



Ceramics in the Environment: An International Review

Janet Mansfield

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In **Ceramics in the Environment**, world renown ceramic artist Janet Mansfield shows how ornamental, architectural and large-scale ceramic works have always appeared on buildings and in the landscape since the beginning of ceramics in civilization. This book provides a look at the vast array of ceramics being produced today around the world in this context.

The book divides work up into themes such as Symbolism, Pattern and Geometry, Architecture, Nature and the Human Figure, and is focused on the aesthetics and relevance of work in relation to its location.

Beautifully designed and illustrated, the works of 97 ceramicists are featured in more than 220 photographs, showing the finished work in situ, as well as discussing the issues surrounding the construction of these ambitious and monumental projects. Examples of these works are the installation of giant tiles and stone seating in Victoria Square (Holmfirth) by Jim Robison or the Darling Harbour Mural in Sydney, Australia. Other contemporary artists featured include Nino Caruso, Zhu le Geng, Nina Hole, Imre Schrammel, Carmen Dionyse and Gwen Heeney.

The works of the featured ceramists from around the world reinforce the universal importance of clay as an abundant utilitarian as well as magical material that is able to be processed into works of expressive power. Janet Mansfield states that "one of the reasons for writing this book was the need, as I saw it, to draw attention to the work of ceramic artists who make large-scale works for placement in public or private environments. These works are usually made on commission, often in collaboration with an architect, and with a specific place in mind. The client for whom the work is made, as a rule, also has a say in the final outcome for the project."

The text concentrates on the contemporary application of the use of ceramics in environmental settings, acknowledging the fact that, historically, ceramic materials have been used over the centuries: to clad porous building materials; to make them fire- and waterproof; to decorate walls; to tell a story or provide ornamentation; to form complete sculptures to enrich an area or honor a personage.

Mansfield has divided the artists and their work into chapters with nominated headings, including them where she thought they would fit best according to their artistic intentions. The chapter headings are meant as a general classification and the artists could be seen to fit into or overlap a number of categories. The artist themselves supplied the illustrations, and the text was taken from interviews, written statements or reviews about their work garnered from a number of sources such as books, magazines and newspaper articles.

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