry grew out of these and developed

> separately; in addition, modern individual craft artist also grew out of the hand-industries and developed in yet another way. [14]

Ceramic artists in Western countries mostly graduated from art schools, but in Japan a large number of ceramic artists emerged from many pottery-producing regions. This clarifies why in Japan ceramic artists that inherit the tradition are preeminent. [15] According to Akimoto Yuji, categories of art used in Western canon do not apply to *kôgei*. In Western nations, *kôgei* is considered craft, decorative art, or even folk art. He stated as follows:

> Regarding the above labels, the West tends to be more rigid in its definition of genres, maintaining that decorative arts represent the pre-modern age, while folk art refer to the past artistic and ethnic utilitarian art. As a result, the modern age was highly productive, but because Japan did not follow this classification, it modernized while still retaining "non-modern" concepts. It's uncertain where this tendency toward embracing contradictory concepts comes from, but it has long been an accepted practice in Japan with perhaps the best example being the synchronization of Shinto and Buddhism. [16]

For Kaneko Kenji, "craft" artists of Japan have a far greater advantage than the craft artists of Europe or America. In those countries, craft was always considered a simple industry, while in Japan; craft was considered at a level similar to fine art. The long tradition of respecting craftsmen and their history of using various materials and techniques have made Japanese ceramics highly creative and energetic state. [17]

- **Ceramic within Fine Art**

Although craft and fine art was distinctly segregated in modernism, the collaboration between sculptor, painter, and ceramist was noted in late 19th century where some ceramists worked with young artists for a while. Theodore Deck was the first ceramist that worked with young painters to decorate his ceramic ware. In general, painters only decorated the vessels but sometimes they also contributed ideas to the ceramist. Potter Ernest Chaplet collaborated with French Post-impressionist artist, Paul Gauguin, in 1886. In 1907 Andre Metthey (1821-1920) exhibited around a hundred pieces ceramic which "decorated" by yet famous painters at that time, such as Auguste Renoir, Andre Derain, Georges Rouault, and Henri Matisse.

What was phenomenal was Pablo Picasso, the icon of modern art who was known as a pioneer of Cubism. Similar to Marc Chagall, Picasso made his ceramic works at Georges Ramie studio in Vallauris, South France in 1947. Picasso stayed for two years in Vallauris, which indicated his enjoyment and seriousness in working with clay. Picasso's ceramic works clearly show the originality and strength as a continuum of his artistic expression. (Fig. 1.3) Together

with other "classical modernist" artists such as Marc Chagall, Joan Miro, Jean Cocteau, and Raoul Dufy, Picasso was known as a “painters ceramics”. [18]

One of the highlights was the Italian artist Lucio Fontana (1899-1968). He called his ceramic works as "earthquaked but motionless" (*terramotata ma ferme*). In a different translation it was known as "shatterred but firm". Fontana was fascinated by various materials, but ceramic was one medium that was continuously used in his works. He constructed his first ceramic work in 1926 while he was staying in Argentina; later in 1935 he started collaborating with futurist ceramist Tullio d’Albisola in Italy. According to Simon Groom, clay was the key to all works of Fontana, but it never became an art-historical consciousness. He argued:

> “Even in accounts of artists for whom clay was obviously central, like Fontana, almost nothing is written on the subject. The many monograph generally dismiss the works in clay as aberrations of taste, as kitsch or playful experimentation, successful only as models to be cast in to bronze. Even more ironically, given the sheer delicious physicality of much of his work, Fontana has earned his place in the pantheon of modern art, repeated ad nauseam in all conventional art historical narratives, as a precursor of Minimalism, in his attempts to open up the work to a new conception of space symbolized by the purity of his slashed canvases. “[19]

Another artist that used ceramic was Isamu Noguchi, an American sculptor. He spent several years in collaboration with Japanese ceramists to make artworks that were inspired by a Japanese ancient sculpture called *“Haniwa”* (Fig. 1.4). Art critic Hilton Kramer saw the ceramic works of Noguchi as merely playful, indicative of “high unseriousness”, digressive activities rather than central ones. In review of Noguchi’s work, Time magazine describes it as ‘the gingerbread cookies of playful and somewhat inebriated baker’. [20]

On the other hand, from the viewpoint of the ceramic milleu, these artists were labeled as “visitors“. This label seemed to establish a distance between artists attached to the discipline and those who were not. [21] But as Garth Clark argued, it was an exception for Lucio Fontana:

> “Writers explaining Fontana’s ceramics in the same context as Pablo Picasso or Joan Mirō have blunted a full appreciation of his commitment to the medium. These painters were attracted to the medium late in their careers and produced substantial, powerful bodies of ceramic art. But Mirō and Picasso were both visitors to the medium, working in ceramics after art had matured, and no matter how successful their ceramics, they remained blunted. This is not in the case of Fontana. He was ceramic resident, a real ceramist.” [22]

In fact, the discussion about ceramic objects that was made by those mainstream artists has lied on the status of the maker, not on the intrinsic value of the object itself. As Foulem cited in his paper *Guess Who’s Coming to Lunch*, even Picasso’s ceramic has not yet been properly

assessed. Foulem defined those artists as transient-artist potters, and he distinguished their ceramic objects into two predominant groups based on two entirely distinctive approaches to ceramics. The first grouping was material oriented, while the second might have been formed with artists who used concepts as their bases.

> "There are subtle but real semantic and conceptual differences between material-oriented and media-based ceramics. The first term, the material-oriented, has to do with the tangible. For instance, the physicality, the plasticity of clay, the direct involvement of the artist with the immediate creative process…. Where the second definition, the media based, encompasses the idea of channeling, here the primary image itself is the message."

Foulem criticized that ceramic was rarely discussed as an encompassing conceptual entity. He believed that his media-based analyses could be appropriate to objects made by artists such as Meret Oppenheim, Cindy Sherman and Marcel Duchamp, which were not as intense as Picasso's in ceramic. [23]

Finally, the discussion of ceramic within fine art, Marcel Duchamp's *Fountain* which was selected as the most influential artwork in 20th century in 2004, is not to be ignored. This work triggered controversies when rejected by the committee of the Society of Independent Artist for exhibition in 1917. *Fountain* is a mass fabrication porcelain urinal which was displayed upside down and signed "*R. Mutt 1917*". This work has been regarded as the predecessor of conceptual art and the origins of ready-made approach. For art historians and theorists, Duchamp's urinal has indicated the radical changes of art practice, where it challenges the relation of idea, artist's intention and the manual skills in art-making.

Within contexts of ceramic as part of craft and sculpture as a part of fine art, *Fountain* denies both of the definitions. Despite *Fountain* being formed of porcelain, the artist was not completely involved in the process of making as one of the criterions of ceramic and sculpture. As it is mentioned in the beginning of this chapter, this work represents the problems on the meaning of ceramic sculpture. *Fountain* is a "ceramic sculpture" but it is not suitable with the discipline of ceramic and sculpture. *Fountain* is supposed to be one of interesting and challenging cases for the ceramic practice. In fact this work is rarely discussed in ceramic discourses, instead to affirm the distinction of fine art practice and craft practice.

1.3 Art After World War II

- **The 1950's: meeting of ceramic and sculpture**

Since 1920, the world of Western art has been dominated by Bernard Leach's ideology about ceramic art. Bernard Leach strongly disliked what he termed the 'obsession' of English craftsmen with artistic independence and individuality. Inspired by The Art and Craft Movement and Mingei movement in Japan, Leach's vision was written in his book, *A Potter's Book* (1940). This book has been widely used by craft potters that has been known as 'the Potter's Bible'.

In contrast, after Leach, potters have produced works that have more individuality and are more purely artistic in nature. Designated to individual potters who detach from industry and tradition, the term of studio pottery has emerged and it will play a role in the development of ceramics.

Entering the 1950's non-functional approach and form by potters emerged. In England, Hans Coper combined several different thrown shape to make a sculptural form (Fig. 1.5). For Yoshiaki Inui, Coper's approach was resembled more of a sculptor's, that he clearly explained how Coper work was revolutionary:

> "The shapes he threw on the wheel were all simple in themselves: tall cylinders, softly curved sphere, bottles, cups, and flat rings. But when Coper assemblage these pieces and joined them together, all kinds of highly original shapes emerged, never before seen in ceramics. For example the 'thistle form', the 'hour-glass form', 'onion' and 'bell forms', the spade form' and Cycladic are all quite singular shapes which can only be named after actual physical objects or images." [24]

Coper was labeled as sculptor-potter by Bernard Leach when he started creating commission works in Digswell House, Hertfordshire, 1958. [25] However, Coper never considered himself as a sculptor as he defined his works as pottery. What Coper was doing was exploring the outward limits of pottery as well as pushing those limits back with each new motif. [26]

In Japan Sodeisha Group was founded in 1948 by Kazuo Yagi, Osamu Suzuki and Hikaru Yamada. The purpose of this movement was to relieve themselves from the restrictions imposed upon ceramic since ancient times, and its members were commonly inspired by a spirit which encouraged them to put more faith in themselves, rather like painters or sculptors. Therefore, at the inauguration, the members purposely did not reject the utility value of ceramics. Shigenobu Kimura through *"The walk of Mr Zamza"* work (Fig. 1.6), described how Yagi's position is unique:

> It is because the idea based on throwing on the wheel is an important characteristic of Yagi's work which distinguishes it from sculpture. He is also distinguished from others potters because he used the wheel as a mere machine for creating his works. Generally potters regard the wheel as an inseparable part of their bodies, and scraping has been thought to be an indispensable attraction for them. However, Yagi cut off this physical relationship with throwing, and placed his work somewhere halfway between sculpture and ceramics. [27]

Sodeisha became known as avant garde ceramic in Japan. But like Coper, Yagi defined himself as a potter or a teacup maker. His work was seen as exploring the boundary of ceramic, which was directed toward the uncertain characters of ceramics.

Since 1952 a group of American ceramic artists has been actively moving with a tendency to compete in the fine art scene. One of the most prominent is Peter Voulkous. He linked his approach to clay with abstract expressionism trend in art.

> Voulkous and others instigated a movement known as "ceramic sculpture," which aimed to elevate the status of clay from a craft medium to means for the creation of sculpture as a fine art. Artists of this movement have work to improve their technical skill to achieve form and scale that had previously been thought impossible to execute in clay. [28]

The famous article *"The New Ceramic Presence"* (Craft Horizons, 1961) by art critic Rose Slivka has linked Voulkous ceramic with abstract expressionism. She argued because the interest of surface, clay is seen as a canvas.

> There are three extensions of clay as paint in contemporary pottery:
> 1) The pot form is used as a canvas;
> 2) The clay form itself is used as paint three-dimensionally—with tactility, color, and actual form;
> 3) Form and surface are used to oppose each other rather than complement each other in their traditional harmonious relationship—with color breaking into and defining, creating, destroying form. [29]

Slivka's article is the one that explicitly claims the bridged gap of the division between ceramic and sculpture. The essay, as Glenn Adamson mentions "is perhaps the most famous piece of writing on the studio craft movement in America, despite the fact that much of it is given over to rhetoric that has not aged terribly well." [30] Voulkous abstract works was seen as an attempt to break away from the shape of vessel, and later known as a "de-vesselized" tendency (Fig. 1.7).

Another American ceramic movement leader was Robert Arneson. Unlike Voulkous' abstract works, Arneson's is figurative with social themes. If Voulkous works have been associated to abstract expressionism, then Arneson's to Pop Art. Arneson represented the "Funk Art" which took hints from popular culture to express humorous and autobiographical themes (Fig. 1.8).

Throughout the comparison of the developments among those four artists, only Robert Arneson used a different approach. Coper, Yagi, and Voulkous were part of abstract art. This can be understood as an influence of spirit of art at that time. In modern art, abstract has been contradicted to figurative art. In the 1950's abstract art matured, whereas abstract expressionism just started to appear. One of prominent art critics, Clement Greenberg, thought that abstraction was central to the goal of all modernist artists, to rid art of all that was extraneous to it.

Later, this approach was generated from what was called as a sculptural vessel, the abstract form that originated from a container form. Adamson argued it as influences of Rumanian-born sculptor, Constantin Brancusi (1876-1918).

> "Brancusi seems to be everywhere in the crafts. He provides a stable and reassuring point of reference for functionless, formal, abstract sculpture in organic materials—a description that covers the majority of works sold in the upper stratum of the crafts marketplace." "Brancusi is not only a source of artistic power, but also a convenient rhetorical device." [31]

- **Dissolving the boundaries**

From 1970s onward, ceramic art practices has been marked by expanding many kinds of new expression. Artists seem to favor testing the limit, pushing the possibilities, experimenting with methods and crossing the boundaries of clay, ceramics as well as contemporary art. It is no doubt this phenomenon is related to the development of art at that time. Conversely, installation, body art, performance, process art, site-specific art and conceptual art, have bloomed under the umbrella of post-minimalism movement. As Greenberg stated, toward the ends of the 1960s,

> Medium-scrambling and medium-mixing came in, between painting and sculpture at first, and then between these and other mediums. The idea of the sanctity of the boundaries between the different mediums lost its hold. At the same time painting and sculpture proper-in the sense of tradition-began to lose something of their status in relation to other arts (environmental, "earth," decorative, etc., etc.). [32]

It has changed the ceramic practices into new field of possibilities. This era of expanded field is indicated by many ceramic artists who have produced installations using unfired clay and created huge work. According to Kenji Kaneko, this has made creators and critics in Japan use the "clay work" term to discuss such a practice. He argued "while the literal meaning of that term would cover all possible work in clay, in Japan it was applied at the time only to large-scale, three-dimensional pieces in clay and to installations. Work that used clay as an expressive medium in some way, without firing it, was also designated clay work." [33] Artists such as Ryoji Koie (b. 1938) represents perfectly this phenomenon. Besides his conventional pieces, Koie has

created many experimental ones. His phenomenal work was *Return to Earth* (1971), an in-situ work that utilized raw clay to create disintegrated images of his face. (Pic. 1.9)

On the other hand, even though ceramic works by Picasso and others have been ignored in histories of modern art, a number of next generation artists from fine art background still are attracted to use clay. Some prominent artists have been motivated by the plura meanings of clay, such as old and archaic, domestic, and kitsch to express their art concept. Unlike their predecessors in 1950's, these artists have used the material to create major works that are as important in their oeuvre as any other media. Additionally, as Garth Clark stated that they were not just 'day-tripper' to the ceramic workshop, but actually remained with ceramics and intensified their involvement. [34]

Between 1993-95, an exhibition entitled *"The Raw and The Cooked: New Work in Clay in Britain"* held at Barbican Gallery, London and then Museum of Art, Oxford, was toured to France, Taiwan, and Shigaraki, Japan. This exhibition presented ceramic artists and sculptors such as Antony Gormley and Tony Cragg. Appropriate to the title of the exhibition, the works also included unfired clay. This exhibition was able to demonstrate clay as an authentic medium in sculpture and fine art, and was considered as important because it was held at a major gallery which was not primarily associated with craft.

The other important exhibition was "*A Secret History of Clay: From Gauguin to Gormley"* organized by Tate Gallery Liverpool on May-August 2004. Presenting 79 artists from various background such as ceramists, painters, sculptors and contemporary artists, the artworks span from individual vessels, ready-made, installation, to performance art. Among others were artists from fine art background, such as Marcel Duchamp, Pablo Picasso, Lucio Fontana, Paul Gauguin, Antony Gormley, Tony Cragg and Jeff Koons. The exhibition was curated by Simon Groom and Edmund de Waal which gained international scope. It comprised Japanese artists Nobuo Sekine (*Phase of Nothingness*, 1969), *Ryoji Koie* (Chernobyl Series, 1989), *Yagi Kazuo* (Bud, 1964) and *Shiraga Kazuo* (Challenging Mud, 1955). Simon Groom explained that the stimulus of the exhibition, beside his fascination with the works in clay by Lucio Fontana, was "from the simple observation that there seemed to be resurgence of interest in medium by many contemporary artist who I noticed were once again working in clay." [35]

According to Christopher Grunenberg, Director of Tate Gallery, this was the first exhibition to present artists who have worked with clay from the beginning of the 20th century

to the present day. He declared "The exhibition reveals the previously undiscovered love affair between artists and this most overlooked of materials and in doing so unearths a neglected modern art history." [36]

In 2009, the exhibition entitled *"The Unexpected. From Picasso to Penck, Appel to Koons"* was held to mark the opening of the museum's new building of Stedelijk Museum in Hertogenbosch, Netherland. This exhibition presented 150 works of museum collection from 40 internationally-known painters, sculptors and conceptual artists, which was different with Secret History of Clay as the exhibition did not include any ceramic artists. The earliest work was by Auguste Renoir, dated from 1905/06 and the most recent by Richard Deacon in 2008.

A similar approach can be seen in the traveling exhibition *"Doki Doki, The Magic of Ceramics ~Artistic Inspiration"* which was held in Shigaraki, Gifu and Hyogo in 2012-2013. Apart from exhibiting the works from ceramists, it consisted of works by modern artists such as Picasso and Joan Miro, sculptor Katsura Funakoshi, and contemporary artist Yoshitomo Nara (Fig. 1.10). The aim of this exhibition was to display the interest of contemporary artists in ceramic material as a recent trend which began to emerg during the era of modern art. [37]

Those exhibitions show us the shifting approach to ceramic and clay (or generally craft medium) in contemporary art scene. Also, there are other several exhibitions that mediate craft practices and contemporary art practices. In that case, it is not surprising if some artists exist in both areas. In Japan Kosho Ito is one such artist, he stated:

> "I am best known and most active in the world of contemporary art, and I have friends in this field, but I have an inkling that some people are saying, 'that guy is a ceramic artist,' " explains Ito. "On the other hand, in the world of ceramic art, even in the world of contemporary ceramic art, I feel like a bit of an outsider. I don't feel that these people understand me." [38]

Kosho's statements draw his unique position. He represented Japan in India Triennale in 1978, and Venice Biennale in 1984. Together with ceramic artists, he participated in traveling exhibition curated by Kaneko Kenji entitled *Japanese Contemporary Clay Work* in 2007 and his retrospective exhibition was held at Museum of Contemporary Art Tokyo in 2009. (Fig. 1.11)

Another artist, Yoshihiro Suda (born 1969), is known for his delicate small wood sculptures. He has been involved in contemporary art, sculpture, and craft exhibition, including *The Elegance of Silence: Contemporary Art From East Asia*, Mori Art Museum, Tokyo, 2005; *Out of Ordinary, Spectacular Craft* in Victoria and Albert Museum, England, 2007; and *The*

Power of Crafts: Outlook for the 21st Century, The National Museum of Modern Art. He commented about the invitation from Craft National Gallery, Tokyo:

> I am someone who calls himself an artist, who shows his work in the sphere known as contemporary art. I was thus a little puzzled at being invited to exhibit my work in the Craft Gallery of the National Museum of Art, Tokyo—but only a little puzzled. That's because I myself don't understand the distinction between crafts and fine arts. In fact, I think such a distinction is of no importance; it's nonsense. At present, though, there is a less clear distinction between the crafts and the fine arts than a murky gap. I hope that this exhibition will be help clean up some of that murk. [39]

To Grayson Perry who is known as a contemporary artist with a ceramic background, craft world resembles a lagoon and the art world in general is the ocean. He argues that "some artists shelter in this lagoon, because their imagination isn't robust enough to go out into the wider sea", and conclude "the craft world has become a refuge for the less challenging artists." Perry has gained reputation in contemporary art world in Britain and internationally since he was awarded the prestigious Turner Prize in 2003. His ceramic works are classic-form vases, colorful, and loaded with pictures, inscriptions, and decorations. However, the subject depicts taboo themes, such as sex and violence. The combination of beautiful and elegant vase, innocent and humble handmade decorative pots with shocking images is the strength of Perry's works. He explains "Although I use the emotional and intellectual framework of a craft medium, as a potter, I see myself as an artist, not as part of the crafts movement." [40]

In fact, there are a great number of artworks today that are difficult to fit neatly into traditional definitions of craft or art, such as the works of Kitagawa Hiroto. Kitagawa is a sculptor who explores terracotta as his media to make approximately life-size figures (Fig. 1.12). Although he uses a sculpting technique in his works, during the process he treats the clay with a very respectful manner; by respecting the construction of clay in a manner typical of ceramic art that possesses a delicate sensibility. Based on Kaneko Kenji's explanation, we are able to see that there is a fixed idea of the fundamental opposition between 'modelled=sculpture' versus 'hand constructed=ceramic art'. In the case of Kitagawa's, it is realized that the received notion of the distinction 'sculpture versus ceramic art' is based mainly on technical issues and external qualities which no longer has any meaning. [41] To explain such condition, Kaneko stated: "To put it crudely, there exist an unlimited range of works that fulfill the equation "KOGEI level" + "sculpture level" = 100. The differentiation or discrimination between KOGEI and sculpture no longer holds meaning."[42] In the essay *"Hiroto Kitagawa-Mediating Between Sculpture and*

Ceramics", he suggested these kinds of works as contemporary plastic art that belongs to neither art nor craft. [43]

In the field of sculpture, these changes have led to the emergence of diversity of tendencies and approaches. In the context of traditional materials, the use of clay by sculptors in 1980s and 1990s has been considered as a part of the globalization of the third world craft and the impulse to produce works that have ancient and ethnographic qualities. [44] In the survey of sculpture practices conducted since mid 1990s, Anna Moszynska sees the boundaries of sculpture become more and more unclear. For many artists today, "sculpture" represents only one element of an increasingly multidisciplinary approach to artistic practice, which in turn has affected both of concept and form of recent works. Meanwhile, there has been rapprochement between fine and applied arts, whereby architecture, design and ceramics, at least to an extent, are seen to cross over with sculpture. [45]

Moszynska described sculpture today by seven dominant themes and ideas, where one of them is Design and Handmade. In handmade section, clay and ceramic are of interesting trends, which during the first decade of the 21st century, a wide range of artists seemed to be more inclined to engage manually and thus personally with their materials. She noticed that several artists, such as Grayson Perry, Andrew Lord, Edmund de Wall, Rachel Kneebone (Fig. 1.13) and Katsuyo Aoki (Fig. 1.14) from Japan, have been considered in sculpture and contemporary art field.[46]

It is true the meaning of both practice and object in contemporary ceramic are substantially determined by how their contexts are being presented and discussed. In Claire Twomey's words "Craft has now past the point where new makers see an amassed division between terminologies from craft or fine art or many other areas of practice; all reference to terminology are, when applied intelligently, inclusive and transferable to practice as a whole—the terminology references the maker's intentions, not a discipline." [47]

What is remarkable in the story of ceramic in art practices is not about the resistance and the survival of practice, but how ceramic is conjoint to the zeitgeist of art. The works of artists hinted above have shown us how ceramic appropriated and synergized to discourses in art. Issues such as manual skills, industrial aesthetics, environment, and mass culture have been perfectly represented by ceramic medium.

Thus, it is not surprising if the interesting approach to ceramic has been continuously found in transgressive art. Recently, the similar approach in ceramic works from Chinese activist and contemporary artist, Ai Weiwei, have been acknowledged. He is known for his provocative works using various medium, such as photograph, found object, installation, etc. His ceramic works are produced by assistants of craftsmen in Jingdezhen, the traditional center production of porcelain in China. In Weiwei's work, porcelain is being used due to its meaning in cultural context. A large number of small *trompe'loil* objects provokes our conception about industrial and manual, individual and masses, and fragility of human. (picture 1.15 and 1.16)

Notes

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Chapter 2
Human Form in Clay

This chapter discusses the use of clay and ceramic as a way to represent the human subject. Since the beginning of time the human form has been a main subject of art-making. Throughout history, representation of human beings has different objectives and purposes, which are related to the context of time and place where it existed. The meaning of the representation of human figure in this chapter is a work of art that to a certain extent has visual resemblance of the human form. It also refers to figurative art as a more general term.

Figurative art refers to artworks that are derived from real objects as the sources. It has spanned from realistic visual image to the abstracted form. This term has been established in modern art and frequently used in contrast to abstract art. Although the subject of figurative art is mainly human and animals, theoretically this term is not the synonym for art that represents the human figure. However, in this chapter, the phrase figurative ceramic is used as a similar meaning to “human form in clay” or "ceramic or clay artwork that represents the human figure". The use of clay as a terminology instead of ceramic in this chapter is because of the fact that artists since a long time ago have incorporated the use of clay in their practices. Consequently, this means that “clay” as a terminology also refers to ceramic as a fired substance.

While the first chapter examines the figurative ceramic within history and art discourses, this chapter attempts to understand the figurative ceramic in the mode of visual expression. The aim of this chapter is to investigate various aspects that affect both of the purpose and the visual approach within representation of human form in clay. The discussion is based on the artistic practices which review a number of relevant artists. Also, it examines self-portrait in clay as one of appropriate subjects to the artwork research.

As discussed in the previous chapter, the representation of human form in clay has begun since 26,000 years ago, which we are able to witness in the tradition of ceramic figurine. It may be concluded, along with vessel, figure is one of root of ceramic art. The uses of clay are known to be rich and diverse in all cultures in portraying human form. The human form in clay could be

linked to myths and beliefs, where almost all religions and cultures believe that God creates humans from clay.

> The modeling of figures has a mythic quality as well, returning to the notion that humans were born of clay—a creationist myth that exists in just about every culture. Many mythic characters were said to be modeled into life from primal mud. …
> Anyone who has tried to fashion a clay figure feels that visceral pull between material and form, and, entering the realm of the earth mother, senses that one is modeling with the gods. [1]

The creation of human figure in clay mimics "play as a god". Bonnie Kemske clearly states it "as the ultimate act of hubris--the usurping of the power of the gods by man." She argues that it can be seen as an act to defy fate, play acting as a creator, and ultimately to control another, albeit an inanimate other. [2]

Perhaps this impulse and instinct still attract artists today to use clay for making human figure. In fact, as Jane Weller explained, “Nowadays, figurative sculpture in clay is more likely to be an explorative vehicle in which to communicative thoughts, perceptions and feelings about ourselves and our contemporary situation. But our approach is more subjective than objective; we all seem to be working from the inside out, showing what it feels like to be on the receiving side of our body, looking inquiringly, from the back of our own minds and eyes.” [3]

In most cases, the literature of human form in clay is much concerned with the historical aspect. Although there is also literature that discusses this subject in the context of art today, generally it discusses the expression and narration of the work, which is reflected in sub-themes such as fantasy, sensual, memory, gender and social. This chapter attempts to examine such practice from a different viewpoint which is a contemporaneity perspective.

2.1 Contemporaneity in Human Form in Clay

Contemporary art practices are more diverse and they require an inclusive approach to identify. The same case applies to the contemporary figurative ceramics, as Kemske argues “has indeed become a strong and potent genre, embracing everything from representation to gesture, the cute to the disturbing, and the ironic to the haunting.” [4] The diversity of artistic expression has inseparably intertwined with the artist’s motivation, which is shaped by personal experiences and influenced by many factors. The wide-range approach has been more relevant as a perspective to analyze the art practice.

For this purpose, the use of contemporaneity term is suggested to understand the contemporary human form in clay practices. Contemporaneity, as Terry Smith describes "have distinctive sense of presentness, of being in the present, of being who are (that are) present to each other, and to the time they happen to be in." [5] Contemporaneity enables us to identify today's practices without being hampered by any classification nor burdened by other terms. This point of view will allow any possibilities of practices which are being considered as equally significant. Therefore, this term acknowledges the plurality and diversity in contemporary figurative ceramic practices. It is possible to discuss a range of works without the restriction of the background of the artist, e.g. ceramist, sculptor, contemporary artist, or designer; nor bothered by term such as contemporary art, modern art, ceramic sculpture, craft art, or art craft.

There are three significant aspects to understand the figurative ceramic practices, which are figurine, sculpture and conceptual. Each of these aspects is related to the issue of how artists visualize the idea and how to approach to the human subject in clay.

- **Figurine**

Figurine, which literally means diminutive form of the word "figure", is a word for small statues which represent humans, deity or animals. The subjects of figurines range from the sacred personage to memento of family. Typically, figurine is portrayed in ideal or sentimental manner with a narrative style. Earliest figurines were made of stone or clay, and then in modern time they have been produced by a variety of medium, such as ceramics, metal, wood, and plastic. In fact, ceramic figurines, especially made by porcelain, have had a high reputation within modern society. It has been one of precious commodities within middle-class in Europe during the 18th century. The fashion to collect decorative items was a part of popular culture in modern society, which was celebrated by luxurious lifestyle. Presently, those porcelain figurines have become antique items.

In fact, as Glen Adamson states, along with maquette (a small scale clay model), the figurine within modern art:

> …. stand in for two aspects of an inferiority complex that has dogged modern ceramic sculpture, persistently keeping it within the realm of the "minor." A figurine is an objet d'art (as opposed to an artistic object), invested with a conservatism that sometimes edges into kitsch. The diminutive term itself, "figurine," aptly conveys the effect of such an object, which is to trivialize the grand tradition of figurative art. [6]

Recently, although the number of factories has decreased, along with tableware items, ceramic figurine is still being produced. Whilst in the studio pottery, many individual ceramicists have produced figurines as a decorative item.

However, many artists are interested in making ceramic figurines due to their historical aspect and cultural meaning. The long history of figurine and the fact it is a part of consumer culture in modern society has placed it in an interesting place within contemporary culture. Figurines convey strong meaning, which refer to words, such as mass-consumption, popular, kitsch, domestic, private, and hobbies. As Veiteberg cited, since the 1990s, more and more ceramists have rediscovered the figurine and the *tableaux* as possible media for critical social and political comment.[7] Today, artists have been exploring those perceptions of figurine both as an idea and a basis to create their work. *Justin Novak*, as he concerns the meaning of figurine in his works, describes:

> For centuries, the porcelain figurine played a central role in the collective imagination, first for the aristocratic court, then for the common home. Contemporary vinyl toy collectibles, in many ways, have assumed this role. They may have more currency in today's world than ceramic does, but I believe their genealogy is clearly traceable back to porcelain. Both categories of figurine function as physical manifestations of allegories or icons that speak to collective conscience. Both were created for a domestic context, and with their high standards of design and production, the vinyl collectibles are nearly fetishised today as porcelain was in its heyday. [8]

Novak's *Disfigurines series (1997-2006)* defies a long tradition of figurine to portraying a perfect world, a dream world, a sentimental and nostalgic or just-plain-cute world (Fig. 2.1). He stated "My wounded disfigurines defy those expectations, presenting instead a realm where all is not picture-perfect." [9]

Other artists that use figurines in their works are Chris Antemann (US, b.1971), and Barnaby Barford (British, b. 1977). Chris Antemann's works exhibit the 18th-century style of porcelain figurine which represents the taboo within sexuality and gender role. Her porcelain figures are finely modeled and decorated meticulously, portraying a man and woman in somewhat androgyny, youthful and erotic characteristics (Fig. 2.2). Antemann clearly stated "My primary focus is liberating the figurine from its roots in mass-production by creating one-of-a-kind autobiographical narratives. As ornaments, collectible objects of wealth, and artifacts of the domestic realm, decorative figurines conceal secrets about individual lives." [10] At glance they such common figurines, but by positioning viewer as voyeur, Antemann's works have revealed the taboos within domestic relation.

Barnaby Barford, meanwhile, has use found mass-produced porcelain figurines to express cynical and satirical human condition. Although trained as a ceramist, his method using found objects, epoxy, other medium and enamel paints are very innovative. Barford selects pre-manufactured figurines, cutting and dissecting them to construct new narrative objects which are often sinister and sardonic but invariably humorous (Fig. 2.3). ”In Barford’s world a kitsch figure of a 19th century peasant boy becomes a 20th century teenage thug in a hoodie; rustic maidens dancing on a bed of roses brandish guns; a charming scene of a Victorian family sharing a meal is undermined by the copious buckets of KFC fried chicken which they’re laying into.“ [11]

The blend of unadorned porcelain figurines with the provocative gestures, details and setting of objects are the strength of these works. Bardford, Antemanns and Jessica Harrison (Scotland, b. 1982) have similar attitude: they are using ceramic as an idiom, beyond the medium. The historical and social meaning of figurines in domestic life become a basis to construct a message.

Christina Doll (Germany, b. 1972) has a different perspective. Even though her works are small-sized porcelain figures, the meaning of figurine within modern culture is not her concern. Doll is attracted to porcelain glaze because it has reduced the physical sensuality of object. To explain her work *Friends with furniture’s, square and cube* (Fig.2.4), Doll stated “porcelain is immaterial in its means of aesthetic expression and is capable of transcending that which is portrayed.” [12] Similar to Harrison, Doll’s works seem like they are created by ceramist, but in fact the artists are trained as sculptors.

Figurine also becomes a reference for contemporary artists such as Jeff Koons (US, b. 1955) and Kiki Smith (US, b. 1954). Koons produced giant polychrome wood and ceramic works in *Banality (1988)* series, where *Michael Jackson and Bubbles* as well as *Pink Panther* became widely-known in art world. This series based on Hummel figurines, the German ur-kitsch porcelain objects produced in 1930s (Fig. 2.5). With the assistance of experts, Koons simply changed its scale and context, from home decoration to museum object to provoke our sensation of domestic objects. Graham Bader explained the Banality works as “certainly match and surpass both the sentimentality and craftsmanship of their models.” He continued “almost against our will” it attract us “toward their kitsch intensity.”[13]

In contrast to Koons, in spite of producing life-sized figures, Smith’s works still adopt the characteristics of small, hand-made and humble style of figurines (Fig. 2.6). Smith is

acclaimed for explorations of human body as a subject of her art. She embraces almost all medium and has interest to the crafted manual quality. Not only does Smith use drawing, installation and photography as a media, but also papier-mâché, glass, ceramic, metal and fiber. Smith's figurines appear to evoke the feeling of intimacy and domestic.

Kim Simonsson (Finland, b. 1974) works are slightly different. Simonsson is inspired by animation and manga to create life-sized ceramic figures of children and animals. Instead of the size, the sense of figurines has risen from the cuteness of figures which derived from popular culture. Also, the use of porcelain associates the figures with kitsch and romantic feelings.[14]

For many others artists, the figurine offers a strong potential of narrative style. Jack Earl (US, b. 1934**)** is one of the artists who has been keen on using figurine approach in his works since 1970s. He has been inspired by Watteau-like, painted porcelain figurines manufactured at Meissen during the 18th century and 19th century and intrigued by their story-telling qualities. Instead of sentimental or idealized representations, he crafted startlingly real and oftentimes surreal characters and objects. [15] He utilized figurine as a potential genre to express his personal story in rural life in Middle America. Along with France artist Georges Jeanclos (France, 1933-1997), Earl could be considered as a pioneer of figurine approach for individual expression.

- **Sculpture**

The use of clay in sculpture usually employs terracotta, a type of unglazed earthenware that is fired at 1.000^0 C with its porous body. Before the use of high temperature clay which is stoneware and porcelain, terracotta was widely used in many civilizations for many purposes. The most phenomenal terracotta sculpture is what we know as terracotta army: life-sized sculptures consist of 8,000 soldiers, 130 chariots with 520 horses and 150 cavalry horses. Terracotta army was created as "guards" of the first emperor of China Qin Shi Huang in his tomb in Xian.

In modern sculpture, besides used for low terracotta work, clay has been used for several purposes. Because of the malleable and re-useable characteristic of clay, it has been used for studying and model-making in sculpture classes. Clay is also used as a maquette, a preliminary work that bears a similar function to a sketch or a drawing for painter. However, the tradition of modern sculpture has influenced the figurative ceramic practices in many aspects. Not only in the life-sized and modeling technique, it is also used in the format of head, bust and torso. Moreover, it can be seen in the application of found objects and mixed media as well.

Stephen de Staebler (1933-2011), along with Robert Arnerson (1930-1992) and Viola Frey (1933-2004) undoubtedly were the pioneers of figurative ceramics in America. Arnerson was prominent for his humorous portrait (this will be discussed in the next sub-chapter), whereas Frey with her gigantic figure. Both of them used colorful glazes and paints on their works. Although Staebler studied ceramic, he had a different approach from American ceramic scene in 1960s. As Adamson has noted, by using metal oxide and clay slip, Staebler refused to employ the bright glazes and paints which were very popular at that time. Staebler's works also reflect his attitude to the material (Fig. 2.7). In contrast to Voulkous' work that gestured dramatically, Adamson stated "De Staebler's forms surrendered humbly to gravity as if he was in the grip of an inability, or perhaps an unwillingness, to control the clay". Staebler described clay "has an inner instinct for form," and that "what I have tried to do for a long time is find out what the clay wants to do." [16]

In Europe, artists such as Carmen Dionyse (Belgium, 1921-2013, Fig. 2.8), Aldo Rontini (Italy, b. 1948) and Schrammel Imre (Hungary, b 1933), could be considered as pioneers of figurative ceramics. However, there was another unnoticed artist, Gertraud Möhwald (Germany, 1929-2002, Fig. 2.9*)*. She lived in Dresden, which after World War II a was part of East Germany. During the Cold War period, Eastern Block countries had very limited contact to other countries. It was until the German reunification in 1989 that Möhwald was relatively unknown in the world of ceramic art. In fact her works were very interesting and innovative.

> With her freely-built, decidedly sculptural, cut, mounted and collaged vessels and architectural ceramic pieces, she proved the enormous artistic possibilities of clay as a material if it is used in an unconventional way and if the connection of concept and expression is maintained. [17]

Möhwald's works have almost liberated themselves from ceramic material appropriateness as she was unencumbered by convention and she explored the wide range of artistic possibilities of clay. She has been considered as pioneering female ceramic artist. [18]

Thomas Schütte (Germany, b. 1954) was renowned for his multidisciplinary works that ranged widely from small-scale figures to life-sized figures and architectural installation, from drawing and watercolour paintings to photographs. Schütte has intensively explored the transition in scale and materials, and ceramic was one material that fascinated him. In 1992, Schütte created *Die Fremden (The Strangers)* which comprised large glazed ceramic objects representing three human figures, two pieces of luggage and five vases (Fig. 2.10). The human figures in *Die Fremden* mark a departure from Schütte's earlier works, which were known for

objects and models of an architectural character. Since then, the human form and portraits have become the main subject in Schütte oeuvre. Despite producing self-portraits and figures of his friends, the figures and heads are mainly fictional characters, monsters, or ghosts, which in a strange way both alien and familiar. The various forms of expression in Schütte's human figures seem to be as an outcome of his examination of the human physiognomy, as a way to understand human condition. He has continued to use ceramic to produce a series of life, head, mask, and also a vessel form until recent day (Fig. 2.11). Schütte ceramic works embrace the character of clay and glazes. "As a ceramicist, he also knows how to use the accidents of glazes, and how sculptures can slump or break in the kiln." [19] Indeed, Schutte's works are interesting. Unlike other sculptors that leave the texture of clay as it is or paint it, he uses glaze. His practice seems to deny the prejudice that the use of glaze is only for ceramic artist.

The British sculptor, Antony Gormley (British, b. 1950), is prominent for his distinctive representations of human form using various materials. It is not surprising that his practice has intersected with the use of clay as a primal material. One of his famous works is *Field* which was produced five times in different parts of the world during 1989-2003. *Field* was a huge sculptural installation which consisted of a thousand hand-sized terracotta figures made by volunteers. The figures were placed on the floor, occupying almost the entire space and leaving only a little space for the viewers. The most recent project is *Asian Field*, which was produced in Guangzhou, China. There were 190,000 figures made from 125 tonnes of clay by 350 people from various ages (Fig. 2.12). For Gormley there is relation between human body and the body of clay. He said "clay was another way of dealing with the flesh." "There is a feeling when you use it that you are repeating some primal transformation of the unformed to the formed." [20]

Doug Jeck (US, b. 1963) is one of important figurative ceramic artist in America. He uses clay in multimedia approach, combining it with plastic, hair, fur, concrete, paint, porcelain, fiberglass and wood. Jecks's life-like sculptures are composed of fictional and historical icons into hybrid and absurd figures. His work links the fantasy and reality, history and myth (Fig. 2.13). By provoking questions of cultural construction related to beauty, gender, and hierarchy in classical sculpture, Jeck figural ceramics have challenge established visual conventions of the discipline. [21]

Rebecca Warren (British, b. 1965) uses unfired clay to make earthy, unfinished look sculptures that reveal the track of the hand pulling at the wet clay and that situate themselves

within the lineage of a modern sculptural tradition while equally subverting it. [22] She addresses artists who have overtly fetishised the female form (Fig. 2.14), such as photographer Helmut Newton, cartoonist Robert Crumb and painter Willem de Kooning. Warren explains "The beauty of working with a material like clay is that it gives you that freedom to change things... I like to keep the quality that they're breeding quite quickly and they're made quite quickly, that there's a sense of them perhaps not being complete, to keep them alive and dynamic and fresh". [23]

- **Conceptual**

Conceptualization in artistic practices emerged in 1960s as a part of self-reflection on the modernist principle that assesses artwork is based on specificity of intrinsic values. In fact, conceptualism during the mid to late 1960s was a contested field of multiple and opposing practices, rather than a single, unified artistic discourse and theory. [24] In general, conceptualism in art practice refers to some concerns. Sol LeWitt emphasized "conceptual art is made to engage the mind of the viewer rather than his eye or emotions. [25] According to Joseph Kosuth, questioning the nature of art should be the main concern of artist. He pointed Duchamp's porcelain urinal (that is discussed in previous chapter) as an ideal example.

> "Which means that it changed the nature of art from a question of morphology to a question of function. This change—one from 'appearance' to 'conception' –was the beginning of 'modern' art and the beginning of 'conceptual' art. All art (after Duchamp) is conceptual (in nature) because art only exists conceptually." [26]

The use of a conceptual term in this section does not mean two previous groups that are not or less conceptual. Rather, it is to identify the specific concern or perspective that has shifted from objectness of artwork. In this tendency, artists are pushing the conceptual possibilities of clay and trying to find the significance of clay, ceramic and human body. At this point the notion of human has shifted from figure to the body, where consequently the human form has disappeared to varying degrees.

Many artists investigate the relationship between the body and clay by exploring the ability of clay to record something. Italian sculptor and conceptual artist Giuseppe Penone (b. 1947) imprinted his torso into wet clay in *Breath 5* (Fig. 2.15). The impression of form was the interior of Penone's mouth and artist's legs wearing jeans. Penone has made many works concerning the impression of man on nature. For *Breath* Penone has spoken of the influence of mythological explanations of the creation of man. [27]

At the same time, Mexican artist Gabriel Orozco (b. 1962) created *My Hands Are My Heart* (Fig. 2.16). Orozco squeezed small lump clay in the palms of his hands, forming a heart shaped objects from the impression of his fingers. This work presented on diptych of photograph of artist's holding the terracotta heart in front of his bare chest—first with his hands closed, then open. It seems for Orozco that the hand and heart are one and they possess the same meaning, the essence of humanity: life itself. [28]

David Cushway (UK, b. 1965) use his breath to inflate a clay bag to create *Breath for Jordan* (Fig. 2.17). In *Untitled, The Absent Figures series (2005),* Daniel Allen (UK, b. 1973) made a full-size old fashioned wooden style chair using clay, and then asked someone to sit on it while the clay still soft enough to take an impression. In these works, even though the body did not appear physically, it strongly implied the human presence.

In contrast, Bonnie Kemske explored the body through the sense of touch. As she explained, *Cast Hugs series (2003 onwards)* was a kind of "casting a hug space" (Fig. 2.18). In order to do that, Kemske hugged a considerably large latex balloon filled with liquid plaster until it set. After producing forms using press moulds, she smoothed it and then added texture. The trace of body completely disappeared; instead the form looked like abstract organic forms. Kemske's works relies entirely on touch rather on vision. It is designed as an interactive object, where the viewers will obtain the experiences of their bodies by touching and hugging it. [29]

Other concern is related to the performance art practice, where artists use their body as a media. During the emergence of performance art, there were some remarkable works that incorporated clay and body. Cuban-born artist who moved to US in 1960, Ana Mendieta (1948-1985), produced *Silueta (Silhouette)* series in 1970-1980s. She called her art a combination of the land art, body art, and performance art genres, as earth-body sculptures. Mendietta used her body and nature as medium. She created silhouette of her body in grass, sand, and dirt. Clay in her work was a medium to connect with earth, while the nature was a canvas. Around the same time, Jim Melchert (US, b.1930) staged *Changes: a performance with drying slip (1972),* a performance in which the artist and participants dipped their heads in liquids clay (Fig. 2.19). For Melchert the process turned the body into a vessel. He wrote 'It encases your head so that the sounds that you hear are interior, your breathing, your heartbeat, and your nervous system. (It is surprising how vast we are inside.)'. [30]

Performance art has become one of vigorous genres in contemporary art practices. Artists have used their bodies to express the experiences in contemporary issues. Teri Frame in *Pre human, Posthuman, Inhuman (2011)* revealed the issue of human bodies in the arts and sciences. Frame, in front of a mirror, changed her face using raw clay into six appearances which were named as Simians, Early Humans, Hybrids, Proportions, Races, and Posthumans (Fig. 2.20). This work demonstrated how the using of clay, performance and video are appropriate to represents the contemporary issue of identity.

Indeed, the video has been widely used in today's art practices and become one of powerful genres in contemporary art. David Cushway created a video art entitled *Sublimation (2000)*; it displayed an unfired clay cast of his own head gradually dissolving in a tank of water (Fig. 2.21). He stated, "This idea that earth is where we come from and it's where we return to." [31]

For Jo Dahn, Cushway's work demonstrated that raw clay is not stable material, and consequently it lends itself to open-ended investigations. Therefore, she argued that "the time-based (sometimes called "durational") aspects on contemporary conceptual ceramics are not confined to performance, film, and video work." [32]

2.2 Self-portrait in Clay

Portrait is the one of the most universal and long-standing art forms which can be traced back to the ancient civilization of Egypt, India, China, Athens and Rome. In a broad sense a portrait is an artistic representation of a person to display the likeness, personality and even the mood of the person. Portrait has been considered as a way to study a person, where the self-portrait is one of the fascinating subjects. Self-portrait enables us to bypass the complex negotiations of identity between the artist and sitter when the two are distinct. Artists have more freedom to capture both of what they see and what they want to project about inner-self. [33] In fact, as Masahiro Yasugi stated "the self-portrait has had an educational function in the formative process of producing modern human beings since looking at oneself heightens self consciousness, or at least helps us to understand of the existence of others." [34]

As a self-exploration, self-portrait has become a medium to investigate the inner life of artists. In other words, a self-portrait is an interpretation of the self. Similar to other art forms, self- portraits have also implicitly represented the idea of human and society within specific time and place. It is possible to see the differences of self-exploration in the self-portrait of

Rembrandt (1606-1669) and Van Gogh (1853-1890). Rembrandt's self portraits are self-conscious presentations of his successes and failures, while Van Gogh's self portraits are representations of his unstable state of mind. Van Gogh's self-portrait not only demonstrated the artistic innovation and skill, but also as documentary observations that revealed his own psychological vicissitudes. [35]

The most common medium of representation in portrait is painting, but three-dimensional objects such as bust and head are also prevalent. In most cases three-dimensional portraits have used 'sculpture' medium such as stone, wood and metal. During modern time, clay was used for making model that is used for casting, as well as to make small preliminary work called maquettes. It is difficult to find artists who used clay to create self-portraits during modern art. Oscar Kokoscha (Austria, 1886-1980) might be the only one who had done it. Kokoscha was an artist, a poet and a playwright which was reputable for his intense expressionistic portraits and landscapes. Kokoscha's portrait was a way to explorate of psychological states of person. He explained his approach to the portraits:

> "When I paint a portrait, I am not concerned with the externals of person—the signs of his clerical or secular eminence, or his social origins. It is the business of history to transmit documents on such matters to posterity. What used to shock people in my portraits was that I tried to intuit from the face, from its play of expression, and from gestures, the truth about a particular person, and to recreate in my own pictorial language the distillation of a living being that would survive in memory. "[36]

This clearly represents how the self-portrait functioned as a dialogue with the ego for artist in early twentieth century. When he was 23, Kokoscha created *Self-Portrait as a Warrior (1909)* using clay painted with tempera (Fig.2.22). Kathryn Simpson accurately described

> Kokoschka's self-portrait bust is an amorphous, lumpy mass, with inconsistent, anti-naturalistic colouring and an asymmetrical facial structure which suggests decomposition. Features seem to slide on nebulous, clotted surfaces of bone, tendon, and skin, and the facial expression itself is at once distorted and slack, giving an impression of physical trauma, and subsequent death and decay. [37]

This work represented Kokoschka's first foray into expressionist style, as he presented his own features distorted with suffering. The expressive quality in this work was a denial to the graceful and linear forms of the popular Art Nouveau style at that time. [38] It completely rejected the classical association between beauty and truth. It seems clay met Kokoschka's intention to connect the truth with ugliness, which is visible on his self-portrait painting as well (Fig.2.23).

As hinted in previous chapter**,** Robert Arneson (US, 1930-1992) had pioneered figurative ceramic in US. He was renowned for his whimsical self-portraits as well as cynical and

humorous expression on political themes. His style was dubbed as funk art due to the humorous, explicit, caricature-like and colourful characteristics. Arneson's self portraits were mostly in form of head and bust which provided a number of functions for him and they could be considered as autobiographical. He started to create self-portraits in early 1970, which he described

> I was going through a lot of changes when I started doing myself. I was going through a separation, then a divorce. The whole gamut of emotions ran through me. One could see oneself in the mirror of self-pity, self-righteousness, self-everything, and it became gradually self-self, selfishly so. [39]

One of his famous works is "*California Artist (1982)*", a portrayal of himself on top of a pedestal with a protruding belly, wearing a Levi's jacket as the only top and sunglasses without glasses that allow us to peer directly into his empty head (Fig. 2.24). There is a marijuana plant on the pedestal, accompanied with beer bottles and cigarette butts. [40] "I had a smug look on my face, posing like some of my art friends in LA used to pose for newspaper The macho poseur," Arnerson explained. *California Artist* was created as a response to an article by art critic Hilton Kramer in New York Times, who declared "impoverished sensibility of the provincial cultural life of California" in his review of the "Ceramic Sculpture: Six Artists" exhibition at the Whitney Museum of American Art. [41]

Arneson used his self-image to fulfill his passion for a playful manner and to mix art with humor. He said that "I can poke fun at myself, I know myself better than anyone else, and I'm free." Therefore, he depicted himself in many appearances, whether acted as a variety of characters, projected himself to some roles, or explored whimsical expressions and gestures. In this way, Arneson was able to express the human condition on behalf of all of us.

During his final years, Arneson created two self-portraits *Chemo I* (1992) and *Chemo 2* (1992) that were more personal and extremely different from his previous works (Fig. 2.25 and Fig. 2.26). In Mary Drach McInnes' words, "They are startling portraits of affliction and despair. These terracotta busts offer us memorable images of rupture: torn skin, twisted organs, and tormented expression. Arneson's vision of mortality is a record of his own long struggle with cancer. After almost two decades of 'managing' cancer, he had a kidney removed and began a gruelling course of chemotherapy treatment. "[42]

The deformation and fragmentation in these self-portraits represent the deteriorated of Arneson's body due to a disease and, ironically, by its treatment. Furthermore, he stamped text on the part of the base of *Chemo 2*, which listed names and side effects of drugs more horrific

than the disease. Indeed, the physical distortion has been applied on portraits to reveal the evanescence of the corporeal self and to convey visually the violence of human suffering and happiness. [43]

In recent practice, the use of clay on self-portraits is more complicated and much related to the artist's interpretation of the ceramic as a media. Ah Xian (Chinese-Australian, b. 1960) was known for subject of cultural identity as well as the use of ancient Chinese crafts techniques and materials, such as porcelain, cloisonne, lacquer, jade, and ox-bone inlay. Ah Xian is widely known for his porcelain bust entitled *China China* in 1998 (Fig. 2.27 and fig. 2.28). He constructed this series with the assistance of artisans in Jingdezhen which has been the center of China's porcelain production since the early Ming. This series included a cast of human body which was decorated with over-images and traditional Chinese decorative patterns, such as dragons, birds and flowers, and landscape. Until 2004 he produced over forty busts before he continued to explore the traditional Chinese materials and techniques into his work.

Ah Xian grew up in China and immigrated to Australia following the events in Tiananmen Square in 1989. China series explored ideas of Chinese identity and his cultural displacement. The decorative surface covers head and body and it resembles tattoos, as if to say that one's cultural identity is permanent no matter what other places and influences one adopts. [44]

An Indonesian contemporary artist who is known for his self-portrait projects is *Agus Suwage (b. 1959)*. He has produced a large number of works using various media, ranging from drawings, paintings, sculptures, installations and videos. Suwage's self-portraits represent his stance and views about the social and political issues around him. He stated 'in order to be critical toward others, I opt to first be critical toward myself'. To him the use of himself as a model is uncomplicated and, importantly, free of charge. [45] Suwage created a series of porcelain works in 2010 with the assistance of a ceramic factory (Fig. 2.29). This work bears similar pose and expression to his other sculptures and paintings; it is part of his self-portrait series that functions as a self-criticism with humorous and satirical expression. Suwage used porcelain to represent the fragile, decorative and precious characteristics as well for metaphor of himself.

Takahiro Kondo (Japan, b. 1958) was born as the third generation of a renowned traditional ceramicist from Kyoto. His grandfather, Yuzo Kondo (1902-1985), was named Living National Treasure in 1977 for underglaze cobalt blue decoration called *sometsuke*. The influences of his grandfather were inevitable in his early ceramics. Kondo established his own

artistic identity by *gintekisai* glaze or mist technique. The glazes have strong textural quality that mimic different aspects of water-mist, droplets, rivulets, fog – as well as the way water runs, drops, pools and clings to a surface. This technique has been explored into various sizes and abstracts forms, as well as the use of ceramic and glass materials.

In 2010, Kondo created Reflections, a series of 25 life casts of his head using porcelain. This work is totally different from his previous work; it seems like a departure from abstract to figurative approach, and also from the slab construction to the cast technique. By incorporating himself into the works, Kondo's self-portrait clearly has something deeply personal. The applied of *gintekisai* glaze into this self-portrait series is fascinating. The water-like glaze that is washed over head and face has suggested a deep meaning of meditation and purification (Fig. 2.30).

Notes

1 Garth Clark and Mark Del Vecchio, "Born of Clay", *Shifting Paradigms in Contemporary Ceramics*, The Garth Clark and Mark Del Vecchio Collection, Garth Clark and Cindi Strauss, The Museum of Fine Arts, Houston , 2012, p. 269-270

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Chapter 3
Identity: Portrait and Beyond

3.1 Thematic approach in art

Themes within artworks are one method and approach to understand art. A historical approach with chronological characters places works of art in the context of the cultures from which they emerged and allows us to follow the development of art over the centuries. Themes do not reduce art to neat categories. Rather, they provide a framework for exploring how complex a form of expression can be.[1]

Because the main principle of modern art (1860's – late 1960s) was based on a historical perspective which views the linearity and artistic progress as a primary criterion to asses and discuss the art. It is understandable where for the thematic perspective in art was not popular until late 1960s, when the understanding of art by focusing to the specific of medium and genre had ended. Along with the emergences of various art practices, the modernism values and ideas had gradually faded, and the new paradigm, which was called contemporary art had begun. Despite the differing views on that term, most critics and theorists agree to the significance of plurality as a key word in contemporary art. It is in this plurality of possibilities which most obviously gives us clues as to what contemporary art 'is' today.

Contemporary Art tends to be assessed thematically and subjectively, drawn on an expanded range of theoretical and practical disciplines. [2] Jean Robertson explains the significance of thematic approach in art

> What do we mean by a theme in work of art? A theme is a clustering of ideas around particular topic. In discussing a theme, we are concerned with the overarching ideas that are embodied and expressed by the artwork's totality. Looking at themes, we focus on the meaning of a work of art examined as a whole, including the impact that materials, techniques, form, and subject matter make on content. A thematic approach is such a mental frame work which provides a judicious balance between discursive thinking and careful looking. It is functions as an interpretive lens, an analytical tool for exploring the various level of meaning that artworks embody. [3]

For Robertson, there are eight resonating and interlinked themes embodied in contemporary artworks, namely identity, the body, time, memory, place, language, science and spirituality. [4]

Although thematic approach emerged in the contemporary art contexts, it does not simply restrict to the contemporary expression. It is also possible to analyse a related thematic in artworks from any period as well.

According to the artwork created in this research, the identity is the most appropriate theme. Therefore, this chapter will discuss identity, where it has been primarily presented in the one of most universal and long-standing art form, namely the portrait. Portrait not only has strongly played an important role in representing identity, but also the idea of significance of the self. It can be considered as a way of artists to study people, themselves or others. So, to understand identity within portrait practices, it needs to examine related term, such as the person and the self, and the shift of notion in social and cultural contexts.

3.2 Portrait and Identity

Identity term is inseparable with individual subject, which is often referred to a self or a person. Because it has a relatively same meaning, both words are interchangeable in usage. Referring to John Locke, person is the name for the self, but he tended to use *self* to refer to a momentary entity and *person* to refer to a temporally extended one. Seemingly for other reasons, he defined the two terms differently. His definition of *person* highlighted that people are thinkers and, as such, have reasoning, reflection, intelligence, and whatever else may be required for transtemporal self-reference. His definition of *self* highlighted that selves are sensors and as such feel pleasure and pain, and are capable of happiness, misery, and self-concern. [5]

Portraits always engage in some way with the identity of the person who is being represented. This may be understood by considering two aspects which give portraits a crucial position in a form of representation. Firstly, portraits can be placed on a continuum between the specificity of likeness and generality of type, showing specific and distinctive aspects of the sitter as well as the more generic qualities valued in the sitter's social milieu. Secondly, all portraits represent something about the body and face on the one hand, and the soul, character, or virtues of the sitter, on the other. [6] Portraits represent the serious efforts of artists to study people and confront the perennial philosophical problem of the mind's relation to body. [7]

Because of how portraits are being produced, the nature it represents, and how it functions as an object of use and display, the studies of portrait offer rich engagements with social, psychological, artistic practices and expectations. [8] It often raises philosophical questions such as issues as the inner vs. outer person, social performance, gender identity, and the relevance of cultural frameworks for defining the self. [9]

During the Medieval Ages, self was more linked to a network of social roles, where identity was seen to be rooted in those external attributes, conveyed through the body, face, and deportment, that distinguished one individual from another. The portraits were expected to represent the external features of a unique individual, within the conventions of behaviour, dress, and deportment.

Starting in the 17th century, the idea of "the self" began to be explored philosophically. Here, the most influential thought came from Rene Descartes with the idea of unified self. This idea was based on human as a consciousness subject who was capable of acting from clear understanding of principles, of truth and goodness. [10] Each individual human self, he stated, had an immediate awareness of its own thinking and thus its own existence. On the basis of this self-awareness, everybody was able to deduce the nature or essence of his or her own self which was an unextended, indivisible (and complete) 'pure substance', capable of existing independently of matter: an immaterial soul. [11]

Therefore, the idea that a portrait should communicate something about the sitter's psychological state or personality began to be developed. Portraits were expected to represent both likeness and some kind of revelation of the sitter's character, status and position. However, this reveals the dualism problematic in the portrait. On one hand, likeness of the face or body is about the visual resemblances or physical appearances of the sitter. On the other hand, soul deals with something invisible, the inner of the sitter. Knowledge of what someone is like 'internally' (the sitter as subject) is supposed to be guaranteed by a faithful likeness of that person's external appearance (the sitter as object). [12] It represents the separation between body and mind, the materiality real and the abstract ideal.

The dualistic perspective on portraits had the main reason why the likeness became such a contentious issue during the late 18th century. The pursuit of portrait to likeness, which made Berger coined the term mimetic idealism, [13] was associated to the skill-minded and lack of creativity. Even for Woodall, the status of portraiture within art theory was low "Portraiture

occupied an anomalous and therefore debased position within an academic hierarchy based on the degree on invention demonstrated in a work of art. This was because its ideological conviction depended upon an elision of image and 'reality' which denied any fabrication on the part of the artist." [14]

Between late 19th and early 20th century, the rejection of mimesis became one of the principles in modern art. Artists who saw themselves as a part of the avant-garde rejected portrait associations with the representational traditions of the past. Along with the invention of photography and major social changes, these changed the portrait practice. And certainly, the development of photography liberated artists from the goal of mimesis and offered a new way as a part of the working process.

Indeed, modern art has declined the importance of portrait because the mimetic associations could not easily be reconciled with the creative freedom assigned to the avant-garde. The principal of modernistic art with universality and abstraction has been alienating the portrait. One of fundamental modernist aesthetics theories originated from an English writer and artist Clive Bell. He proposed the phrase 'aesthetics emotion', a feeling that stimulated by what he called 'significant form'. This term was the basis of formalist theory to define characteristic of art. In this theory, the representational art and its content were irrelevant. Because portraits were dominated by the likeness of the subject matter rather than purely formal qualities, Bell conceived portraits as an alien to his definition of 'significant form'.

However, modernistic aesthetics have brought some transformation to the works of portrait. Some works still have qualities of likeness but more related to the stylistic experimentation of artist. It seems the subject matter becomes secondary than the artist's interest of other, such as technical or visual formal qualities. On other works, artists have reduced the features of subject matter to become abstract and non-representational portraits.

In modern time the self surfaces at all in *scientific* theories where it tends to get divided into more manageable concepts. In Freudian psychology for instance, the self is divided into the three theoretical postulates: id (instinctual drives), ego (the conscience) and superego (the sense of self). This affects how artists approach self-portraiture and the ways it is interpreted by contemporary viewers. Rather than playing out social roles, or referring to specific events or moment, many artists use portraits as a self-exploration to investigate their inner self. Artists such

as Oscar Kokoscha, and then Egon Schiele and Frida Kahlo used self-portraits as a way to self-examine based on exploring psychological states.

Schiele produced many nude and disturbing self-portraits with distorted or amputated limb, and an emaciated body. Many of his expressions represent pain. In Kahlo's works, both of her physical and psychological pain represent the autobiography and self-exploration. Moreover, both of Schiele and Kahlo's works are considered to have therapeutically function.

Other artists are more interested in revealing the negatives sides of human condition. They emphasize the ugliness or physical imperfections of the subject matter. In Francis Bacon's portraits, the sitter is represented by strange faces and it implied the evanescence of the corporeal self. His work also represents the violence of human suffering and unhappiness. He argues that portrait painting is 'so fascinating and so difficult' because of the distinction between 'the appearance' and 'the energy within the appearance'. [15]

Lucien Freud (1922 - 2011), the grandson of Sigmund Freud, was one of the artists that intensively produced portraits during his career. For him "everything is autobiographical, and everything is a portrait-even if it's only a chair." Like Schiele, Freud refused to represent the ideal human with a healthy and clean body. Many figures in his works were nude; some with strange proportions and unusual perspective. The character of bold and flesh that appeared in 1980s works implied the separated soul and body of sitter. Freud's work is not about 'penetrating character'; it is about a strong representation of specific human presence. But this made some say that Freud's work is merely a nude figure study. In fact, his work is not looking for mystification but intensification, which is very different to the principles of portrait tradition.

Freud also made self-portraits series which he admitted that "painting my self is more difficult than painting people, I've found. It's two things at once: the sitter busied, the viewer viewed, a mirror intervening". [16] For Andrew Benjamin, the character of un-unity of object, the loss of centrality as well as dislocated body, has distinguished Freud's self portraits from the principles of modernism. [17]

3.3 Identity as a Plurality of self

In the second half of the 20th century, the concept of self in Modernism comprised two fundamental components: the conscious Cartesian ego and the autonomous Kantian moral agent which has disappeared. What has vanished is the old notion of a self that is unified, which has ongoing self-awareness and can serve as rational base of decision-making and moral

responsibility. Many thinkers theorize that the self has been divided as we all seek definition from external sources, whether in cultural practices, the interpretations of experts scientist, or the incessant longing to find completion in others. This is what underlies the so-called 'decentering' of the self. [18]

According to Baresi, the notion of self and identity tends to rise in many hyphenated roles, such as self-image, self-conception, self-discovery, self-confidence, self-esteem, self-knowledge, self-acceptance, self-reference, self-modeling, self-consciousness, self-interest, self-persistence, self-control, self-denial, self-deception and self-actualization. While the notion of identity is not quite analogous, to a certain extent it has suffered a similar fate; as notions of racial identity, ethnic identity, sexual identity, gender identity, social identity, political identity, and so on have come in scientific contexts to take prominence over the notion of personal identity. [19]

As Goffman stated, since the 20th century the concept of self and identity has been more widely discussed in the context of psychology. For him, the identity is classified into three broad categories: social identity, personal identity and self-identity (ego). Social identity is a category based on what people define themselves as members of a social group. It is about linking people to the social world. The social identity is constructed in three ways.

> "First, social identity is a relational term, defining who we are as a function of our similarities and differences with others. Second, social identity is shared with others and provides a basis for shared social action. Third, the meanings associated with any social identity are products of our collective history and present. Social identity is therefore something that links us to the social world. It provides the pivot between the individual and society." [20]

Personal identity is something unique to a person and makes that person an individual. If social identity assumes some commonalities with others, personal identity is more idiosyncratic. For Goffman, personal identity is about a person's biography, or could be an accumulated information of us. He argues that we present certain signs that identify us as individuals in the past and the present, and that will continue to do so in the future. The signs that set us apart from others are our personal identity. Therefore, in this perspective, personal identity is not about our inner essence or our own sense of being, but it's about a complex and continuous profiling of who we are in relation to society that marks us as individuals. [21] Ego identity is a mental and emotional state that constructs our subjectivity of who we are and how we exist in the world. In other words, it is about how we feel about ourselves. These three senses of identity are interlinked in construction and they maintain the self and identity within social norms.

In contrast to the 1950s, where the term identity was used to the self as an existential category, now it refers to how individuals recognize themselves through a shared condition or quality, be it one of race, religion, gender, sexuality, class, or cultural origin. [22] This perspective has been engendered by the change of modern society. The long history of migration has established diaspora communities in over the world. The role of mass media and communication technology are predominant in human life. An individual lives in a complex world, where the ideas and limit of country, ethnic, culture, and religion are not so easily defined. The aspects of global and local have become more overlapping, and the world is moving between homogeneous and heterogeneous.

How people live and exist in that reality has come to a concern of cultural analysis and artistic practices. In the context of identity, rather than suggesting a stable sense of selfhood, the term is often used to designate a problem—an "identity crisis" or as"search for identity"—stemming from the individual's alienation in the face of an increasingly anonymous society. [23]

3.4 Self in contemporary art practice

According to Kati Deepwell, contemporary artists have a different perspective on the relationship of subject and object in the representation of portrait. While in modern art the relation of subject (the artist) and object (the sitter) is distinctly separate, in contemporary art the subjectivity of the artist has become an object itself. In her words "the subject becoming-an-object in order to become (if only temporarily) another kind of subject." Then she stated clearly:

> "The idea of the portrait as revealing the subject's soul or 'essence' has gone. Portraiture in contemporary art reveals only the fleeting subjectivity of postmodern subjects. It is a subject constantly in flux, constantly remade in one form after another, with a knowing control of the content, form and codes of representation." [24]

In works such as these, portraits have gone so far that in some ways no longer recognizable as portraits in conventional term. However, there are several key areas of artistic exploration in the representation of portraits within contemporary art practices.

- **The Disappearing Self: Role and Mask**

The major issue about identity in contemporary society is the ever-increasing realm of images. It assumes the self as being dissolved into diverse systems of signifiers or fragmented, and dispersed due to the roles in society groups. This has lead to artists to explore the image of self drawn from the media that has strong influences to shape and construct identities, such as mass

media, films, advertisements, and art history. Since 1960's the use of previously created images has become one of methods and approaches in artistic practices.

One of the most interesting approaches is that artists depict themselves employing masks and disguises as a method to reveal the social stereotypes and the multifaceted features of individual identity. In this context, identity is a role-play, where the self is the effect of a performance as a way in which we present ourselves in everyday life.

Cindy Sherman (b. 1954) is one of the most influential and consistent artists dealing with the theme of identity and the role of women in her photography. Sherman has achieved international acknowledgement granted by her Untitled Film Stills series (1977-1980); it consisted of 69 black and white photographs, which represented her as a young woman in different roles and settings. She dressed herself and posed dramatically in streets, yards, pools and interiors (Fig. 3.1).

Between 1989 and 1990, Sherman created 35 large, color photographs entitled *History Portraits*. Sherman photographed herself as an artistic figure in famous European portrait paintings during the 15th -19th centuries. In 2008, Sherman produced Society Portraits series which represented herself as midlife woman, portraying a glamour, aristocratic or society lady.

Many have considered Sherman's works as self-portraits. But she had denied this, claiming that her works were explorations of gender, rather than self.

> I've never thought of any of this work as some long expos about self-portraiture. I really think of them all as different people—each one is a different character. Even though I can remember back to the day when I was shooting…it still seems like somebody else. That's really what I'm looking for, that's what [is] in my mind when choosing an image. What makes it successful is when I suddenly don't sense anything about myself in that image. [25]

Similar to Sherman, Yasumasa Morimura (b. 1951) photographed himself masquerading in different roles. But for Morimura his works are self-portraits, "My own self-definition includes this entire zone of possibilities. When I apply this way of thinking to making a self-portrait, it becomes what I call an 'open self-portrait." [26]

In *Actress* series, Morimura posed as famous Western film actresses, such as Marylyn Monroe, Greta Garbo, and Ingrid Bergman. Since 1985 Morimura has created Art History series, which photographed himself intervening famous paintings by Manet, Goya, Kahlo and others. Compared to Sherman in same series, Morimura's approach is more elaborate and complex. He sometimes changes a detail and inserts images of himself in multiple roles (Fig. 3.2).

Because of his background, the problem of identity in Morimura's works is more complex and multilayered. Therefore, his works have drawn attention to problems of gender, sexuality and ethnicity. In recent works called *Requiem* series, Morimura re-created famous photographs from historical moments that depicted masculine figures in moments of triumph or transition.

As Masahiro Yasugi stated, the works of these artists cannot be called self-portraiture in the conventional sense. "Although the face or body of the artist appears in the work, what we see is another self that only resembles the self. The image does not express the self-identity of the artist. Even so, these works still function as a type of self-portraiture, an image of person that can be experienced as human being living in contemporary times rather than as an artist." [27]

Another artist that also uses a mask to reveal the complexities of defining self is Gillian Wearing (b. 1963). She has frequently utilized masks as a central theme in her videos and photographs. For Wearing: "What people project as the human mask they are obviously very different to what goes on inside. There is always a disparity and I'm interested in that." [28]

In *Albums* (2003) series, she used masks of her family to create an autobiographical work. Wearing reconstructed photographs based on old family snapshots, she transformed herself into her mother, father, uncle, and brother as young adults or adolescents. She collaborated with a team who sculpted, cast, painted and applied hair to create "realistic" prosthetics masks.

In *Self-Portrait at Three Years Old* (2004), Wearing donned prosthetic masks of her own face at the age of three (Fig. 3.3). The mask covered the entire face, except for two eye holes. The space that existed around the eyes holes revealed the truth in which Wearing's adult gaze. Wearing's works confront the role of self-disclosure in portraiture, raise questions about memory and identity as well as the tenuous role of photography as a vehicle of truth of representation. [29]

> Wearing consider all the photographs in this series as self portraits. "I was interested in the idea of being genetically connected to someone but being very different. There is something of me, literally, in all those people—we are connected, but we are each very different." [30]

- **The Exposed Selves: gender, ethnicity, and cultural identity**

The self-disclosure in contemporary art practice has shifted from something unique and individual in the modern art to be something communal, relational and confessional. This trend is often seen as a continuation of Frida Kahlo's generation, but in a direct, honest, doubtless and fearless manner to tell the truth. These autobiographical works reveal and expose a very personal

and private thing, and touch the various dimensions of life, such as gender, ethnicity, sexuality and culture.

Nan Goldin (b. 1953) created *The Ballad of Sexual Dependency* (1979-1986) which portrayed herself, friends, families and her boyfriend. This series resembled a visual diary that was derived from documentary photography, which contained snapshots of Goldin's daily life, including explicit sexual encounters, guy relationships and the drug use (Fig. 3.4). Many of the people shown on her images died due to either drug overdose or AIDS. Goldin's works are disturbing and very painful to the viewers. In response to the therapeutic aspect in her works, Goldin stated: "Yes, photography saved my life. Every time I go through something scary, traumatic, I survive by taking pictures." [31]

Tracey Emin (b. 1963) uses various media to express her basic artistic practice as a self-disclosure. Her most famous work, *Everyone I Have Ever Slept With 1963-1995*, is an open blue tent embroidered with the list of name and descriptions of people who have shared her bed, from friends and family, a sexual partners, and even the two fetuses she had aborted. In *My Bed* (1999) installation, Emin literally displayed her own actual bed completed with stained sheets and a lot of messy debris on the floor, including discarded condoms, blood-stained undergarments, dirty slippers, cigarette packets, empty bottles of alcohol, etc.. *My Bed* is a document about the breakup of a relationship with someone, as Emin has described "Well I spent four days in bed. And I was feeling at a very low ebb. And, for two of those four days I was asleep and I didn't wake up." [32] These works cannot be described as self-portraits in a traditional sense, because they do not convey a physical likeness (Fig. 3.5). They indicate the shift from iconic qualities of portraiture to the indexical ones, where artists use the variety of medium and methods to refer to themselves.

However, Emin has also used her self-images in other works, for example in *Sometimes I feel Beautiful* (2000, C-print) which shows that she is alone and reflective in a bath. The self-introspection in Emin's works can be witnessed as well in *Death Mask* (2002) which contains a capture of her face in the depth of tranquility with eyes closed and relaxed facial features. It suggests a kind of passive resistance to and an acceptance of the trials and tribulations of life. [33]

- **The Body**

In modern art, portraits focus on faces as the marker of identity and the index of soul, whereas the bodies are more conventional than the individuals. In contemporary art practices, the concern

has shifted to the issue of bodies. The body has been subjected both in social and cultural manners, which reflects a society's views of proper behavior, social and economic roles, and powerful relationships. According to Robertson, the body is one of the themes of contemporary art which often overlaps with the theme of identity. She argued “The body carries many of the visual signs that mark our own and other’s identities as to age, gender, race, and so on. Thus artist who want to make visible the enormous diversity of identities in our midst and to renegotiate how we value different identities often turn to body imagery.” [34]

Orlan (b. 1947) is a French performance artist who uses her own body both as a media and as a subject of representation. In 1990, she began *The Reincarnation of Saint-Orlan*, a series of plastic surgeries in order to construct her body into elements from famous paintings and sculptures of women. For example, she chose to have a forehead of Leonardo da Vinci’s *Monalisa*, and the chin of Botticelli’s *Venus*. Each plastic surgery was filmed and broadcast in galleries, where she performed the actual act of cutting and revising her body as a piece of performance art (Fig. 3.6).

For Orlan, her art is to sculpt of her own body to reinvent the self. Even though Orlan’s works deal with the idea of beauty, her intention is not to change it as she has explained "I am not sure I can change such a thing, but I can produce images that are different from those we find in comics, video games, magazines and TV shows. There are other ways to think about one's body and one's beauty.” [35] Her works represent the pressure that has made women to undergo the pain, anxiety and humiliation of surgeries in order to make their bodies perfect. However, Orlan also views her works as a representation of women’s ability to control their own bodies in a technologically advanced culture. In her manifesto, Orlan conceives of her works as self-portrait that are realised by self-construction through the technology. [36]

Jane Antoni (b. 1964) is known for using her body or parts of it as tools to create her artworks. The relationship between a female body, materiality and identity is very interesting in her installation *Lick and Lather* (1993). This work consisted of 14 self-portrait busts, seven in chocolate and seven in soap which were arranged in two rows facing pedestals (Fig. 3.7). Antoni cast herself to produce classical bust portraitures and then used ephemeral materials like chocolate and soap. She shaped the chocolate bust by licking and soap bust by washing it. As a result, each of the sculptures underwent different degrees of defacement. “I had the idea that I would make a replica of myself in chocolate and in soap, and I would feed myself with my self,

and wash myself with my self. Both the licking and the bathing are quite gentle and loving acts, but what's interesting is that I'm slowly erasing myself through the process. So for me it's about those conflicts, that love/hate relationship we have with our physical appearance, and the problem I have with looking in the mirror and thinking, 'Is that who I am?'" [37]

In *Mam and Dad* (1994), Antoni used her parents as a sculptural material. She worked with prosthetic, make-up, wigs, and clothing to change her father to look like her mother and vice versa. She photographed them together in classical portraiture poses. Antoni called it as "another self-portrait, because that is what I am, a biological composite of the two". [38]

For some artists, the body has been approached in different ways. They have adopted the technology to identify a person such as handprints, face recognition system, iris scan and DNA samples to create their artwork. It seems this approach has provided artists to have a more objective access to the problem of the self and person.

Marc Quinn (b. 1964) started his iconic ongoing self-portrait project titled *Self* in 1991. *Self* is a sculpture made of about 4.5 liters of his own blood. Every five years Quinn created his head mold and filled with blood which was taken from his body over a period of five months. The head was carefully stored in a refrigeration unit to keep the blood frozen. Quinn described it as 'frozen moment on life support' to keep something that will one day decay. This work reminds us of the fragility of existence.

Until 2006 the project was completed in four self-portraits. The works display the changes and differences of Quinn's faces over time as Quinn ages, making an interesting study in decay (Fig. 3.8 and Fig. 3.9). Quinn described self as a 'frozen moment on life support'. "I also think that the total self portrait-ness of using my blood and my body has an ironic factor as well, in that even though the sculpture is my form and made from the material from my body, to me if just emphasises the difference between a truly living person and the materials which make that person up." [39]

In 2001, Quinn created a portrait of geneticist Sir John Sulston entitled *Genomic Portrait*. The work combined a photo of a scientist with a sample of his DNA mounted in agar jelly and framed in stainless steel. In the same year, he used liquidized placenta and umbilical cord of his son, Lucas. He then froze the liquid into shapes of his son's head. Similar like *Self*, the piece would not survive if the freezer broke, perhaps reflecting the fragility of life itself. The work was emblematic of Quinn's proclivity for direct and often unsettling subject matter. [40]

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Chapter 4
Sur/Face: Self-Portrait in Porcelain

As mentioned in the Introduction, this chapter can be considered the accumulation of the previous chapters which investigates the creative processes and where the theme, technique, material, and visual approach are being implemented into the artwork. Related to the practice-led research, there are some concerns in writing of this chapter:

- The dual role of artist-researcher is both as researcher and the researched. It indicates the points of view of artists as a first person which is applied as a subjective method in research. (Table 2) [1] In this context, the report of practice-led research should avoid what has been referred to as "auto-connoisseurship", and or alternatively producing a research report that is mere description. [2]
- In the creative process, the praxis has a more essential role: art-making is conceived to be the driving force behind the research and in certain modes of practice also the creator of ideas. [3] Therefore, practice-led research can be viewed as an interpretation of making, which is based on the critical reflection and reflective action.

Considering those aspects, the content of this chapter encompasses every possible relation to the artworks, such as the perspective and statements of practices, considerations and thoughts of theme, observations and interpretations of the making process. The issue is how to organize those subjects in writing so it can be apprehended and understood comprehensively. Each of subchapter and content is an explanation of a specific perspective which relies on the discussion of the process and the final result. In some way, it could be considered as a narrative style of writing which is appropriate to reveal the creative process.

Subsequently, due to the creative process in art requiring non-linear thinking, so the subchapters and content are not hierarchical in one direction. Instead, it could be conceived as multiple perspectives to understand the making process and artifact.

4.1 Practice context

The aim of this section is to investigate the meaning and the relevance of materials, techniques, and visual approaches within the practice. It is not only to know the considerations in the art-making process, but also to understand the practice itself.

- **Materials and media approach**

Materials have a function to manifest the ideas of artist. There are common artistic materials with a long history in art practice, such as stone, wood, ceramic and metal. The context of material in art practices has been defined in some terms, which is based on different perspectives.

One of the early material-related terms in art practices is "plastic arts", which in a narrow sense refers to art forms that involve physical manipulation of plastic media by moulding or modeling into sculptures and ceramics. The term plastic arts has been rarely used, but sometimes it can be extended to include all forms of three-dimensional art.

As hinted in Chapter 1, Modern Art has established material-based practices under the "craft" category, namely glass, ceramic, wood and fiber. According to Adamson, this classification is based on binary opposition between the material and the optical experiences in Modern Art idea. It is apparent in the ambition of artistic practices, particularly in painting and sculpture, to achieve a purely visual effect. [4] For Rawson, it only exists in western culture. He even calls "sensuous castration" to describe how the optical-based experience has dominated the western culture.[5]

In fact, artistic practices have regarded materials as an integral to the creation and interpretation of art. It is reflected in "the truth of material" idea which rooted from the Arts and Craft movement. This has also influenced the concern of "medium specificity" that grew with Formalism in America after World War II. This idea resides in self-referentially perspective, which assumes the qualities of artwork relied on intrinsic properties of materials. Artists should explore the unique qualities of artistic medium and reveal the true nature of materials.

> Medium-specificity is based on the distinct materiality of artistic media; however, these categories are primarily defined by convention. The qualities that define a medium are not irreducible or inherent properties; artistic media are historically constructed categories of tools and practices. [6]

Medium-specificity has been used as base premise of the idea of disinterested and autonomy of art practices in modernism.

The reaction to formalism has engendered “conceptual art” movement, which believes that art should be examined on the base on concept or idea of the artist. Conceptual art challenged the common assumptions that the role of artists was to create special kinds of material objects. These ideas are linked to “the dematerialization of art” that was written by John Chandler and Lucy R. Lippard on 1968.

> As more and more work is designed in the studio but executed elsewhere by professional craftsmen, as the object becomes merely the end product, a number of artists are losing interest in the physical evolution of the work of art. The studio is again becoming a study. Such a trend appears to be provoking a profound dematerialization of art, especially of art as object, and if it continues to prevail, it may result in the object's becoming wholly obsolete. (...) [7]

Conceptual art has changed the perspective of art practices, where the external subjects are established as an important aspect over the internal aspect. Along with the use of provisional and everyday materials and the rise of technology-based media in contemporary art practice, the “truth of materials” and “medium specificity” that are regarded as a modernist idea in some way are no longer appropriate to the concerns of artists. The discourses of medium and material have shifted to a more inclusive perspective.

This fact has challenged artists to redefine and interpret the notion of materials and medium in their practices. On the other hand, the studies of material culture have offered a new way to understanding the objects. From the perspective of material culture, ceramic is regarded as a physical object that has a myriad relationship with people. It is understandable that not only the way of physical object is being used and consumed, but the purposes and the reasons it is being created or modified, and the meanings assigned to it as well. As Veiteberg has clearly described:

> We find ceramics in many different cultural contexts. Cheap, mass-produced souvenirs and tableware live side by side with venerated Japanese tea bowls, old Chinese urns and exclusive figurines hand-made in European porcelain factories with long-standing traditions, such as Sèvres and Nymphenburg. The choice of clay, firing method, object type and style are not neutral choices, because they are all imbued with different values. [8]

It reflects on Leopold F. Foulem’s idea that considers ceramic as a generic group. He suggests a radical shift regarding fresh critical and cultural approaches to examine ceramic objects. Foulem identified a material-oriented and media-based approach in ceramic practice. The material-oriented deals with something tangible, such a physicality of clay, while on the other hand, media-based concerns the specificity of ceramics as a visual and conceptual language.[9]

It appears that the problem in ceramic practice is how to define clay and ceramic both as a material as well as a media. As the thematic approach in art is adopted, art practices should rely on the ideas or concepts of artists. It does not mean the material has lost its significance in the art practices, but artworks could not only be examined solely by the inclusive perspective based on the specificity of intrinsic values. Among others, the material and media in art practices play as a language to communicate the ideas. They have an intense connection between the material or media and the content of the message.

The discussion about materials is important in order to grasp the creative process. It will explain in what way the material and media have influenced the artistic considerations and decisions. It represents the visions of artists and reveals the whole creative process. It is also to understand the artists' subjectivity in context of interpreting a material and media, which in some way becomes a basis to understand their practices. In this paper, clay is used in a material sense, and ceramic in a media sense.

The following information contains some of material and media considerations in my works. Each may be related to clay and ceramic, whether in a physical, visual and conceptual sense. The main concern of this section is to interpret the visual properties in the artwork theme. It also functions as an interrogative and reflective approach to material and media in order to understand the creative process.

- **Clay is an experiential material**

Clay has been widely used in human life. It is a demotic, basic and primal material. Clay also has visceral feeling to the creation of man and it has been associated to the earth. To work with it is to create something out of nothing. The experience of clay has been linked to physical interaction, which for some artists are not only through hands and fingers, but also through the body. It is no surprise, as hinted in Chapter 2, that clay has been used as a media for performance art since 1960's. That is why clay is described as an actual material, as opposed to other less real materials.[10] In the context of contemporary culture, it seems that clay is an antithesis of virtual world of information era. Every aspect of life has been shaped by technology to become instant, virtual and artificial. The experience of reality has changed and the concrete object has died.

In the present day, ceramic practice is probably one of the artistic practices that still allows the use of hands as the major tool to construct and formulate the form and surface. Clay offers something that is difficult to acquire nowadays: experience of materiality and a way to

return to reality. For some artists the image of ‘a return to earth’ in clay has become a motive of their practices. Clay allows for a return to self, a return to the body, a return to the earth. [11] This material-oriented practice has attracted many artists from various backgrounds to use clay in their practice, especially during the period 1970’s when the environment movement in art appeared as a reaction to the degradation of nature.

It is prudent to emphasize some considerations related to materiality in this practice. The experience of materiality is not limited to the physicality of clay, but also included the interpretation of it. This influences the creative process, but does not always mean to implicate the process of making. It relies on the sensibility artists to the material, which is something intangible and it might be subjective. The materiality can not be discussed separately from the motive or intention of the artist.

- Ceramic is a sensual media

As hinted above, this idea has come from the distinction between sensuality and opticality of art experience in western art. The sensuality of ceramic relies on our perception of material, which roots from the history of ceramic in human life. Ceramic has been used as domestic objects, particularly as tableware and decorative items, and it becomes a part of our daily life and surroundings. Household objects are constantly handled and touched in our daily routines. There are spaces in our home where people often encounter ceramics. Before the 20th century it had been the porcelain rooms of palaces and stately homes, and now the more familiar types are the kitchen dresser, the mantelpiece, ornaments clustered on tables and shelves.[12]

In most cases, the sensuality of ceramic is contingent on the sense of touch or tactility. According to Rawson, the tactile quality of ceramic has come from our intimate relationships with ceramic objects and our past tactile experiences.

> It is true that here is no substitute for tactile experience of pots. But it is also true that in our visual experience of pots there may yet be a powerful ingredient of tactile memory transferred across the boundaries of the senses. [13]

Whether ceramic objects are to be touched or not, sensate experience of touch is inherent. For Kemske, ”….because of the intimacy that we share with the material, both as makers and as consumers, ceramics as a whole has never ceased to find value in the tactilely sensuous.” [14] In Elkins words “What matters here is often the idea or the thought of touching.” [15]

It seems the sensuality of ceramic is beyond the tactile quality of objects. It is about intimacy and visceral feeling of personal experiences of ceramic objects. To understand this,

physical qualities of objects are not discussed individually. Instead, they are to be considered as one entity, such as form, texture, glaze, and size, which compose a particular meaning.

Ceramic form could be considered as a result of the making process. The way it is formed has visually remained in the shape of objects. It is common in handmade pot to leave some tangible finger dints, dimples, and throwing striations. Those marks are a tactile order that refer to the action of hands during the process. Appreciators may recognize it and understand the whole sequences of the process, which is why the understanding of process becomes a part of aesthetic values of handmade pottery.

The works are not a hand made functional object. Mostly, they are made by modeling techniques and left very limited finger marks. Even, the use of slip-casting method is more associated to machinal and industrial sense. The sense of touch or tactility in this work is different to “hand made” mark on the surface.

In *Inner series*, the method of making is slightly different. The basic form is a face made by modeling techniques that has almost no hands marks on the surface. (Fig.4.1) Right after being released from the slip-cast mold, the front of the form is pushed by the palm of hand to make the outside part become inside part. Regarding to the plasticity of clay state, this act could only be executed immediately and can not repeated or corrected. The process is called “to reverse” the form.

This process leaves distinctive physical presence. The texture of surface that comes from the slip-cast method is smooth. The use of transparent glaze has emphasized the smooth quality of surface. In contrast, the shape is irregular where in some parts has ripped and bent. (Fig. 4.2) It hints that the form is a result of action that cannot be fully uncontrolled, and in some sense it is an immediate action. To some degree, the form can still be identified as having facial properties, such as eyes, nose and mouth parts. Since those shapes indicate the negative part form of mold, it will evoke us to the idea of “reversed form”.

- The Depth of Glazed Porcelain

Glaze is a glassy surface coating of ceramic objects which is applied by brushing, pouring or spraying and then fired to a specific temperature. It may be used to waterproof, strengthen, and decorate the objects. Mostly of these works employ transparent glazed, which certainly have different function to the functional and decorative ware. Basically, the use of glaze in these works

has made it more identical to the ceramic rather than sculpture. In this case, there are some following points of consideration.

- Glazed porcelain reminds us of household objects and it is considered as more sensual than unglazed ceramic. Thus, it has made porcelain glaze as a more intimate aspect to us. It is true as porcelain has inspired writers to use it as a metaphor of intimate objects which personify similarly to the heart, or the body. [16]
- Transparent glaze evokes a distance to the viewer. Glazed ceramic has reduced the materiality of clay, covered all the hand sense of touch and created a depth and viscosity of layer. It has made the object freezen, motionless and silent. The distant stage to the object has a perceptual meaning. In this sense, it may be considered as an experience of the metaphysical, the spiritual and the immaterial.
- The smooth and shiny properties of glaze emphasize the idea of face as a surface and wall. It creates an impenetrable layer which protects the object from interference. Also, the glass-like quality of glaze has created an effect of reflection which resembles a mirror.

- **Technical aspect**

- **Modeling and casting**

Modeling is one of the common techniques in sculpture which use malleable or plastic materials, such as clay and wax. Modeling is an additive process by hand, where unlike the carving techniques, correcting mistakes is possible. A modeled work should not be confused as a maquette: a small scale model or rough draft whose function is as a preliminary sketch for large sculpture or monumental projects.

The modeled work is later cured or fired to set it hard. However, it may be reproduced in other materials by pointing or casting technique. The most common material to produce mold for casting techniques is plaster or gypsum. The plaster mold is suitable for various materials, such as resin, clay, metal, terracotta and even the plaster itself. In ceramic art, the use of plaster mold is also prevalent, especially for pressing and casting technique.

Modeling technique has been applied for all of these works. For life-size portrait clay is used, while others smaller pieces use oil-based clay. Oil-based clay is preferred because it remains malleable for a long time and it is suitable to create fine details. (Fig. 4.3 and Fig. 4.4)

The casting technique in ceramic is called a slip-cast because it uses clay in liquid state. It is a mass-production technique that uses plaster mold to make hollow object. The liquid clay is

poured into a mold and in a few minutes the plaster has absorbed most of the liquid clay to create a form of layer. Then the remaining slip is poured into the mold. This technique is appropriate to produce complex forms, and commonly used in ceramic factory and industry. In spite of that, slip-cast has been widely used by artist and small-scale production to create limited edition of objects.

The process of making a plaster mold is affected on how many of parts to cast. The more detail and complex of a form, it requires more parts. For example, the small head piece consists of four parts, the medium size consists of nine pieces and the life size consists of eleven parts. (Fig. 4.5) A mold may be used many times, but to produce a large numbers of pieces this technique requires more molds. To create *Selves* series, 18 pieces of plaster molds are constructed in order to produce more than 1,800 pieces of head to create about 100 unit blocks. (Fig. 4.6)

In this matter casting technique is applied because it produces multiply forms. Many possibilities of expressions of multiplied forms may be explored, and it has been found that the repetitive method is appropriate to express an identity theme. It means the technique is not merely about making or produces, but it also includes conceptual considerations to represent the idea.

4.2 Framework

This section discusses the key words that function as a frame to understand the artwork. In some ways, these terms are conceived as the interpretation and consideration that would reveal the thinking process during creating process of an artwork.

- **Impassive Self-portrait**

To understand the context of a self-portrait in my work, it is preferable to see the work process within three years. Creating portraits began as a basic approach to explore the identity theme. Random portraits have been created in order to represent the anonymity. Figurines and torso form have been made in which the head part was dipped into similar clay slip about three times to produce a blurred effect. (Fig. 4.7 and Fig. 4.8) It indicated the emphasis to the face and the problem of disguise and hiding in identity.

Several experiments were conducted along with a portrait study in head format (Fig. 4.9). It was then found that the study of portrait was inseparable with the inner aspects of sitter or model. In other words, the portrait is not merely about the physical likeness. Artists who create

portraits have often tried to convey what is called as interior aspects of personhood. It is their sitter's moral character, emotional life and personality. That is to say that the portrait is always based on the "knowledge" of an artist about the sitter, which always has a subjective bias. In Freeland's words: "Both the artist and subject of portrait must participate knowingly in its creation, so that the resulting image can manifest their differing desires and attitudes about it." [17]

It was then realized that the inner aspect is an important consideration in my creative process. Therefore, the focus was shifted to a self-portrait. A self- portrait has avoided the problems of identity between the artist and the sitter. Here artists has more freedom to capture both of what they see and what they want to project. In fact, almost all artists have created self-portraits in their career, whether as a serious project or as a part their studies. Moreover, the self-portrait practice has been widely implemented in art academy as a method of studio learning.

To portray the inner aspects, artists have used physiognomy approach which claim that the face could be index of the mind. Artists have explored various facial expressions in order to grasp the specific conditions of minds, such as happiness, anxious, fear, etc. In similar approach, self-portraits have been the subject of my studies in order to create a series of expression by changing slightly of facial properties. (Fig. 4.10)

In this series of experiments, representing a vague and ambiguous form of expression is intended. The method is a mix of six elements of emotions. Exploring the unfamiliar face of myself of has been attempted. This work also explores how faciality affects the perception. At the very least, these experiments could be conceived as an attempt to represent something individual about self, despite the ambiguous expression.

Looking to this process, it seems that the practice has dealt with self-portraits as a means of self-examination. It is due to the fact that not only it involves a study of physical likeness of faces properties, but also the effort to project the inner aspects as well.

It is true that a self-portrait by its very nature engages in some way with identity of artist, it could be represented of artistic identity, or functioned as self-fashioning and self-presentation, as autobiography, and as self-exploration. [18] Artists who create self-portraits, to some extent, are always fascinated by those purposes.

Indeed, sometimes creating such a projecting self-portrait is tempting. But in fact, making my self-portrait to be expressionless or unemotionally tend to be continual. Impassive self-portraits in various sizes have even been created. (Fig. 4.3 and Fig. 4.4) I am convinced there is a

motive that drives this obsessive act. As hinted at the beginning of this chapter, to understand this motive, it requires a deep interpretation of the artefacts as well as the process of making them.

Modeling technique is applied as it allows artist to engage more intensely in the process of constructing and modifying a form than lifecasting technique. It also enables artists to capture and project the inner aspect of model. Artist uses facial expressions, gestures and surface details to represent the personality and character of models.

Nevertheless, those matters are not in my consideration during the making process. These self-portraits are created by minimizing all of my ideas, thoughts, feelings and perceptions about myself. In this sense, the practice is to capture the surface, which means it is a contrary to the notion of conventional portrait. This could be apprehended as an attempt to eliminate the subjectivity of artist.

- **Surface of Face (Sur/face)**

Face plays a central significance role in human life. We are born with the ability to recognize faces and to interpret expression. In fact, it is much easier to remember faces than someone's name. It is true what Sandra Kemp has stated that "we all have a fascination, even a preoccupation, with faces". She continues:

> Face has a strong social, cultural and personal role, is common to all people throughout time, and is therefore extremely engaging. The face is our interface with the world and it is upon the face that our first impressions of other people depend. [19]

Face is our main access to someone, which is often used as a means medium of non-verbal communication. It is believed that face serves as an index of mind that reflects the inner aspects of a person. Face has been the subject of research on physical appearance in correlation with human emotions, state of mind, and even moral character.

In the 18th century two popular studies of face were physiognomy and phrenology. Physiognomy believed that there was a correspondence between physical appearance and moral character as well as between the visible superficies and invisible contents. Facial beauty was a sign of virtue, and ugliness was an evidence of vice. These ideas influenced conceptions of appearance and character for over a century and are still embedded in facial stereotypes today. [20]

Phrenology, on the other hand, believed that various structures and bumps on the head or skull encoded information about a person's inner character. Such bumps could be read as guides to qualities like intelligence as well as moral virtue or vice. Phrenologist even claimed that such

could be pronounced decisively whether a man was a liar, a thief or a murderer through the measurement of his skull.

The study of face addressed the facial expression and emotion. It was Charles Darwin who first suggested facial expression as a universal language. He believed that a number of expressions and their meanings were expressed in identical ways across different cultures. Recent research study of expression was carried out by a contemporary psychologist of the face, Paul Ekman. He developed a 'neurocultural' theory of emotions and claimed that there were six most fundamental or basic emotions: anger, disgust/contempt, fear, happiness, interest, sadness and surprise. [21] Unlike his predecessor, Ekman considered the study of deception, or how human beings were able to convey misleading information. He even claimed he had identified what he termed as micro-expression, the very fast movement in facial signs that could reveal a concealed emotion. [22] This research demonstrated that certain facial expression could be acquired by specific training which also means people could control and manipulate his expressions and emotions.

French philosophers Gilles Deleuze and Felix Guattari have elaborated faces as a metaphor of subjectification and significance in the complex system of signification. They argued that faces were engendered by an abstract machine of faciality (*visageite*) in what they called as a black hole/white wall system. "The face constructs the wall that the signifier needs in order to bounce off; it constitutes the wall of the signifier, the frame or screen. The face digs the hole that subjectification needs in order to break through; it constitutes the black hole of subjectivity as consciousness or passion, the camera, the third eye." [23] Faciality is thus constituted by a system of surfaces and holes. "The face 'is a surface: traits, lines, wrinkles; a long, square, triangular face; the face is a map." [24] In this context, faciality is an interface, the place or area at which different things interact and intersect.

This has led me to assume that relation between the facial expression and the inner of person is susceptible and instable. It appears that face has divested from the internal aspects of person. Rather than considering as an index of mind, it is probable that a face is merely a surface. The idea of face as a mask was explored. As Delleuze stated: "Or, as is the case now, the mask assures the erection, the construction of the face, the facialization of the head and the body: the mask is now the face itself, the abstraction or operation of the face. The inhumanity of the face." [25] It is reflected in a series of experiments that treat the face as a 'sheet of skin'. (Fig.4.11)

After several attempts, I realized the appropriate visual approach to represent my concern in related issues of identity, are portrait, face, and mask.

This *Inner* series (Fig. 4.2) is triggered by dualistic problems in portraits (see chapter 3). The reversed face has been fully unidentified and it has become a mask. The physical damaged and distorted part of the faces are traceable to which that creates an uncomfortable sense of horror.

Selves (Fig. 4. 12) represent the idea of face that has been submerged or obliterated by a surface or stereotype. Hundreds of faces have eroded the uniqueness of individual face. The similarities and redundancies suggest a stereotype and boredom of social and cultural identity. Personal identity and individual have disappeared and it means nothing within the power of homogeneities.

- **Repetition**

The word 'repetition' refers to the act of repeating something as well as the result of the action. Repetition has been associated with various forms of reproducing an object such as a copy, a replica and forgery. It is often regarded as the opposite of creativity, originality, and uniqueness. In Modern Art, rhythm and pattern as well as repetition are visual elements that are used to analyze a work of art. However, since Pop Art and Minimalism emerge, repetition has not only been associated with the formal aspects of visual per se, but also represented the mass culture and marked what Walter Benjamin stated as the age of mechanical reproduction. Pop Art and Minimalism artists adopted the technique and materials from industry to challenge the originality and uniqueness of modern art. Today, repetition is widely used in art practices as a mode of production.

Repetition is understood as the binary categories of production-reproduction, finite-infinite, similarity and alteration, the organic and the mechanical, and norm and deviation. It should be understood not as an opposition, but as a dynamic relation. As a mode of production, repetition can generate different effects. It is able to repeat the same or the similar, and it may repeat the same in a series or produce repetitions independent from each other. [26]

Repetition in my practices exists in different levels of the creative process. It could be considered both as an act and as the result of the act. The former is something that only exists in practice while the latter is something can be perceived in the artwork. During the doctoral program, my face was repeatedly modelled. At first, this is such a common method in art, where

artists undergo a self-examination by creating self-portrait projects. In fact, I have created self-portraits in similar poses and expressions in various sizes, ranging from life-size to figurine. It was then discovered that this method is an iterative process. The act of repetition is more than an effort to master a skill. However, as stated by Deleuze, it is a part of the productive process of transformation, where he sees in it the possibility of reinvention.

> That is to say, repetition is connected to the power of difference in terms of a productive process that produces variation in and through every repetition. In this way, repetition is best understood in terms of discovery and experimentation; it allows new experiences, affects and expressions to emerge. To repeat is to begin again; to affirm the power of the new and the unforeseeable. [27]

Repetition is a mode of production which in the process has a many interesting and challenging possibilities.

In *Trophy* (Fig. 4.13), the repetition is the basic idea of stacking three different sizes of self-portraits in sequences. Because it is created manually, the resemblance and difference appear simultaneously. Here Daniel Buren's statement is agreeable, "repetition also teaches us that there is no perfectibility". [28]

In *Selves*, repetition is done with a small cast of self-portrait head (approximately 6 cm in height) into more than 1,800 times. Each of 18 heads are made into a block or a single unit that has similar functions to a brick. Blocks can be arranged into a specific structure and shape. In this work, repetition is seen as a basis to represent the finite and infinite. (Fig. 4.14 and Fig 4.15) Repetition allows us to think of process, transformation, and continuity. This work is created by some prior experiments. (Fig. 4.16)

In *Inner* series (*Mask and Mass*), a reversed face is created by altering a slip cast form. This series of alteration produces different forms that can be identified from a similar form. (Fig. 4.17) Therefore, the same form and the same action on it, do not always produce a same result. In *Mask*, a series of six life-sized reversed faces, viewers may observe the details of forms and compare each piece. It could engender the experience of similarities and differences of figures. Because the amount of pieces in *Mass* are larger, the experience that is perceived is a commonness and uniqueness of individuality. (Fig 4.18)

Repetition has been used as a mode of representation because of visual and conceptual reasons. The doctoral program has allowed me to reflect and rethink of my practices. Repetition is one of the aspect that has a significance in my prior practices. If further examined, repetition has been established in my practices since my undergraduate works in 1999. In that work entitled

Spirit, the repetition was an action in the process of making large-sized cylinderical form. In this work, the shape is a consequence or a result of repetition action. (Fig. 4.19) The use of face and repetition are apparent in *Untitled/faces*, 2009 (Fig. 4.20)

In my works in 2000s, small bricks were utilized to create a miniature of various building forms. Most of this miniatures was combined with human figures. If it is closely observed, the process of making, arranging, and stacking of bricks is a repetitive action. The pattern of brick layer could generate the perception and sense of distances as an accumulative effect of repetition.

In work entitled *Circle* (2009), repetition exists both in the process and the result. This work consists of 2,000 small brick were that stacked into three meters of circular form. Each brick has a serial number and date of production. In this work, the visitors were involved by taking the brick and noting the mark of numbers on a provided sheet of paper. (Fig. 4.21)

4.3 Art Work

This section gives an account of the works that have been created during the doctoral research program. First of all, it will discuss the research process in three years, so the part of explanation of works can be understood more comprehensively. In this respect, theme, subject and the meaning of works are closely linked and generated by the process of thinking during the research.

The discussion also attempts to reveal what is mentioned in Introduction section as ‘reflection-in-action’ in the practice-based research in arts. It is the process that spirals through stages of appreciation, action, and re-appreciation, whereby the unique and uncertain situation comes to be understood through the attempt to change it, and changed through the attempt to understand it. (See Introduction section page 5). Although the research process is explained in a consecutive way, it does not mean that the thinking process during the research is linear.

Over the course of **the first year**, my work was based on the idea of anonymity, a condition or state in which the person is unknown, unidentifiable or untracked. Such condition relates to the process of recognizing a person from distinctive identity features. As noted in Chapter 3, identity is inseparable with individual subject which is often referred to a self or a person. The concern was the problem between the strange and familiar sense of someone. Two kinds of works were created which consisted of a figurine and a life-sized head sculpture. The idea is to blur the face of the figure and head so identity becomes difficult to recognize. To do so, the leatherhard figure was dipped into clay slip about three times. The slip has covered the details of the face and produced a smooth surface. (Fig. 4.7 and Fig. 4.8)

At that time, besides undertaking the studies the literature of the portrait, the use of clay to represent human within art practices were also investigated. This inquiry led the research to examine related terms, such as ceramic sculpture and figurative ceramic. Also, to extend the technique and to expand an experience, modeling technical studies was conducted in sculpture class.

However, even though the 'blurring face' series has accomplished a degree of un-identifiable face, it is noticeable that the figure might be recognized by a generic type, such as by gender, or in figurine works, by clothes and postures. The anonymity depends on the person who views it as the subject. Even though, for example, the face in my work is uncovered, the probability of anonymity still exists. At this point, the anonymity is relying on the personal or subjective gaze. Therefore, in the tradition of the portrait, the identity is not only about likeness, but also about dealing with the problem of how an artist absorbs and projects the inner side of the sitter.

The problem of subjectivity in portrait practices has encouraged me to create self-portraits as a basic idea in **the second year** research. Self-portraits allow artists to become a subject as well as an object. Instead of using a self-portrait to investigate or to project self, my intention was to explore the sense of stranger to self. For that purpose, a number of experiments were conducted on the facial properties and facial expressions.

The attempt to interpret the sense of stranger to myself was intricate and complicated. However, in my opinion, that could be perceived by such an unusual or ambiguous expression. To do that, some works that are based on physiognomy were constructed based on the study of facial expression and emotions conducted by Ekman and friends. The method was trying to mix several basic human emotions by altering and combining the specific muscle movements of face properties. Another way was trying to reduce the facial expressions into minimum expressions. (Fig. 4.10) Still, these experiments were not as imagined. Instead of feeling stranger about myself, the face appeared clumsy and awkward. In fact, as far as it has been observed, my performance is an attempt to obscure the face, i.e. by covering the physicality of face and by reducing the facial expressions.

Nevertheless, those works and literature review have driven me to realize that the relationship between appearances (i.e. facial expression or physical likeness) and inner aspects are not an absolute representation of the feeling or identity of someone. In fact, facial expressions

can be trained and manipulated; the face can be rebuilt and reconstructed by cosmetic surgeries. As hinted before, it is according to what Deleuze has suggested about the inhumanity of the face, where the mask is now the face itself.

At the end it can be concluded that my practice-based research has primarily been concerned with the face, as an interface that encounters with the subjectivity gaze of other person. Inspired by the mask and faciality, my face is created and treated as a kind of a 'sheet'. The result has become a basic idea for future works.

Meanwhile, the research on human form in clay has shown the diversity of expressions and the vast area of practices, encompassing ceramic artists, sculptors and contemporary artists. It also indicates the different approach and aim within such practice.

During the **third year**, the idea of face as the outer layer of person was being explored as the main focus; it was an interface which functions such as a surface, a wall or a mask. To represent that idea, impassive self-portraits in various sizes were created. Leaving the face expressionless, this to some degree became an impenetrable layer from the gaze. It was not denying the compelling and fascinating of face. Instead, it was trying to release the face from the burden of history in a portrait which had been expected to reveal the inner side of the person.

In other works, the exploration of the 'reversed face' that resemble the mask of inside form continued. Along with the decrease and lack of physical properties of the face, the form in this series had more apparent properties as a surface and mask. It was difficult to infiltrate, and moreover, it caused the gaze to bounce or reflect back.

The power of repetition to generate some visual values was also explored. As hinted before, repetition has been associated to image of continuity, infinity and accumulation. It could transform a single object into an intriguing visual work. Even in *Mass*, the effect of repetition has emphasized the idea of faciality and superficies of face and identity.

- ***Inner* series**

The study of portrait has made me understand two issues. First, the dualistic problem within representation of portrait. Second, the fascination of face as a central to identify of person. The dualistic problem based on the idea of portrait is expected to represent both physical likeness and something invisible, the inner of the sitter. In other words, body or face as an external aspect and soul as an internal aspect. (See Chapter 3) This has led to the creation of *Inner* series works. In this series, the technique and form to represent the dualism problematic in portrait are explored.

The method of reversing the inside form to become the outside has been developed. In slip-casting technique, the alteration of form is still possible as long the clay has plasticity. Right after released from the mold, the face is reversed by pushing the outside form into inside form.

This not only represents the duality aspect of portrait, but also the metaphor of opposite aspects, such as:

outside ↔ inside
exterior ↔ interior
abstract ↔ representational
familiar ↔ strange
positive ↔ negative
private ↔ public

These can be perceived as the inner aspects in portrait which are invisible (hidden), abstract, unknown, concealed and somewhat negative.

This work illustrates one of the fascinating and important characteristics of clay which is the ability to record the action in the making process. Clay is able to freeze an action. This work has perfectly been represented by the characteristics of motion and stasis of the material. The form has suggested the soft texture of clay and hard texture of ceramic. From this series two works which entitled *Mask and Mass* are constructed. Both works employ the same technique: a reversed face.

- ***Mask***

This work consists of six life-sized of reversed faces resembling a mask (each h.12 x w.18 x d. 32 cm.). It is displayed on a pedestal so the viewers can observe the details of form which have been traced on the faces. With imagination, the form that derived from inside part of face will be recognizable. The process of making will be imagined by comparing the differences of each of the masks. It appears that in order to represent something that is unseen, it is to consequently conceal something that is seen. It is suggested that something is always hidden, unexplained and held in secrecy in human beings. (Fig. 4.22)

- ***Mass***

The mass consists of small-sized bust self-portraits with reversed faces (each h. 17 x w. 7,5 x d. 9 cm.). After released from mold, the face part is cut, reversed, and then returned to the head. This work uses the figurine as a strategy of representation. It is displayed on the wall to adopt a

method of collecting objects for a domestic purpose. However, if figurines are typically sentimental, memorable and familiar, in another way this work is uncanny and disturbing. The portrait is cast in multiplied numbers to gain the impression of mass and occupy. The figures will be displayed in a row on a wall facing directly to the viewers. The number of figures depends on the length of the wall where the work will be presented. This response to space is important due to the idea of occupying. The idea of occupying is to intensify the presence of figures. This means the similarities and differences of figures could perceive the problems of commonness and uniqueness of individuality. (Fig. 4.23, 4.24, 4.25, and 4.26)

- ***Selves***

In this series of works, the idea of identity as a plurality of self and as a social construct is a major interest. Identity has been perceived as something plural and constructible. It is an accumulation of information, experiences, beliefs and information of someone. (Fig. 4.27) These identify someone as an individual in the past and the present, and that will continue to do so in the future. It means identity always progresses and in some way infinite. To represent that idea, the repetitive and accumulative effect as metaphor of identity has been explored. A repetitive method was adopted by casting about 1,800 small self-portraits which were then constructed into 100 rectangular units (each h. 12 x w. 22 x d. 11 cm). This unit has a similar function with a brick as a basic unit to build a form, so this work will rely on the space of where it will be displayed. The blocks can be constructed into other shapes, such as a wall and a pillar. (Fig. 4.28, 4.29, and 4.30)

However, the massive effect of this work has strongly suggested an interesting issue. A thousand compacted faces remind us of the problems of individuals within society. It evokes the relation of powers that construct and control people to make it orderly. In this work, the individuality is lost in the collective, especially in organized and structural society. The individual is dissolved into a homogeneous identity. At the end, it is merely a surface; there is nothing behind those figures. Ironically, the fragility of porcelain has indicated the susceptibility of the shape. It means the structure and shape are easy to change and collapse. It suggests how personal identity and social identity are temporary.

Notes

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Conclusions

To conclude, the final chapter of this thesis provides a summary, a result and an implication of the research.

This research examines the figurative ceramic approach in the relation to the identity theme within art practices. This has become the basis of my art practices. As a practice-based research in art, it is important for the researcher to assess the practices within contexts of history, culture, and discourses of art. This will be useful not only to understand the creative process and the meaning of the artwork, but also to generate a critical reflection as an essential within practice-based research in art.

The research employs an inclusive perspective since it is possible to discuss a wide range of figurative ceramic works. It means the subjects of research are not limited to the artists who are educated or trained in ceramic, or who consistantly use ceramic as a media. This perspective has made the research adopt a contemporaneity term to study the mode of expression of human form in clay without being hampered by any hierarchical categories in art disciplines.

Through this perspective, this study has found a similar purpose of using ceramics both for the artists who have a ceramic background and those who do not. It is shown in three of modes of representation of contemporary figurative ceramic, which are figurine, sculpture, and conceptual. It is interesting to note that artists who have a ceramic background has used methods that are often regarded as non-ceramic approaches, such as found objects, installation, performance, and video. On the contrary, artists who do not have a ceramic background use a figurine as a basic form as well as glazes in their works, which are considered as a ceramic domain. It seems that the works produced by ceramic artists and non-ceramic artists are difficult to distinguish visually.

The interest of artists from fine art and other background to ceramic medium in Modern Art and present time has a different reason. During 1920-1960, painters and sculptors were using ceramic to explore a new possibility of expressions in other materials, while in 1970s artists used

ceramic and clay as alternative medium against the hegemony of painting and sculpture. Today, artists have more interest to the meaning of ceramic and clay within society and culture.

Since the1980s ceramic exhibitions that involved artists from different backgrounds such as painting, sculpture, and contemporary art have emerged. Along with the blurring boundaries between categories in art disciplines and the establishment of contemporary art field, many artists with ceramic background exist in the field of sculpture and contemporary art.

In fact figurative approach and identity theme are closely linked to the portrait genre. Portrait is an artistic representation that is considered as a way to study a person. Portraits are expected to represent both likeness and some kind of revelation of the sitter's character, status, and position. It could be stated that portrait and identity are two sides of a coin. The research has focused to self-portrait since it has eliminated the complex relationship between the identity of artist and sitter. Self-portrait has been considered as the relevant mode of expression to represent the problem of self, ego, and personal identity.

The study has found that the themes of identity and self in portrait are always engaged to the idea of human and society within specific time and place. It also means the artist's comprehension of identity and self is affected by his/her social and cultural milieu. This research deals with the ideas of self and identity within contemporary culture. The identity theme in contemporary expression has suggested an unstable state of selfhood within an increasing of anonymous society, where the problem of self lies between the tension of individual and social identity. Today, identity is considered as temporary and constructible.

The study of self-portrait and identity has made the research to focus on the face as a primary and essential way to recognize and identify a person. Face plays a central and significant role in a human life. It functions as an interface where the internal and external aspects are to meet and interact. It is believed that face serves as an index of mind that reflects the inner aspects of a person. Face in this practice-based research is considered as something inhuman and somewhat functions as a mask. In this way, face within this practice-based research is representing the contemporary identity issues which are something fleeting, plural and artificial.

The most challenging part in this research is the use of two perspectives and orientations in art practice that is seen as two opposites. It is the thematic and material approach. In ceramic art discourses, these reflect the notions to classify the ceramic objects in the media-based oriented and the material-based oriented. The media-based oriented refers to the visual image as

a sign, while the material-oriented deals with the tangible properties of clay. This classification is not fully agreeable. It seems that this concept is similar to the idea in Modern Art that separates the material and optical experience. Indeed, the physicality of clay has been associated to the abstract forms which could perceived by disinterestedness of material aesthetics. However, this practice-based research suggests the tangible properties of clay as potent to convey a meaning.

The tangible properties of clay in this practice-based research are used as a metaphor to represent the identity. In the *Inner* series, the method of reversing the inside form of a face to becomes the outside form was developed. The idea comes from the dualistic problem of portrait that is expected to represent both of physical likeness and something invisible, the inner of the sitter. This method can be perceived as a disclosure of such a hidden and unknown inner side of person. The specific characteristic of the surface in this work is derived from the forming method. The direct action and un-controllable characteristics of clay produce a series of different shapes. It suggests a transformation and even a deformation of "face". By this, the tangible properties of clay provoke and enhance the meaning of the artwork.

The creative process within practice-based research in creative arts field is a dialogue that allows new possibilities which can be achieved by interpreting both objects and making process. This is a non-linear process and it involves multiple perspectives, where the subject and object become integrated and no separation exists between theory and practice. For instance, the interpretation of a series of expressionless self-portrait that is produced during the second year program has encouraged the researcher to study the face and to create several experiments. As a result, a series of works that explores the face as a sheet was created during the third year of study. The interesting part lies on the third-year works which has implied anonymity aspects, and they were proposed as a subject of research in first year of study. This represents how the practice-based research is a process of inquiry where the direction and goal cannot clearly determined, except to understand the practices and object themselves.

Finally, this research is expected to contribute to the discourses of ceramic art in particular, and to the discourses of art in general. It is also intended to provide a new perspective in the practice-based research of ceramic art discipline, where the discussion is not only about the technique and material. Furthermore, in accordance to the inclusive perspective of this research, it is expected to contribute not only for ceramic practitioners, but also for other art practitioners.

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A. Illustrations of Chapter 1

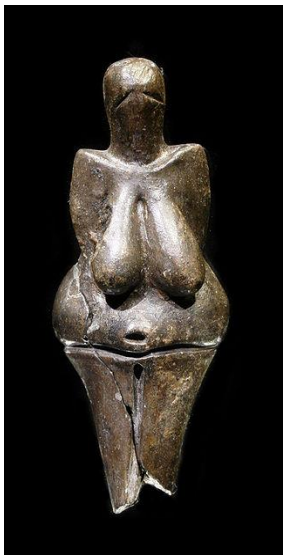

Fig. 1.1 Venus of Dolní Věstonice, 29,000–25,000 BC
11,1 x 1,7 cm (page 8)
sources:
http://en.wikipedia.org/wiki/Venus_of_Doln%C3%AD_V%C4%9Bstonice

Fig. 1.2 Tanagra figurines, 3000 BC,
terracotta, 11,4 cm (page 8)
sources http://www.metmuseum.org/toah/works-of-art/07.286.31

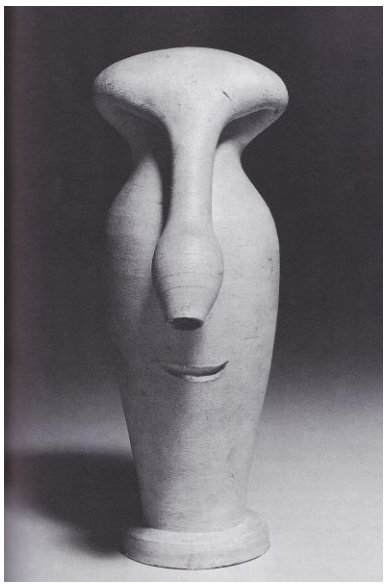

Fig. 1.3 Pablo Picasso, *Head*, 1948
h: 30 cm. (page 12)
sources: Edmund de Waal (20th Century Ceramics, Thames and Hudson, London 2003)

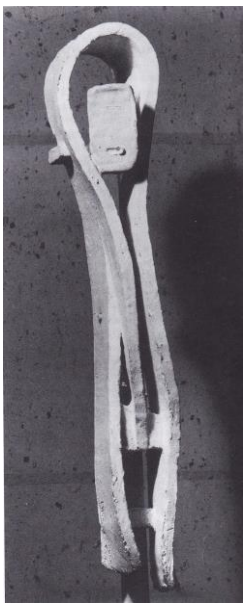

Fig. 1.4 Isamu Noguchi, *Mrs. White*, 1952
H 100 cm (page 13)
sources: Edmund de Waal (20th Century Ceramics, Thames and Hudson, London 2003)

Fig. 1.5 Hans Coper, *Cycladic Form*, 1975
7.6 x 5 x 31.8 cm. (page 15)
sources: Hans Coper Retrospective—Innovation in 20th Century Ceramics, (exhibition catalogue Museum of Hyogo, Shiga, Tokyo, Gifu, Iwate, 2009-2011)

Fig. 1.6 Kazuo Yagi, *The Walk of Mr. Zamza*,
八木一夫、「ザムザ氏の散歩」, 1954 (page 16)
sources: Kazuo Yagi, (exhibition catalogue, The National of Modern Art, Kyoto and Tokyo, 1981)

Fig. 1.7 Peter Voulkous, *Walking Woman*, 1956
81 x 31 x 31 cm. (page 16)
Sources: The Magic of Ceramics~Artistic Inspiration (exhibition catalogue, The Shigaraki Ceramic Cultural Park, 2012)

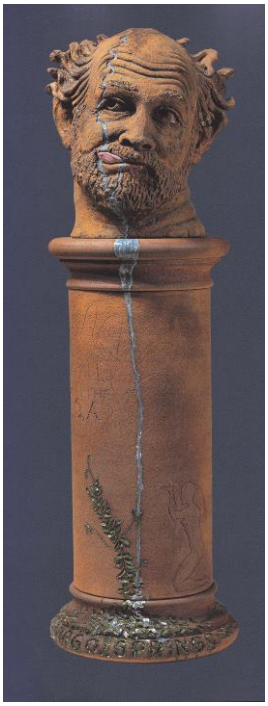

Fig. 1.8 Robert Arneson, *Virgo Springs*, 1991
177 x 48 x 52.5 (page 17)
Sources: Human Form in Clay-the Minds Eye, (exhibition catalogue, The Shigaraki Ceramic Cultural Park, 2006)

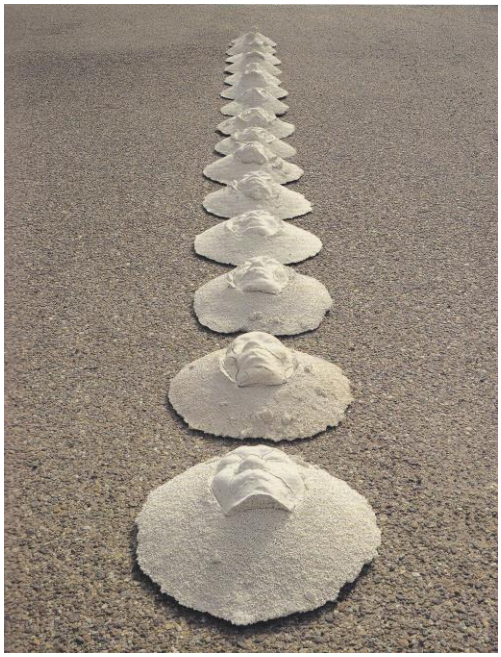

Fig. 1.9 Ryoji Koie, *Return to Earth*　良二　鯉江「土にかえる」、1990
16 x 41 x 615 (15 pieces) (page 18)
Sources: The Magic of Ceramics~Artistic Inspiration (exhibition catalogue, The Shigaraki Ceramic Cultural Park, 2012)

Fig. 1.10. Yoshitomo Nara, *Miss Forest*, 2010
Ceramic decorated with platinum, gold, and silver liquid, 144 x 102 x 100 cm. (page 19)
Sources: Yoshitomo Nara Ceramic Works, (Foil, Tokyo, 2010)

Fig. 1.11 Kosho Ito, *Kino-Niku, Tsuchi-no-Ha*, 伊藤公象 「木の肉・土の刃」1991 年
Porcelain, installation, dimension variable (page 19)
Sources: http://www.mot-art-museum.jp/eng/2009/ito/

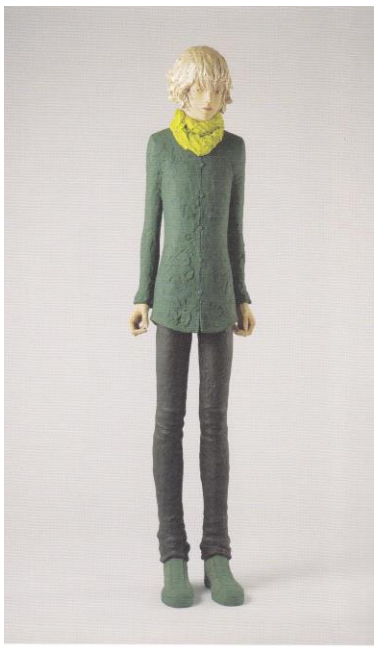

Fig. 1.12. Hiroto Kitagawa, 「日向タクト」、2007
160 x 37 x 30 cm (page 20)
Sources: Hiroto Kitagawa 1989-2008 (Yoshiaki Inoue Gallery and Tokyo Gallery + BTAP, 2008)

Fig. 1.13. Rachel Kneebone, *The Paradise of Despair*, 2011
Porcelain, 95 x 60 x 62 cm. (page 21)
Source: Sculpture Now, (Thames and Hudson Ltd. London, 2013)

Fig.1.14 Katsuyo Aki, *Predictive Dream XV*, 2010
Porcelain glaze, 20 x 16 x 20 (page 21)
Source: The Art Crafting Towards the Future (exhibition catalogue, 21st Century Museum of Contemporary Art, Kanazawa, 2012)

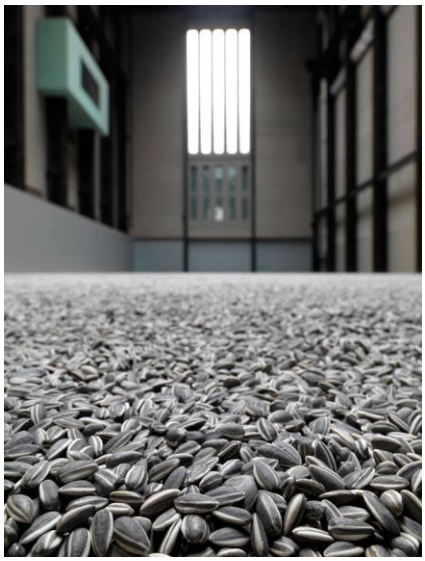

Fig.1.15. Ai Weiwei, *Sunflower Seeds*, 2010
100 millions porcelain sunflower seeds, installation (page 22)
Source: http://www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series-ai-weiwei-sunflower-seeds

Fig.1.16 Ai Weiwei, *He Xie*, 2010
3,200 Porcelain crabs, installation (page 22)
Source: http://www.brooklynmuseum.org/exhibitions/ai_weiwei/he_xie.php

B. Illustrations of Chapter 2

Fig. 2.1. Justin Novak, *Disfigurine #32*, 2004
Porcelain, 35,5 x 28 x 40,5 cm. (page. 28)
Source: Edith Garcia, (Ceramics and The Human Figure, A&C Black London 2012)

Fig. 2.2. Chriss Antemann, *Battle of the Britches: Tea Party*, 2010
Porcelain, decals, luster, 38 x 71 x 33 cm. (page 28)
Source: http://artstormer.com/2012/06/11/not-your-grandmothers-figurines-ceramics-by-chris-antemann/

Fig. 2.3. Barnaby Bardford, *Family Feast*, 2007
Porcelain, earthenware, enamel paint, painted wooden base, other media
H 31 cm x W 100 cm x D 40 cm. (page 29)
Source: Edith Garcia, (Ceramics and The Human Figure, A&C Black London 2012)

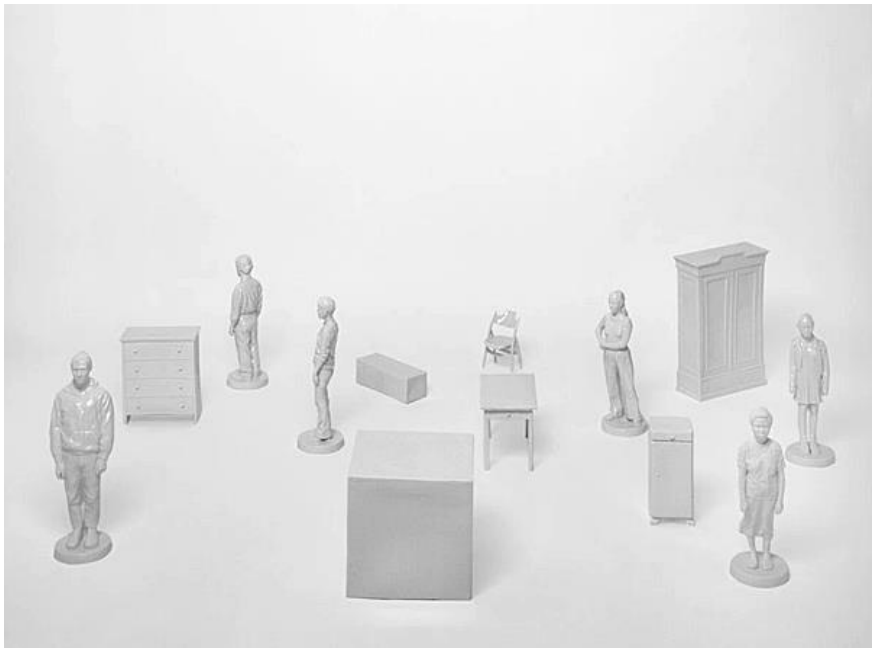

Fig. 2.4. Christina Doll, *Freunde mit Möbelstücken*, 2000
Porcelain, 6cm. – 37 cm. (page 29)
Source: http://www.christinadoll.com/index.php/kleine_porzellanfiguren.html

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Installation view, Warehouse of Former Shanghai No. 10 Steelworks
Source: http://www.antonygormley.com/sculpture/item-view/id/245#p24

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Sources:
http://thenevicaproject.org/Gallery%20Artist/Artist/gallery_artist_Besser.htm#doug

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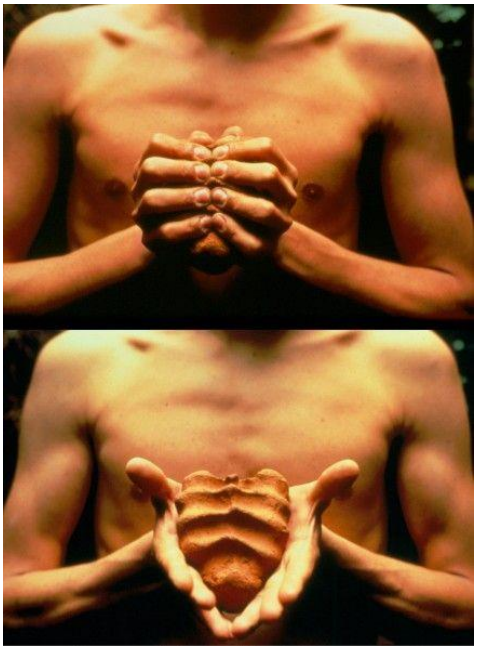
Sources: http://www.tate.org.uk/art/artworks/penone-breath-5-t03420



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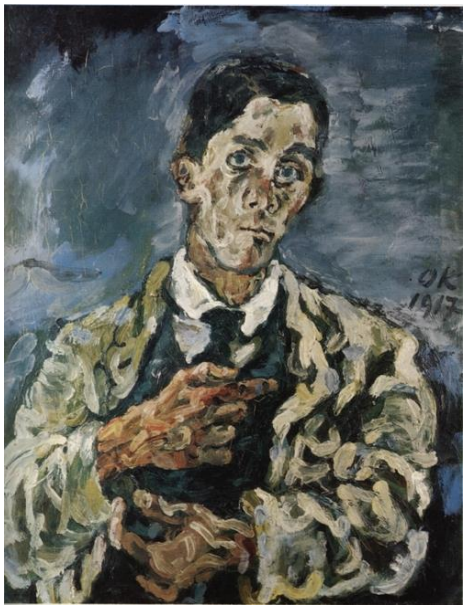

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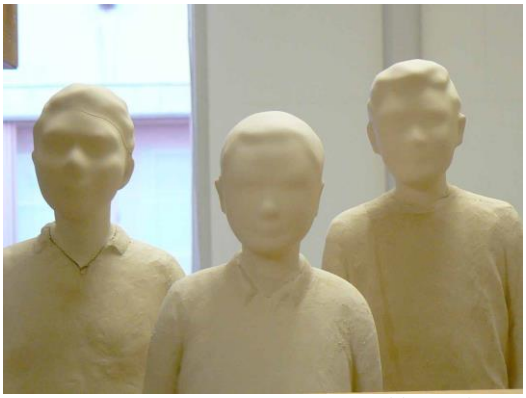

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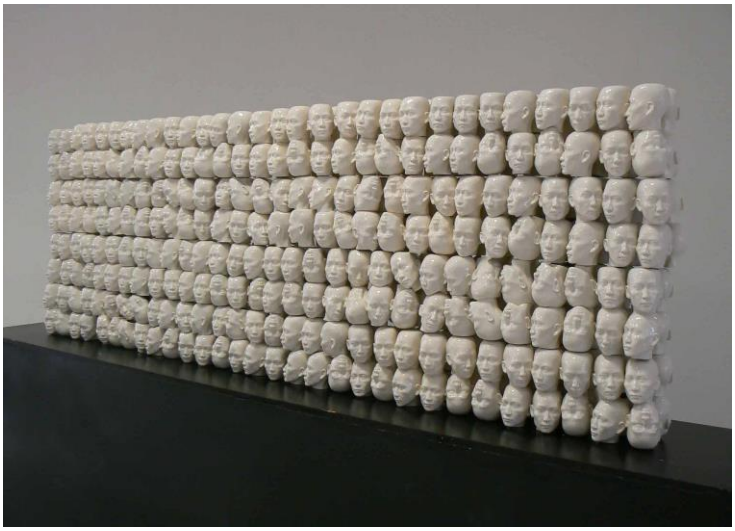

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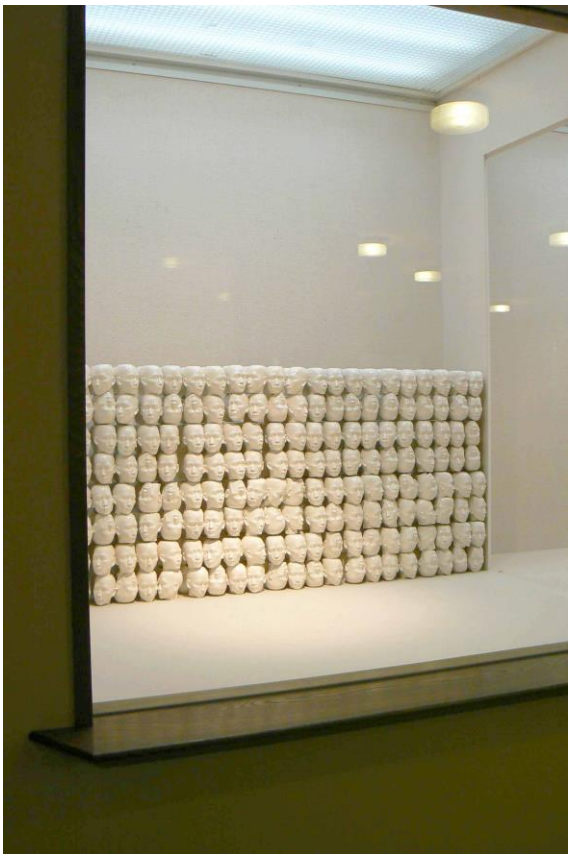

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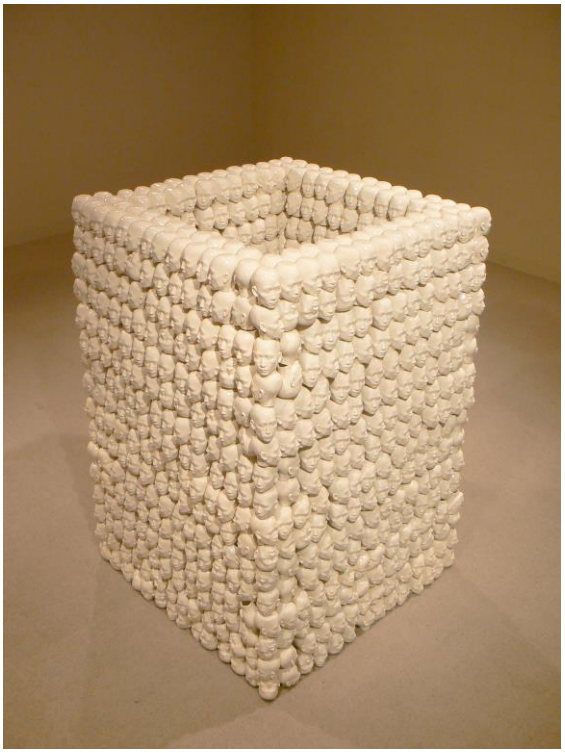

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Table 1. General model of relations between art practice and research (page 2)

Research types	Relations between research and practice	Subjective relations	Research object or objects	Types of produced knowledge	Research output
Academic (Scientific) research	Research about practice	Researcher ≠ author of artwork	Artworks, processes, ideas produced by other persons	Ideas, theories, methods, new data (art history and theory)	Texts
Practice-led Research	Research is based on practice	Author of artwork = researcher	Artwork (artworks) produced by researcher	Artwork (artworks) and documentation of its production	Artwork and text
Research-led practice	Practice is based on research	Researcher = author of artwork	Production of artwork and new knowledge	New technological solutions, methods and theory	Artwork and text
Art-based research	Practice as field research	Researcher is not necessarily author of artwork	Effect caused by artwork(s) on social environment	Ideas, theories, methods, new data (social sciences)	Text
Artistic research	Practice and research are inseparable	Author-researcher	Artistic practice	Artwork and ideas and theories	Artwork and text

Source: Andris Teikmanis, Typologies of Research, in *Share: Handbook for Artistic Research Education*, Edited by Mick Wilson and Shelte van Ruiten, ELIA, Amsterdam, 2013 p. 164

Table 2. Triangulation of concepts in relation to art research practices (page 56)

Type of methods	Point of view	Concept of art	Modelling system	Research modelling	Relations between art and research
Subjective methods	First person	Art as self reflection	Art as an individual modelling system	Invention of individual models	Art practise is identical to research
Intersubjective methods	Second person	Art as communication	Art as the artificially constructed modelling system	Construction or exploration of communication models	Art as a tool of research
Objective methods	Third person	Art as commodity	Art as acollective modelling system not necessarily released as artificially constructed	Elaboration of general models	Art as an object of research

Source: From Andris Teikmanis, Typologies of Research, in *Share: Handbook for Artistic Research Education*, Edited by Mick Wilson and Shelte van Ruiten, ELIA, Amsterdam, 2013 p. 166

Diagram 1 Reflection in and on design episodes and projects (page 5)

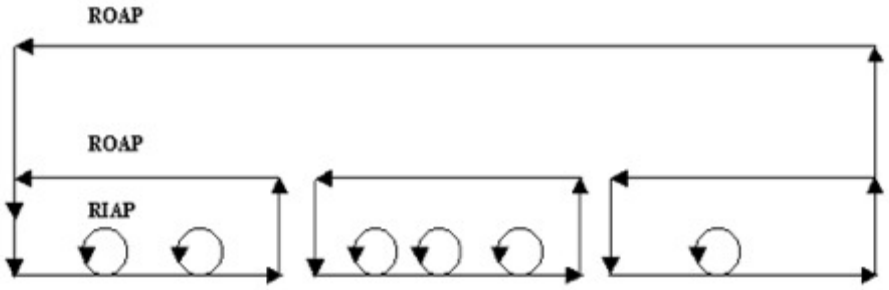


Figure 1 Reflection in and on design episodes and projects

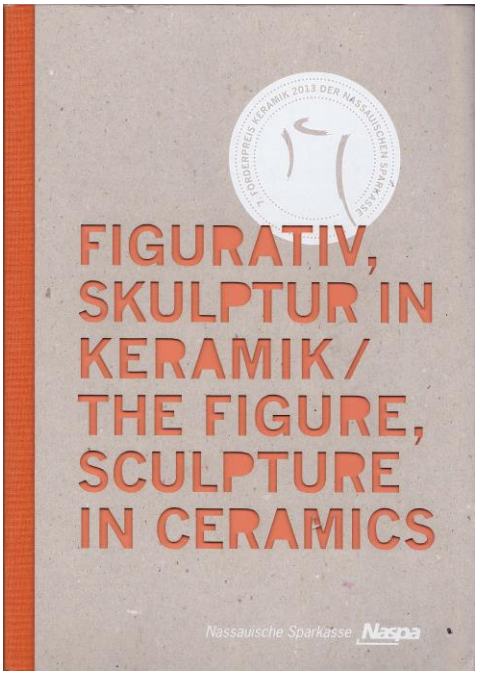
Notes:
RIAP: reflection in action and practice
ROAP: reflection on action and practice

Source: Scrivener, S. (2000) Reflection in and on action and practice in creative-production doctoral projects in art and design. *Working Papers in Art and Design* 1, Retrieved <October 8, 2013> from URL http://sitem.herts.ac.uk/artdes_research/papers/wpades/vol1/scrivener2.html, ISSN 1466-4917

F. Publications

1 . International Competition

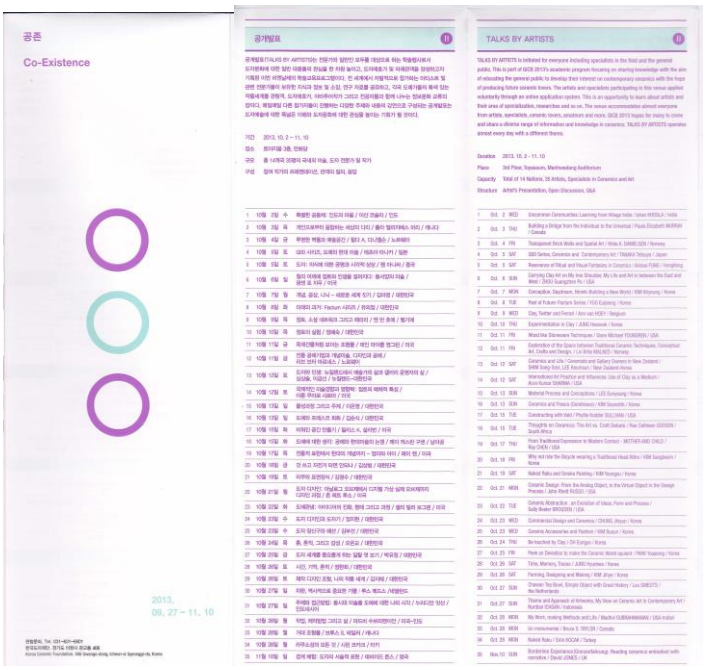
Event : The Figure, Sculpture in Ceramics; 7th Nassauische Sparkasse Ceramic Talent Award 2013
Period : September 20, 2013 – January 26, 2014
Venue : Keramikmuseum Westerwald, Germany
Participants : 122 artists from 45 countries.
Selected Work : Anonymous, 2013 (porcelain, glaze, each 44 x 14 x 7 cm.)



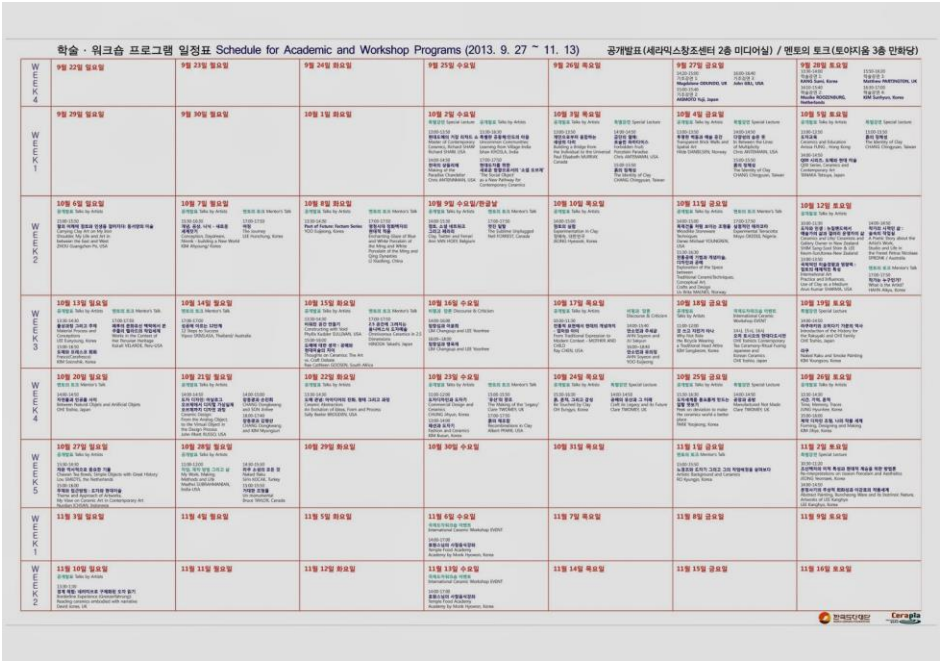
The catalogue of event

2. Lecture / Presentation

Event : Academic Program Talks by Artists, The 7th Gyeonggi International Ceramic Biennale 2013
Period : September 28 – November 17, 2013
Venue : Icheon, Gyeonggi Province, Republic of Korea
Participants : 39 artists from 19 countries.
Presented Paper : Theme and Approach of Artwork



Leaflet of event



학술 · 워크숍 프로그램 일정표 Schedule for Academic and Workshop Programs (2013. 9. 27 ~ 11. 13)　공개발표 (세라믹스창조센터 2층 미디어실) / 멘토의 토크 (토야지움 3층 만화당)

WEEK 4	9월 22일 일요일	9월 23일 월요일	9월 24일 화요일	9월 25일 수요일	9월 26일 목요일	9월 27일 금요일	9월 28일 토요일
WEEK 1	9월 29일 일요일	9월 30일 월요일	10월 1일 화요일	10월 2일 수요일	10월 3일 목요일	10월 4일 금요일	10월 5일 토요일
WEEK 2	10월 6일 일요일	10월 7일 월요일	10월 8일 화요일	10월 9일 수요일/한글날	10월 10일 목요일	10월 11일 금요일	10월 12일 토요일
WEEK 3	10월 13일 일요일	10월 14일 월요일	10월 15일 화요일	10월 16일 수요일	10월 17일 목요일	10월 18일 금요일	10월 19일 토요일
WEEK 4	10월 20일 일요일	10월 21일 월요일	10월 22일 화요일	10월 23일 수요일	10월 24일 목요일	10월 25일 금요일	10월 26일 토요일
WEEK 5	10월 27일 일요일	10월 28일 월요일	10월 29일 화요일	10월 30일 수요일	10월 31일 목요일	11월 1일 금요일	11월 2일 토요일
WEEK 1	11월 3일 일요일	11월 4일 월요일	11월 5일 화요일	11월 6일 수요일	11월 7일 목요일	11월 8일 금요일	11월 9일 토요일
WEEK 2	11월 10일 일요일	11월 11일 월요일	11월 12일 화요일	11월 13일 수요일	11월 14일 목요일	11월 15일 금요일	11월 16일 토요일

Schedule of event

3. Group Exhibition

Event : 「土と炎展」
Period : October 14 – October 24, 2014 (10 days)
Venue : Kake Museum of Art
Participants : Ceramic Art Course students from Kurashiki University of Science and The Arts

Invitation postcard

Exhibition views

3. Solo Exhibition
Title : 「 SUR/FACE -内と外- 」
Period : January 9, 2015– February 1, 2015 (24 days)
Venue : CCCSCD [gallery space]
Address : Ishizeki cho 6-3 2F, Kita ku, Okayama

Invitation postcard

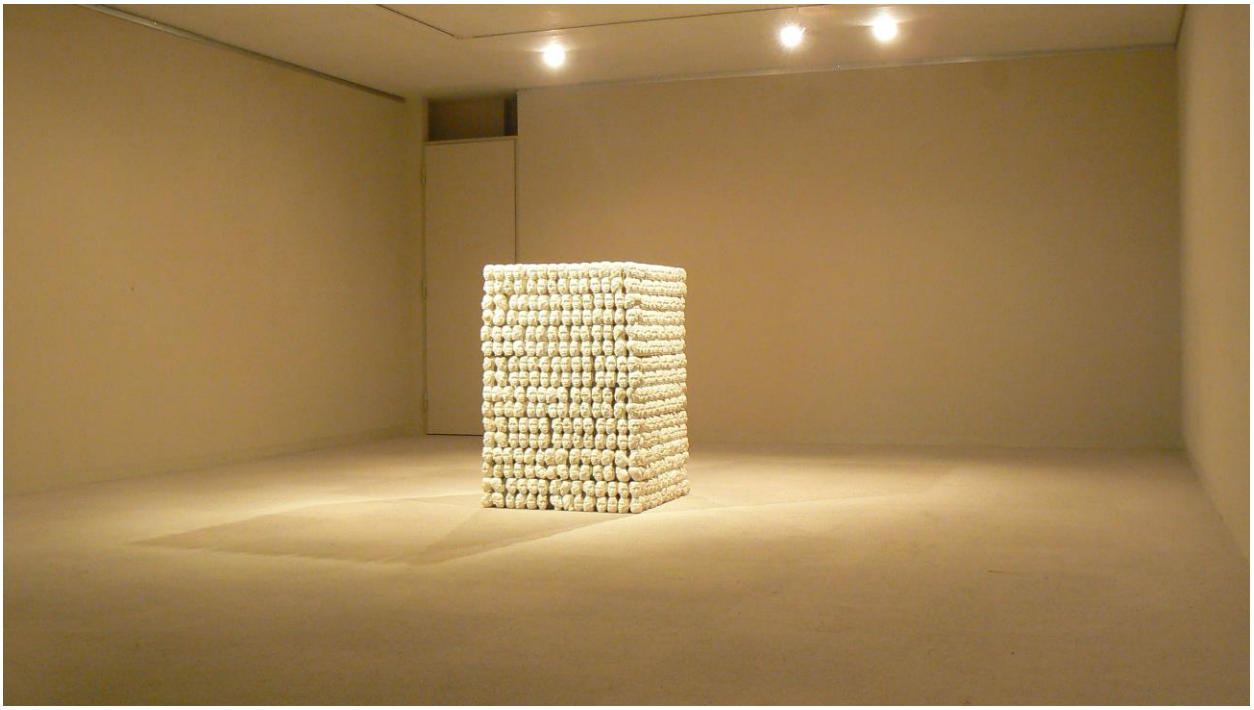
Exhibition view

Exhibition views

4. Graduation Exhibition

Event : Graduation exhibition
Period : February 20 – March 8, 2015 (17 days)
Venue : Kake Museum of Art
Participants : Artistic Expression Doctoral Program students from Kurashiki University of Science and The Arts

Invitation postcard


Exhibition view

Exhibition views