

**Claire Warburton**

Artists design 2021

# **Guardians and Sentinels**

## Introduction

### Project aim

To make elegant, contemporary, hand crafted<sup>1</sup> statement vessels which combine art and design<sup>2</sup>. Although they will be principally decorative in nature they will have a secondary more utilitarian function which aspires to bridge the art/design divide.

### Aesthetic approach

Regarding aesthetic appreciation my approach, in philosophical terms, follows that proposed by Nick Zangwill (Zangwill 1999) in that I favour a moderate formalist approach, the view that while some aesthetic properties of a work of art are formal (equating to the Kantian concept of free beauty: those being accessible by direct sensation e.g sight, touch, sound) others are not (those concerned with the origins or context of the work, which equates to the Kant's idea of dependant beauty).

Psychological research and the advance of the neurosciences have provided more information on the aspects that confer the aesthetic quality to an experience which I think sits well with the above<sup>3</sup>.

So although I wish to create pieces which are appreciated for themselves in terms of form, colour, and light I also wish there to be a potential for the non-formalist

<sup>1</sup> "Craftmanship - workmanship using any kind of technique or apparatus in which the quality of the result is not predetermined but depends on the judgement, dexterity and care which the maker exercises as he works"

David Pye—*The nature and Art of Workmanship*

<sup>2</sup> "The designer of today re-establishes the long-lost contact between art and the public, between living people and art as a living thing. Instead of pictures for the drawing-room, electric gadgets for the kitchen. There should be no such thing as art divorced from life, with beautiful things to look at and hideous things to use. If what we use every day is made with art, and not thrown together by chance or caprice, then we shall have nothing to hide." Bruno Munari

<sup>3</sup> "An aesthetic experience has an evaluative dimension, in the sense that it involves the valuation of an object; 2. It has a phenomenological or affective dimension, in that it is subjectively felt and savoured and it draws our attention; 3. it has a semantic dimension, in that an aesthetic experience is a meaningful experience, it is not mere sensation" (Leder & Nadal 2014)

## Proposed design

- To combine curve and line in a range of 3-dimensional stacked forms to create a family of totem like vessels which reflect a feeling of safety and/ or protection
- To use light to enrich visual impact and to strengthen the feeling of security
- To create these vessels in such a way that they may be curated to form a group which is more than the sum of its parts

## Why curves and lines?

Combinations of curves and lines are universally fundamental and can produce iconic art; perhaps it is the potential tension between the difference that intrigues and engages.

'Curves and lines' can be interpreted in so many different ways..... male versus female?; natural versus constructed?; right brained versus left brained, independent versus inter-dependent (Curvy or Not ref)

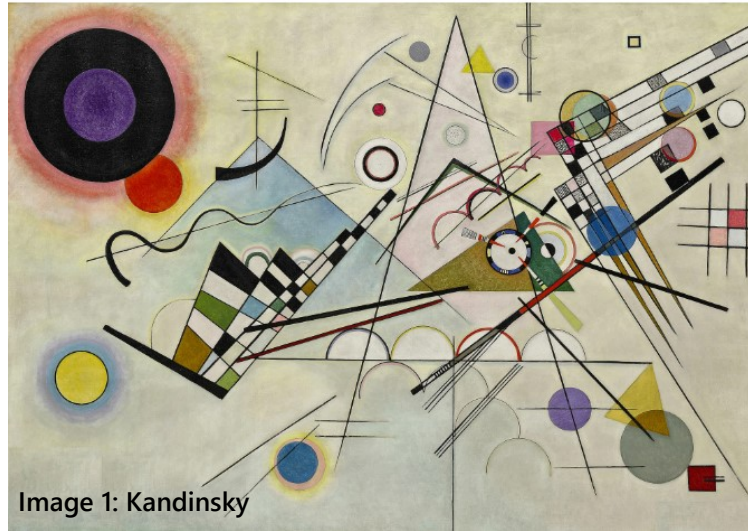


Image 4: Wendy Ramshaw



Image 5: Ettore Sottsass



Image 6: Jose Davila



Image 7: Le Corbusier



### Why totemic vessels?

Combining several vessels to form a new entity involves a further level of complexity both creatively and technically, but it also presents a further level of opportunity. By their nature totemic vessels are a vertical exploration of form which I find more dynamic than a horizontal collection. There is something in defying gravity which nods at aspiration and /growth.



Image 8:

Image 9: Emily Gibbard



### . Why safety and protection?

According to Abraham Maslow (Maslow's Hierarchy of need) Safety is a fundamental need of us all- only trumped in importance by those physiological requirements of food, water, air and shelter. We all want to feel safe. In an ever uncertain and potentially threatening world any reference to the importance of safety and protection ... even at a subliminal level may be a positive. Light brings a feeling of safety to us all as it banishes the unknown and boosts mood. (Light references)

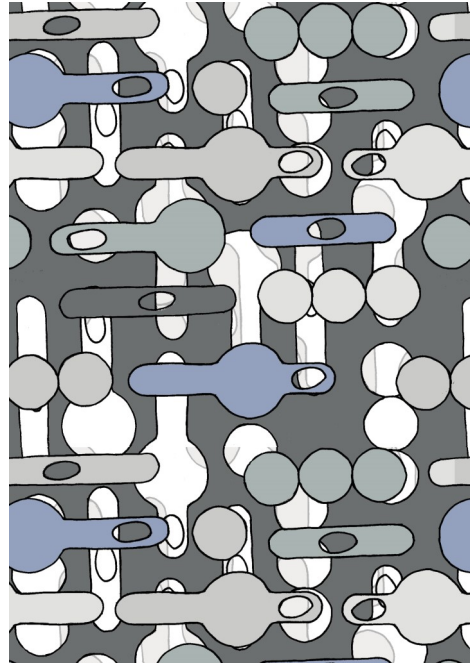


Image 10:

Image 11: Bauhaus



Image 12:



## My Inspiration

I'm inspired by the shapes and forms of the Bauhaus and Memphis movements; by many iconic ceramists such as Hans Coper, and by mid-century surface pattern designers such as Maija Isola and Marian Mahler. But my very first inspiration for creating these stacked multi-vessels comes from the sea..... the so called Cardinal buoys - combinations of geometric shapes which act as marine markers to identify passable channels and to warn of danger.

From walking through a city at night this early idea has translated to a more urban concept of Guardians and Sentinels both types of vessel hopefully conveying the feeling of 'benevolent watchers'

Image 13: Maija Isola

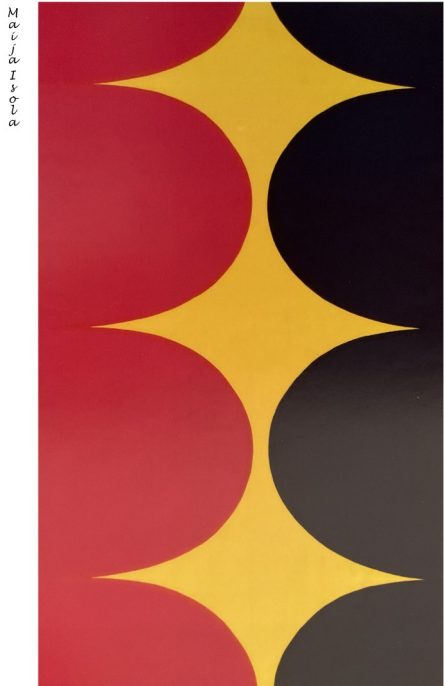


Image 14:



Image 15:

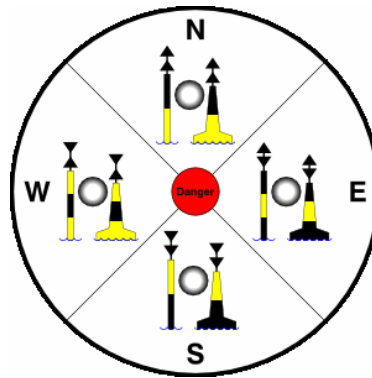


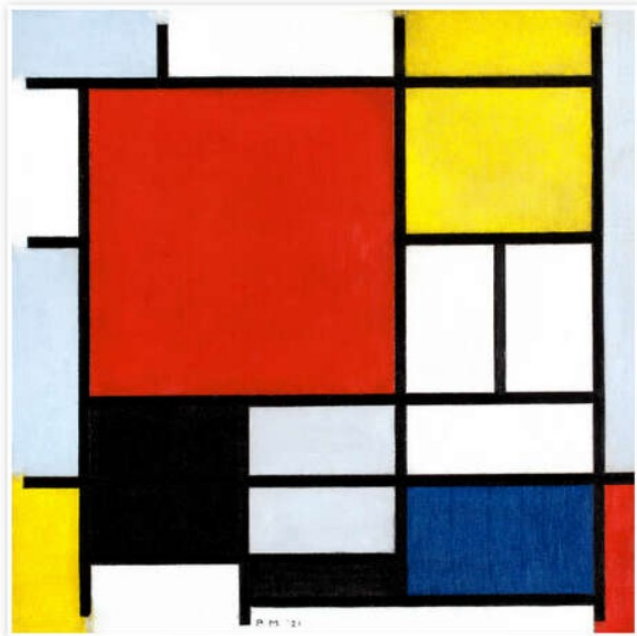
Image 16: Julian Stair



# Surface treatment

## Guardians

At the beginning of the project I had thought that I would concentrate on creating texture on the surface of the Guardians by using crater and mudcrack glazes. My idea was to use a subtly different colour palette for the Guardians which would include stone and charcoal to contrast with the black and white of the Sentinels, however the more I lived with this idea the more unappealing it became. During a week's holiday we passed through a city full of interesting, impactful and colourful graffiti and suddenly I felt excited. Last year I had researched ceramicists who used a multi layered glazing approach for their work and revisited my images to further expand my ideas. Thus the idea of 'Mondrian graffiti' was born.

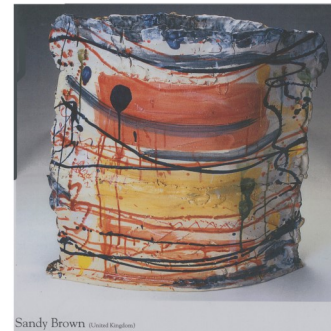


Untitled by K'era Morgan. Mixed-media collage painting on paper, 11 x 14 in, 2018

Richard Wilson



Sandy Brown



Sandy Brown (United Kingdom)

