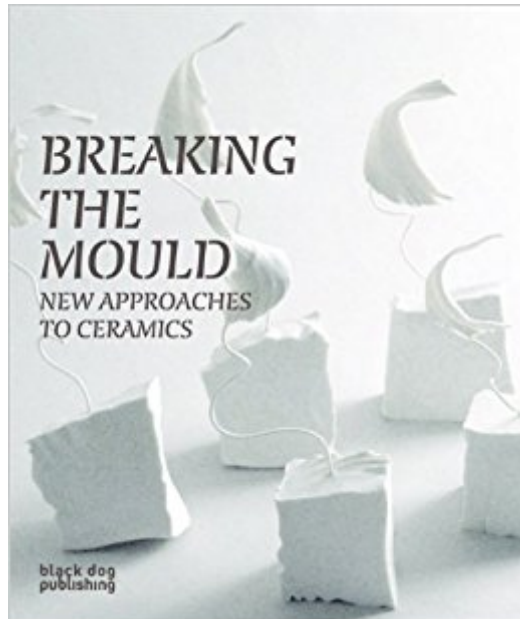




The book was found

Breaking The Mould: New Approaches To Ceramics



Synopsis

When Grayson Perry won the Turner Prize in 2003, with his expressively illustrated clay vessels, people began to take interest in the craft-art crossover. "Breaking the Mould" looks at ceramic artists working within this versatile medium. Drawing on the rich history of pottery these artists are pushing the techniques, objectives and perceptions of the medium into new, exciting territory. The book profiles the work of over 70 ceramicists, including Suzanne King, Simon Fell, Grayson Perry, Barnaby Barford, Carina Ciscato and Amy Houghton. Their work ranges from interpretations of utilitarian pots, to abstract sculpture and a revisioning of kitsch porcelain ornaments, all of which are brought to life in beautiful colour reproductions. Essays by prolific makers and academics look at the history and inspirations behind the medium today. Following in the footsteps of "New Directions in Jewellery", "Fashioning Fabrics and The Cutting Edge of Wallpaper", "Breaking the Mould" is a definitive overview of a craft scene that is simultaneously building upon and breaking with its roots, and in doing so creating a brave new future for itself.

Book Information

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Customer Reviews

The international ceramics scene is enjoying the highest profile it has had for many years. Breaking the Mould looks at ceramic artists working within this versatile medium. Drawing on the rich history of pottery these artists are pushing the techniques, objectives and perceptions of the medium into new, exciting territory. The book profiles the work of over 70 ceramicists, including Suzanne King, Simon Fell, Grayson Perry, Barnaby Barford, Carina Ciscato and Amy Houghton. Their work ranges

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I really like this book. It has brought to my attention several ceramic artists that I don't know I would have found otherwise. The categories it breaks the artists into is a bit odd at times and seems to be a bit forced, but overall, I really liked it. It gives a brief statement from each of the artists it presents in the book and each artist gets a minimum of a two page spread. My only real complaint is that like so many other recently published art/ceramics books, the picture quality of some of the artist images is really quite pathetic. They look like they were taken with one of those old 110 cartridge film camera's. Seriously? I don't know how a publisher lets something like that slide. Other than that, it's a good book.

I love it!!!

This book is full of lively and provocative work from seventy-one artists and it is a feast for the eyes. To see a full review visit my blog at themudroom.ca.

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