

COURSE OUTLINE

**Art 111
History Of World Ceramics
(Formerly Art 198)**

I. **Catalog Statement**

Art 198 is a survey of the most important and influential periods of pre-historic, Mediterranean, European, Middle Eastern, Pre-Columbian, and Asian ceramic art.

Units 3
Lecture hours 3

Prerequisite: None

II. **Course Entry Expectations**

Skills Level Ranges: Reading 6, Writing 5, Listening/Speaking 5, Math 1

III. **Course Exit Standards** _

Upon successful completion of the required course work, the student will be able to:

1. identify representative ceramic art from selected cultures presented;
2. explain the influences of culture, religion, geography, and climate on the development of the ceramic art of the presented regions;
3. analyze the stylistic elements of ceramics from presented cultures
4. evaluate the relationship between a ceramic artwork and the culture that created it.

I. **Course Content**

- A. Pottery of the Ancient World 14 hours
1. General Background Information
 - a. Seventeenth century BCE to 600 BCE
 - b. Records kept on clay tablets
 - c. Vessels which stored ointments, drugs, oils, seeds, and grains
 - d. Influences of trade, religious rituals, and metal work on ceramic form
 - e. Simple wheels and primitive firing methods
 2. The Ancient World
 - a. Egypt: 17 century BCE ceremonial and storage vessels, tomb sculptures and a brilliant turquoise-blue glaze
 - b. Persia: 4500 BCE animal sculptures, religious uses
 - c. Palestine: 4th century BCE burial urns, lamps, jugs, goblets
 - d. Anatolia: 2300BCE painted and sectioned geometric motifs
 - e. Cyprus: 1050 BCE scenes and animals painted on vessels, figures
 - f. Designs of painted and patterned surfaces related to religion and culture
 3. Prehistoric Europe
 - b. Burnishing, impressed and incised designs dominated by herring bone and zigzag motifs

4. Ancient Greece
 - a. 1000-680 BCE—ware primarily functional, for domestic or ritual use such as the *hydra* (water jar), *krater* (mixing bowl), *amphorae* (storage of wine and oil); the names and uses of the forms
 - b. The early geometric style
 - c. 750 BCE Athenian pottery: scenic decorations for grave monuments, or battles, heroic and legendary events
 - d. 750 BCE Corinthian pottery: the black-figure technique, scenes with real or imaginary creatures
 - e. 680-300 BCE Athenian artists adopt the black-figure technique, painting gods, heroes, athletes, musicians, scenes of warfare, sacrifices, and religious ceremonies
 - f. Late 5th century BCE—women involved in ceramic activities, Kleitias and Exekias are known painters
 - g. Red-figure vessels include gesture, pose, expression, emotional content
 - h. Similar ware from Greek colonies along the Mediterranean
5. Ancient Rome
 - a. 300 BCE Black gloss ware
 - b. 100 CE Red gloss ware
 - c. Molds used for relief decoration
 - d. Stamps and roulettes used for borders
 - e. Slip trailing, incised line used
 - f. Roman style pottery made in the provinces of Europe
6. Pre-Columbian America
 - a. Olmec (800-400BCE) figurines
 - b. Teotihuacan (200-600CE): Ceremonial tripod urns in carved earthenware
 - c. Nayarit, Colima, and Jalisco: Pottery figurines for burial
 - d. Maya(250-850CE): Polychrome vessels with hieroglyphic inscriptions and religious rituals, polychrome figures
 - e. Chavín (1400-1000 BCE): Burnished blackware, stirrup-spout vessels
 - f. Moche, Nazca, Tiahuanaco (200-800 CE): Figures, portrait heads, stirrup-spout vessels in polychrome slip
 - g. Inca (1000-1500 CE): Storage jars with geometric patterned polychrome slip

B. The Far East

16 hours

1. China
 - a. Neolithic period (200BCE)—painted earthenware funerary jars
 - b. Han Dynasty (206 BCE - 220 CE)
 1. Painted earthenware houses,
 2. Glazed 'hill' jars
 3. Stoneware vessels
 - c. T'ang Dynasty (618-906 CE)
 1. Period of high achievement in the arts, including tomb wares, figures and animals
 2. Importance of the afterlife in clay production
 3. Emergence of three-color wares
 - d. Sung Dynasty (960-1279 CE)
 1. Development of a scholar class the
 2. Rise of royalty as patrons of the arts
 3. Extensive development of stoneware and porcelain
 4. Research into new glazes and higher-fired kilns.
 5. Development of celadon, oil spot, crackle, and copper red glazes
 6. Motifs of painted lotus and peony sculpted

7. Attachments of dragons and fish
 8. Life-sized figures of seated Lohans.
 - e. Ming Dynasty (1368-1644 CE)
 1. The porcelain city of Ching-te-chen
 2. Government supported ceramics production
 3. Development of under-glaze painting for plant, flower, and animal designs
 4. Development of over-glaze
 5. Use of double-walled jars, carved openwork, incising, and architectural tile
 6. Importance of Taoist symbols
 7. Introduction of direct trading with Europe in the 16th century.
 - f. Ch'ing Dynasty (1644-1912 CE)
 1. The famille rose and verte styles of ornamental vases
 2. Typical design elements, such as the flowers of the four seasons, landscapes, and mythological beasts of legend
 3. Further refinements in celadon glazes, and experimentation with other new glazes
 4. Extensive trade with Europe
2. Japan
 - a. Jomon Period (Neolithic-2000 BCE)—Rope patterned vessels used for cooking game and fish
 - b. Yayoi Period (200 BCE-250 CE)
 1. Importation of the style from Korea
 2. Vessels for a rice-based economy
 - c. Kofun Period (250-552 CE)
 1. Haniwa figures from royal tombs
 2. Warriors, animals, models of houses, and ladies in clay
 - d. Muromachi Period (1333-1568 CE)
 1. Important period of tea drinking and tea wares
 2. Style and design dictated by merchants, landowners, and scholars
 - e. Momoyama Period (1568-1615 CE)
 1. Tea ceremony rules codified
 2. Development of Bizen ware, Seto-Mino ware, Oribe ware, Raku ware
 - f. Edo Period (1615-1868 CE)
 1. Discovery of porcelain clay in 1616
 2. Development of blue and white ware.
 3. Use of polychrome overglaze enamels in Arita.
 4. Export trade to Europe flourishes
 5. Development of Nabeshima, Kutani, and Imari as distinctive wares
 6. The work of Ogata Kenzan initiates generations of potters
- C. The Middle East 6 hours
1. Seljuq Period (12-13th centuries CE)
 - a. Turks conquer Iran, Iraq, Syria, and Asia Minor
 - b. Luster, underglaze, and overglaze painted wares produced
 - c. Persian craftsmen imitate Chinese Sung Dynasty porcelains
 - d. Incised floral designs, kufic inscriptions, and the human figure are used as design elements
 - e. Illustrations of various forms: plates, tankards, bottles, vases, wall tiles
 2. Mamluk wares of Egypt and Syria (13-15th centuries CE)
 - a. Blue and black underglazed wares
 - b. Jars for storage of spice and medicine exported to Europe
 3. Iran and Syria (15-19th centuries CE)
 - a. Black-on-a-white slip dominate the palette
 - b. Incised scroll and plant motifs under a transparent turquoise-blue glaze

- c. Chinese-style blue and white ware imported to Europe
- 4. Ottoman Turks (15-19th centuries CE)
 - a. Iznik ware, slip-painted, in blue, black, and green on a white ground
 - b. Flowers, arabesques, and inscriptions are the main design elements
 - c. Polychrome wall tiles produced for mosques and palaces

D. Europe (13-17th centuries CE)

12 hours

- 1. Earthenware and lead glazes
 - a. Technology of luster ware in Mediterranean countries
 - b. Design elements: foliage, heraldic motifs, inscriptions, animals and human figures
 - c. Development of workshop groups who produced earthenware
 - d. Lead glazes and transparent copper glazes dominate production
 - e. Architectural tiles in southern Spain
 - f. Sixteenth-century France: Bernard Palissy and bas relief, rustic platters
 - g. Seventeenth-century England: Thomas Toft and slip-trailed decorations
- 2. Salt-glazed stoneware
 - a. Fourteenth-century Germany: salt glazed stoneware
 - b. Seventeenth-century: stoneware clays and the technology for high-fired wares travel to other European countries and England
- 3. Tin-glazed earthenware
 - a. Luster-glaze techniques in Spain by the mid-13th century adapted for the Hispano-Mooresque style
 - b. Exportation of this ware to Italy in the 15th century
 - c. Production of Majolica ware in Italy, CEaptations in other countries
 - d. The Della Robias: Luca, Andrea, and Giovanni and their figurative sculpture
 - e. Sixteenth-century 'istoriato' ware
 - f. Seventeenth century English majolica in decorative plates
- 4. The dominance of Delft
 - a. Seventeenth-century imported Chinese porcelains to Holland
 - b. Blue and white ware adapted to become Delft tin-glazed earthenware
 - c. Tin-glazed tiles produced in quantity
 - d. English delft ware
 - e. French delft ware
- 5. The discovery of porcelain
 - a. 1708: Johann Fredrich Bottger discovered hard paste porcelain
 - b. 1713: Meissen, the first porcelain factory in Europe
 - c. Chinoiserie, a Meissen invention
 - d. German rococo style in porcelain
 - e. Kandler's Commedia dell'arte figures
 - f. 1753: Sevres, the French porcelain factory
 - g. Allegorical figures in English porcelain
 - h. 1757: transfer printing introduced.
- 6. The industrialization of ceramics
 - a. The Wedgewood factory, England
 - b. Mold-makers Thomas Whieldon and William Greatbatch Staffordshire potteries
 - c. The reaction to industrialization: art pottery

V. **Methods of Presentation**

The following instructional methodologies may be used in the course:

- 1. lectures illustrated with slides;
- 2. class discussions comparing and contrasting styles, forms, and designs;

3. a visit to a current ceramic exhibit, with a written research paper summary.

VI. **Assignments and Methods of Evaluation**

1. Graded evaluations of writing assignments, research projects and examinations with essay-style questions.
2. Slide identification of representative ceramics.
3. Evaluation of the student's class oral participation in identifying periods, styles, and surface designs for the cultures and periods presented.
4. A written final examination is given.

VII. **Textbook**

Cooper, Emmanuel. Ten Thousand Years of Pottery. University of Pennsylvania Press, Fourth Edition, 2000. ISBN 0-8122-3554-1.