

“VIENS A LA MAISON”  
MOROCCAN HOSPITALITY, A CONTEMPORARY VIEW

by

Anita Schwartz

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in Partial Fulfillment of the Requirements for the Degree of  
Master of Art in Teaching Art

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"VIENS A LA MAISON"

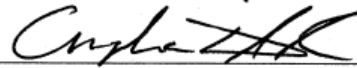
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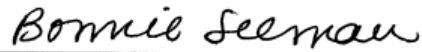
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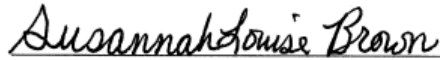
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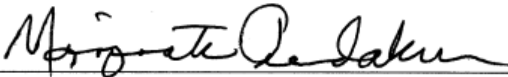
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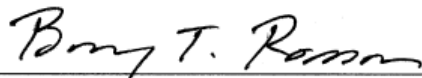
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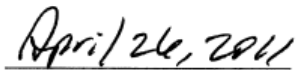
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## ABSTRACT

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As a woman of Moroccan descent, I have been brought up surrounded by a rich culture that places great emphasis on the importance of hospitality and family traditions.

This exhibit represents an exploration of porcelain ceramics vessels that have been produced over the past year. The work incorporates tagine forms, plates, tea cups and tea pots that are commonly used while entertaining guests in a Moroccan home. Moroccans welcome the opportunity to show their generosity and hospitality by welcoming guests into their homes to visit and share meals. The vessels are ornately painted and decorated so that meals served will feast the eyes as well as the palate. The porcelain is decorated with ornate finials, underglazes and china painting. The subject of the imagery is a combination of visual anthropology in which random images of people from today's society are contrasted with my own interpretation of ancient geometric design details that are found in North African Zillij cut mosaic tiles. This infuses the work with an imagined sense of time and place. The attempt to harmonize seemingly

incongruent elements results in vessels that feel both familiar and eccentric. The layers of color are used to symbolize nature, purity, depth of life and spiritual abundance. The colors are placed randomly in contrast to the symmetry of the geometric designs.

The work is displayed in a dining room setting where guests are always welcome to enter. My work as an artist enhances the experience I bring to my students in the classroom.

## DEDICATION

To my mother Myriam, a beautiful woman, who baked delectable Moroccan pastries and presented us with delicious meals. To my aunt Sadita, who crocheted exquisite bedspreads and tablecloths as I sat at her feet and learned her craft.

To Myriam, Sadita, Sara, and Luna, these women, who have taught me so much, will always live on in my memories and in my heart.

To my wonderful husband, who has been consistently loving, supportive and patient through my endless hours of study and time spent at the studio.

To our beloved children, Jonathan, Alexandra, Robert, Jennifer, David and Leanne; and our granddaughters Daniella, Kaylee, Madison, and Gabriella, who are all a constant source of inspiration, pride, joy and love. I feel blessed to have them all in my life.

To my dear sisters, Olga and Vicky, with whom I have prepared many delicious meals for family gatherings.

“VIENS A LA MAISON”

MOROCCAN HOSPITALITY, A CONTEMPORARY VIEW

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## INTRODUCTION

What motivates an artist to create authentic work? According to creativity expert Dr. Eric Maisel (Maisel & Maisel , 2010.excerpt para.5), artists strive to create something meaningful to themselves and to others. According to Maisel,“For thousands of years, our wisest philosophers have asserted that the trick to creating an authentic life is taking charge of how we use our brain. By cultivating rich ideas with weight and worth, we get to make meaning in ways that few people experience.”

As ideas surface, they can become the inspiration for artistic obsessions that evolve into the creation of meaningful works. Looking back over the last few years, the evolution of my work has become thematically focused. My investigations through porcelain vessels are an accumulation of the knowledge and experience that have been gathered over this time. My vision has been driven by an internal obsession to work with clay as well as my cultural background and the knowledge that has been acquired. In this exhibit, it is my intention to show the different areas of study behind my work, and how they all come together. In addition, I will show how my experience as an artist is applied to my teaching philosophy.

## THE EXHIBIT

Guests enter the exhibition space as one might enter a dining room in a home they have been invited into. The furnishings are understated. There is a dining table, two chairs and a side table against wall. All are painted black. The table is covered with a black cloth. There is a table runner on the tablecloth that echoes the shape of a Moroccan archway that has been painted on the wall behind the side table. Golden, mustard colored,

Moroccan turmeric spice was the inspiration for the color that has been applied on the wall and used for the table runner. This setting provides an ideal show case for the work itself. The exhibit displays a selection of Tagines, teapots, Moroccan tea cups and trays, plates, and candle holders. Each piece serves a utilitarian purpose. All can be used to entertain guests. The white porcelain ceramic pieces are elaborately painted with highly contrasting black under glaze. They are randomly painted with bold colors used in Moroccan Zilij tile design. The images of random, contemporary people are found throughout the work. The intention was to create contemporary work that looks forward as it also reflects my history and the rich culture that has been bestowed on me by many previous generations. The back wall behind the side table displays a pyramid shaped layout of ten painted plates. The side table and dining table hold a variety of functional pottery. There are two chairs placed slightly askew, indicating the possibility that the guests who were seated have just left the table. Viewers can enter the space from either side of the table. There is ample space between the dining table and the side table allowing for a closer view of the side table and the wall.

## HISTORICAL BACKGROUND

Moroccan, Sephardic Jews have a long history in North Africa. (Le Tourneau, 1987) Their ancestors fled the horrors of the Spanish Inquisition in 1478 and resettled in Tangier, a city in northern Morocco that was steeped with Spanish tradition. They lived in Morocco for five hundred years. My parents come from two large families. My father is the eldest of thirteen and my mother is the eighth child of ten. In 1961, my parents emigrated from Tangier, Morocco and settled in Montreal, Canada. Over a number of

years they facilitated immigration for the rest of their family. By 1965, every member of our enormous family had settled in Montreal. I am the second of three sisters and the second eldest of forty-two first cousins.

Growing up, it is difficult to remember a weekend that did not include a wedding, a bar mitzvah, baby naming, brit mila (ceremonial male circumcision) or other family events. All our social events were immersed in tradition. There was always an abundance of great Moroccan food, music, dance and laughter. I'm not saying that all this Moroccan hospitality was always welcome. Given the choice, I'm certain that my sisters and I would have often opted for quieter weekends spent with our friends, especially during our teenage years. We were not always willing participants, and yet, Moroccan hospitality became ingrained in our identities. My sisters and I were very young when we arrived in Montreal, and although we consider ourselves predominantly Canadian and American, we still maintain many Moroccan customs and traditions. The scattering of Morocco's Jewish communities to Europe, Israel and the Americas signaled the endangerment of many of our traditions and customs. We have continued these customs in our own families to ensure that our culture will be a part of the next generation. My own preoccupation with Moroccan vessels and Moroccan cuisine began as a birthright. My ceramic work is my way of preserving and honoring the traditions of Moroccan Jews. I'm inspired by the historical function and design of these vessels as I incorporate into my work, my own contemporary vision.

## CULTURE AND TRADITION

Culturally, Moroccans are an extremely friendly, generous and hospitable people. It's not uncommon to be invited to dinner upon meeting and chatting with a Moroccan for a brief time. When meeting people casually in restaurants, cafes, and even on the street, Moroccan's may share their phone numbers and insist that you visit them for dinner. This is a part of Moroccan etiquette and not always a genuine invitation. (Web pg. "*Moroccan Culture Series*" n.d.)

The French expression "viens a la maison" or in Spanish "ven a casa" meaning "come to the house" is sometimes uttered as a parting gesture that demonstrates that the person is hospitable. It really means that if you were to visit them, you would be welcome in their home. It is not meant to be an actual invitation.

As a teenager, I attended a family wedding that was also attended by my sister and her in-laws. The in-laws, who are Canadian Jews of eastern European descent, felt like fish out of water at this loud and festive occasion. They approached my sister after having a little chat with one of my relatives. They were puzzled that the nice gentleman had invited them over to his house, but did not tell them when, what time or where he lives. It was very funny to contemplate the invitation through their experience. After all, we had heard that line for years and it meant nothing more to us than "see you later."

## THE JOURNEY

Ceramics presented itself unexpectedly. My first encounter with clay was a love at first sight experience. The purpose of acquiring a Master's degree in Art Education

was planned to enhance my position as a high school art teacher. Remaining within a zone of familiarity by pursuing mostly drawing and painting would have been the obvious path. It was incomprehensible that half a lifetime could be spent in the art field, without ever encountering clay. It became instantly apparent that my work would take a new direction.

Starting to work in stoneware, it soon became clear that painting and drawing skills could be combined with this wonderful new medium. Multiple attempts led to frustration as it was difficult to find glazes and under glazes that would keep their color in a high fire environment. The color of the clay itself also tended to diminish the vividness of the colors. With researching the work of other artists who were working in porcelain, came the realization that changing the clay body would provide many new possibilities for making marks and painting on clay.

The work of Kurt Weiser, an American ceramic artist and a ceramics professor at Arizona State University became the subject of study and eventual inspiration for the new direction.(Osterman,pg.157) His distorted urns and forms provided a canvas for him to create wonderful fantasy paintings using china paints.

Weiser stated: ( Lewing, 2007. Chapter 2, pg. 51)

“The ideas and subjects of these paintings on the pots are for the most part just a collection of my own history of fantasy and view of reality.

They are built the same way we dream: Around a central idea, a cast of

other characters and environments that just seem to show up to complete the picture.”

He was the first ceramic artist who confirmed the idea that a porcelain vessel could be used as a canvas. Above all other artists, Kurt Weiser has had a profound effect on the choices I have made in ceramics. I greatly admire his work. Through his vision, I found the inspiration to find my own voice.

A period of study of china painting in the studio of Boca Raton ceramic artist Willie Collins, a member of the China Painters of America Organization, provided the groundwork to incorporate this over glaze painting technique into the work. Willie's group consisted of a small, elderly group of woman who meticulously china paint flowers in the most traditional way, reminiscent of the painted porcelains of Europe. Although the formal technique is unappealing to me, I knew that I had to learn the rules and techniques before I could have the freedom to use this medium in a more contemporary way. The old women were very welcoming and eager to teach. They worry that china painting is a dying craft that will soon become extinct. They were delighted that someone younger had taken an interest.

In his artist's statement, Kurt Weiser said: (Web pg. Weiser, *Red Lodge Clay Center*, n.d.)

“For years the work I did in ceramics was about ceramics. I then realized that the materials are there to allow you to say what you want to say. So I gave up trying to control nature and decided to just try and say what I thought about it.”

At first, when working in ceramics it was all about ceramics. Mastering the skills and exploring what the medium is capable of was all encompassing. Early on, a Moroccan influence started to emerge unintentionally. I was born in Morocco, but had lived in Canada since the age of three. Although I was raised with many Moroccan traditions I did not consider myself truly Moroccan. I had never lived in Morocco nor did I have any particular affinity towards anything Moroccan. As I delved deeper within, I started to see that my connection to Morocco was about feeling connected to family, and to a past that existed in the stories and the fantasies of my parents and family members who lived it, until they no longer could. Morocco, a paradise for a large community of Sephardic, Spanish and French speaking Jews, that no longer exists, as they tell it. Memories tend to be embellished with time. Who knows whether the “paradise” they remember ever really existed. In 1948, there were 265,000 Jews living in Morocco. By 1990 only 12,000 were left (Gerber1994.pg.291-292). Although Morocco still exists, it is now a Muslim country that has kept little of its European influence. Even street names, that were formerly French and Spanish, have all been changed to Arabic. Large Moroccan Sephardic communities have emerged throughout the world as people left Morocco. Today, there are thriving Moroccan Sephardic Jewish communities in Israel, France, Spain, Canada, South and Central America and the U.S.

I wondered whether there were other Moroccan ceramic artists. What did their work look like?

I came across the work of Sanam Emami (web pg. *sanam emami ceramics*, n.d.), an artist of Iranian ancestry who draws inspiration for her pots and tiles from Iranian and Islamic art and architecture. She breaks elaborate geometric patterns down until they

are comprised of simple shapes such as the square, the circle and the triangle. Floral imagery and architectural drawings appear alongside Islamic patterns, complicating assumed distinctions between representation and abstraction.

I share her interest in displaying design details at times as part of a symmetrical composition and sometimes randomly. I enjoy the contrast of combining historical Zillij tile designs with contemporary imagery.

I also learned about artist Paul Barchilon, a Jewish, Moroccan ceramic artist who lives in Boulder, Colorado. His bold, geometric Arabesque motifs found in Mosques and other forms of Islamic architecture dominate his work.

(Barchilon website n.d.) stated:

“My main inspirations have been the rich patterning of Islamic design and an interest in sacred geometry. Muslims started with one of the Ten Commandments, "Thou shalt not make any graven images".

By reasoning that all creation is a reflection of God, they extended their interpretation of that prohibition to include any kind of representational artwork. The complexity of design they have achieved within those limitations in 1300 years of art has always amazed me, both by how different it is from Western art, and at how incredibly sophisticated it is.”

Without realizing it, the Moroccan culture I absorbed since my childhood, has emerged in my work. Welcoming people into my home and entertaining has always been second nature for me. The functional pottery that I create is a combination of the vessels Moroccans might use when entertaining: tagines, tea cups, teapots, trays, dishes and candle holders. My vessels include painted imagery that incorporates Zillij tile design,

mosaic tile designs that first appeared in Morocco during the 10th century (Hedgecoe & Damluji, 1992.) and painted images and sayings that reflect my own contemporary vision.

Images of random people are included. Some are friends and family whom I have welcomed into my home and some are just random, interesting looking people. Observing people and spend time with them has always been intriguing. My pieces also relate the irony that although they are intended for functional use, they are highly decorated and are probably destined to be displayed on a shelf, collecting dust. They are likely to act as a commentary on the state of our society, which has become so fast paced, that few have time for hospitality and entertaining.

Author, Danielle Brooks agrees: “For centuries people have entertained in their homes for various reasons. Many of these gatherings are formal events, social gatherings, holiday festivities, and family get-togethers. However in recent years we have become increasingly disconnected as a society.”( Brooks,D. 2009.website)

Technology is everywhere and for the past twenty years we have embraced every new gadget, TV upgrade, media craze, and social networking site. However, as we have gone down this road, although we have acquired easier ways to communicate with one another, they are a poor substitute for actual face to face human interaction. People are social creatures and although we can deal with being alone for extended periods of time, we need interaction with other humans to help us stay happy, healthy and fulfilled.

“Social media has removed the personal aspects of communication, most notably, the ability that a face-to-face conversation gives us to see how our words are affecting fellow human beings. Those advances have allowed us to talk 'at' each other rather than talk 'to' each other.” (Banner-Herald website,2010.)

## ENTERTAINING

One of the joys of entertaining is being able to cook for a multitude of friends and loved ones. This cooking can be anything from simple burgers that take a few minutes, to complex meals that take a few hours to prepare. Regardless of how long it takes to make food, most of us would benefit from the joy of having guests and providing for them.

Aside from the social and mental benefits, entertaining can also serve another purpose. Welcoming friends and family into our homes strengthens interpersonal bonds. These bonds are what get us through the joys and tough times in life. At the end of the day, we don't need a special occasion to have people over, we could simply invite them, and welcome them into our home.

Many Americans do not cook and would not know the first thing about extending hospitality and making people feel welcome in their homes. Julia Child brought French cuisine to the U.S and changed the way that Americans eat. I hope that my work will bring an awareness of how decorative pottery can also be functional and used to enhance

our lives and our ability to practice hospitality in our homes. I would love to help bring back a culture where people actually gather to enjoy each other's company face to face and not always resort to the anonymity and the impersonal nature of Facebook and email. Showing friends that you have taken the time to prepare to welcome them into your home is an expression of caring and a wonderful complement. (Brooks,D. n.d.)

## BODY OF WORK

This exhibit, presents a collection of Tagines, teapots, Moroccan tea glasses and trays, cake stands, plates, Seder plates, trivets and coasters. Each piece serves a utilitarian purpose. All can be used to entertain guests.

The women in my family have always created beauty with their hands, infusing every ingredient, every stitch and every brush stroke with tradition and love. The finer the detail and embellishment, the greater the accomplishment and satisfaction.

That is my goal with my work as well. To create pieces that are aesthetically pleasing and interesting, as well as being useful.

## THE PORCELAIN BODY

My current medium is Laguna Clay Company's 550 Porcelain clay. After trying several porcelain clay bodies, this is the one that works best. It is easy to wedge and throws well. Usually porcelain is fired to high temperatures, but I like to fire to cone 6 to prevent warping. This clay provides me with a perfectly white canvas for painting.

The conical covers on the larger tagines are poured from a mold. Laguna's NS125 Very White Porcelain Slip works well.

### GLAZES, CHINA PAINT AND LUSTERS

All pieces are bisqued. Then Amaco Velvet under glazes are painted on. Pieces are then coated with a clear glaze and then fired to cone 6. China paints are then applied and fired several times, first to cone 015 then to cone 018 (for cadmium colors). Finally, in some cases 24 karat gold luster is added and fired to cone 018. From beginning to end each piece is fired 5 or 6 times.

### FINIALS

The types of finials used on my pieces are not historically based. They are my own creation. They are functional as they provide a handle for the lids. Historically, large spiral shaped finials were used as a handle because they would remain cooler to the touch than the rest of the lid.

My finials are symbolic inspirations of:

Joy: the finials spiral upwards, pointing towards heaven.

Nature: fantasy flowers and leaves; the budding of new creation.

Growth: my own personal growth, our growth as human beings.

Rebirth: new beginnings, the continuation of the journey and hope for the future.

## COLOR

The colors used in my work are historical and symbolic. The color palette of Zillij tiles included whites, blacks, ochers, reds, greens and blues. Zillij tiles originated in North Africa. Morocco was a cross road for many people during the middle ages. Africans would travel through to get to Gibraltar and Spain, and Europeans would travel through to get to the Middle East. Hence, the artisans in Morocco were influenced by the passing people and their cultures. The use of blue that emerged in Zillij design is said to come from Jewish people who settled in Morocco, Gibraltar and parts of Spain during 661–750 (the Dark Ages). (Serels, M. 1991.)

At first I was very interested in keeping the work black and white, with minimal use of color. I was attracted to the work of Edward S. Eberle, who creates porcelain forms that become his canvas. As he paints, a pattern of black negative spaces emerge adding visual interest to his pieces. His use of conical lids is reminiscent of Tagine covers. Eberle's work inspired me to ponder the relationship between my forms and painting. I originally felt that by keeping my work black and white, the forms would play a more central role in the work. After my study with china paint, I became more interested in experimenting with color.

I looked at the intense colors used by artists: Stephen Bowers, Grayson Perry, Cindy Kolodziejski, Bridget Cherie Harper. I was impressed by their original and unique approaches to china painting and their contemporary imagery. I started to incorporate richer colors in my work.

I eventually limited my color palette to the traditional colors of ancient Zillij tile designs, while keeping the colors rich and saturated.

These are the traditional colors of Zillij tile design and my color palette:

White symbolizes purity.

Black is the symbol for the depth of life.

Ochre is a reflection of gold: not to symbolize physical wealth, but spiritual abundance.

Blues symbolize the sky, which prompts the viewer to reflect about Heaven. It is also the color of water.

Green represents nature and Islam, it is said that it was Prophet Muhammad's favorite color.

Yellow (the color of turmeric) is also a representation of gold. It is not a remembrance of physical wealth but that of spiritual fortune.

Red is also a reflection of Islam. The prophet insisted on a red tent when he was at war.

Red is believed to ward off the evil eye. The idea of the evil eye is believed by people of many Mediterranean countries including Morocco. Many Moroccan Jews avoid talking about valuable items they own, good luck that has come to them and, in particular, their children. If any of these are mentioned, the speaker and/or listener will say, 'bli ayin hara', or 'kanayna hara', meaning 'without an evil eye'. (Hedgecoe & Damluji, 1992.)

## MOROCCAN TAGINES:

### THE HISTORY OF THEIR USE IN THE MOROCCAN HOME

In Moroccan cuisine, one can trace the country's long history of colonizers and immigrants who have left their mark in more than one way. The cuisine of the first inhabitants, the Berbers, still exists today in staple dishes like tagine and couscous. The Arab invasion brought new spices, nuts and dried fruits and the sweet and sour combinations that exist in our tagines. The Moors introduced olives, olive juice and citrus while the Jewish-Moors left behind their sophisticated preserving techniques that we see in the frequent use of preserved lemons, pickles, etc. The Ottoman Empire introduced barbeque (kebabs) to Moroccan cuisine. The French colonizers, although short-lived compared to the reign of some of these other empires, left behind a culture of cafes, pastries, and even wine. Over time, cooks in the kitchens of the four royal cities (Fez, Marrakesh, Meknes, and Rabat) have developed and perfected the dishes that blend each of these distinct tastes. Every Moroccan dish has its place in society and varies with the market, the season, and the region. (Sorosky, M. 1997).

Traditionally used by nomads as portable ovens over charcoal braziers, a tagine is usually made from glazed earthenware and has a conical lid. The base is both a cooking and serving dish. It is very heavy in order to preserve the heat of the cooking fire and to withstand constant use. The cone shaped cover or lid creates a totally sealed interior retaining heat and moisture. This not only prevents the food from drying out during the long cooking process, but also allows the slow infusion of flavors throughout the dish.

The lid has an extended knob at the top which is designed to remain cooler and thereby act as a handle. The low, indirect heat produces a rich, aromatic flavor as the food slowly simmers for several hours. My tagines are lighter in weight and made out of porcelain. They are intended to be used as decorative serving vessels rather than for cooking. (Sorosky, M. 1997).

### MOROCCAN TEA CEREMONY

For thousands of years tea has been the beverage of choice in many cultures. Many parts of the world enjoy formal tea ceremonies including: China, Japan, Korea, India, England, and Africa. A tea ceremony can be a formal affair, ritualized through symbolism, mannerism and etiquette. In some countries, the tea ceremony is an art form in itself. In the United States, tea has enjoyed a long tradition as a hot and iced beverage. Recently, the culture has been turning more toward higher quality, gourmet teas for a healthier lifestyle, and as an alternative to coffee. (Holliday, K. n.d.)

Hospitality is the practice of being a good host who shows warmth, cordiality, respect and friendliness to his/her guests. As part of Moroccan hospitality, people are always welcomed into a Moroccan home with a warm glass of tea. I have included teapots, tea glasses and trays in my work as a reference to this traditional custom and to encourage our contemporary culture to embrace it. ( Benlafquih,C., n.d.)

It is Moroccan etiquette to offer tea to any visitors who might stop by. The tea is usually prepared with a generous amount of spearmint leaves, or other herbs such as absinthian.

At one time, mint tea was ceremoniously prepared in front of guests. This tradition still takes place at some formal occasions.

During the tea ceremony, the host or hostess sits before a tray holding decorated glasses, two tea pots, fresh mint leaves (or other herbs), dried green tea leaves, sugar and boiling water.

The host begins by rinsing the tea pots with boiling water. He or she then adds the tea leaves to each pot, and rinses the leaves with a little boiling water. The water is discarded.

Sugar is added to the pots and the host fills them with boiling water. The tea steeps for several minutes before being stirred, and then the host fills the tea glasses halfway while pouring simultaneously from both pots. The pouring is usually done from a height of twelve inches or more (to cool the tea slightly as it is poured.)

While the guests drink their first glass of tea, the host will replenish the pots with more tea leaves and sugar. Large handfuls of fresh mint will also be added, and then the host again fills the pots with boiling water.

It is this second pot of tea, fragrant with mint and usually heavily sweetened, that has gained fame both within and outside of Morocco.

#### MODERN METHOD

Today, tea is much more likely to be prepared in the kitchen before being brought before guests. Nonetheless, if you've had the opportunity to have mint tea served by a

Moroccan, you'll probably agree that tea time can be quite impressive and is an ultimate way to relax with friends and family.

## MINT TEA RECIPE

There are many different variations for making mint tea. This is the recipe that I have perfected over the years. It is not as sweet as traditional Moroccan tea and better suited to the American palate. Use a large teapot that will yield 8 to 10 glasses of tea.

Directions:

Boil water. Place the following ingredients in your teapot:

One generous handful of fresh mint leaves. Wash leaves and squeeze them to expel excess water and release the natural oils in the leaves.

One tablespoon of sugar

One tablespoon orange blossom water (available in Middle Eastern stores).

Earl Grey tea (one tea bag)

Green tea (one tea bag)

Pour boiling water over ingredients to fill tea pot. Allow it to steep for five minutes. Find a friend to share it with and enjoy!

## MOROCCAN ZILLIJ DESIGN

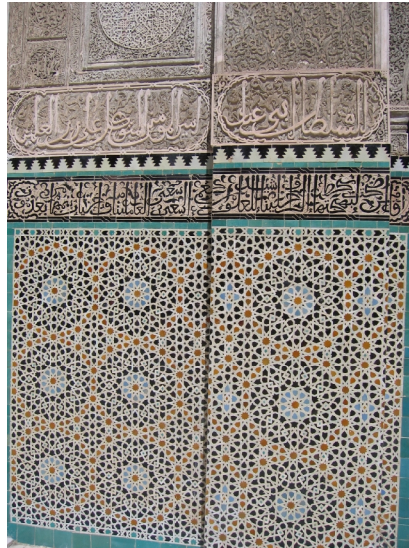
Zillij, the traditional Moroccan art of geometric mosaics have inspired me to create designs in my work. Although my work pays homage to traditional Zillij designs, mine are more contemporary and do not necessarily conform to the designs of formal tile work. I use the designs to evoke nostalgia and a connection to history.

Zillij (also spelled Zellige or Zallij) tile work is mainly utilized in Moroccan and Andalusian architecture; however it is now used in many Muslim countries throughout the Middle East. This ornamentation is used on walls, floors, ceilings, pools, fountains, pillars and household furniture. Zalayji in Moroccan Arabic is the craftsman who works on Zillij.

These ancient tile mosaics were originally brought to North Africa from Persia. Over time, the craft developed certain Moroccan and Andalusian (Spanish) characteristics that made it distinctly unique. Zillij tile design has acquired several different styles throughout history. Each style is attributed to each Royal family whose Sultans ascended to the Moroccan throne. Moroccan architecture has served as a historical record for each dynasty, documenting the creativity of that period. These tile mosaics that are found in architecture all over the country are a testament to a very long and rich Islamic artistic creativity.

Architecture and the arts, including Zillij, flourished during the reign of King Hassan II, who is considered foremost among Moroccan kings in recognizing the importance of the arts. He was concerned with the preservation and development of Moroccan cultural heritage. For this reason, the art of Zillij mosaic tile design has endured over time and is recognized as a uniquely Moroccan art form today. (Hedgecoe & Damluji, 1992.)

## EXAMPLES OF THE BASIC TYPES OF ZILLIJ TILING



Example of Ankabuti style pattern Zillij in Medresa Bou Inania in Fez, Morocco.

Ankabuti, Arabic for spider, is a design that extensively uses geometric patterns all around. It is named as such because it resembles spider webs. The story behind it is that when the Prophet Muhammad, was fleeing from Mecca, from the infidels of the Quraisy Tribe, he went into hiding in a cave with his companion Abu Bakar As-Siddiq. It is said that once the prophet entered the cave, spiders built their nests in the entrance of the cave, making a curtain of web. When the hunting Quraisy men went to the cave, they dismissed the place as the hideout of the prophet, seeing the intact spider web in the entry. Hence, the spiders saved the prophet, and that is why it is haram (forbidden) for a Muslim to kill one. The *Ankabuti* zillij pattern took its inspiration from this story.



An example of the Kufi style Zillij in Medresa Bou Inania, Fez, Morocco

**Kufi:** also a name for a type of calligraphy style, is a Zillij pattern created by the use of straight geometric lines. Straight lines form a symmetrical pattern, using a variety of colors, to add interest.

**Tawriq :** a leaf type pattern of Zillij, is quite distinguishable from the others for its use of curves that resemble leaves, and as always, they are arranged in a geometric, symmetrical fashion.



An example of Tawriq tessellation in Alhambra, Spain.

Tashjir: Zillij design in the form of a tree. In this image tree parts can be seen that resemble interwoven stems and branches, in a symmetrical pattern.



Zillij Tiling in Alhambra, Spain. Notice the Tashjir style Zillij around the doors.

Testir: geometric interlace design around a star in a Zillij pattern. Perhaps one of the most used and known styles of Zillij. The design revolves and blooms around a star while the lines interlace.



Detail of a fountain in Morocco: a perfect example of Testir Zillij style.

### USE OF IMAGERY

My work is intended to be seen and used. I use images for the description, analysis, communication and interpretation of human behavior. It is interesting to examine how aspects of our culture can be pictorally interpreted and expressed, and how images can be understood as artifacts of culture. (Society for visual anthropology n.d.)

### THE COMMUNICATION OF IDEAS

Information is being transmitted to the viewer through the imagery I place on my work. Regardless of the meaning intended, I recognize that each individual will interpret the work through their own paradigm. Eliciting an emotion, opportunity for thought, reflection, memory or nostalgia, makes the work successful in my mind.

## SOCIAL COMMENTARY

My deep concern for political and social issues cannot be prevented from seeping into my work. At times, my strong liberal views, the importance of education, socialized medicine, women's rights, equality, gay rights, and ending poverty, indirectly find their way into my work.

## ELICITING CONVERSATION

As an important part of hospitality, a good host or hostess ensures that the conversation is kept interesting and guests are having a good time. When used in a social setting, the varied images on my pieces would hopefully be a catalyst for interesting conversation.

## LEARNING FROM OBSERVERS

A feedback loop is a term used in science to describe the path by which some of the output of a circuit, system, or device is returned to the input. (Webster's, n.d. )

The feedback loop is a good analogy that explains a process that begins with my observation of people, who are observing images of people in my work. I invariably learn from those who observe and comment on my work and that has an effect on the work itself. The path of information flows from me, to my work, to the viewer and finally back to me, which influences my future work. The circuit is complete.

## SELF-EXPRESSION

As a child, creating pictures was the way I expressed myself. By painting imagery on my pieces, the work feels satisfying, natural and complete. Together with the elements of form, color, contrast, pattern, function and message, I feel that I achieve unity.

## VISUAL ANTHROPOLOGY

### HOW IMAGES OF PEOPLE ARE USED TO ILLICIT A RESPONSE FROM THE VIEWER

In our mass media culture, we are accustomed to seeing images everywhere, in every aspect of our lives. Unlike my aims, the objective of those who work in mass media is to influence the viewer's position as consumers of visual culture. They attempt to manipulate the viewer to respond the way they intend, when exposed to certain images, yet, how images are consumed is not quite so predictable. (Richardson, pg. 388)

The interpretation of these images is what prompts the viewer to critique the image in a manner consistent with his or her own subjective paradigm. It is that unpredictable subjective response that I am particularly interested in.

The images used in my work come from personal photographs and those of others. Imagery randomly found on the internet is also used. The intent of my illustration is not to create a specific narrative. Each observer will find something different in my work. Phrases and words wherever present are equally random and do not necessarily support the visual imagery. The intention is to show a glimpse of our contemporary life. People in modern society are bombarded by a barrage of images constantly. Although

everyone glances at many images daily, some capture our attention and interest. My personal impressions may be recreated in my pottery, where they will live on providing a window into our society for many years to come. My work also includes certain design features. Some look like organic flourishes or intaglio designs. They are there to balance the composition, emphasize positive and negative space, and to provide “visual noise”, symbolic of the flood of images we see daily.

### A STOLEN GLANCE

My favorite photos are those of people who are unaware that they are being photographed. People have a tendency to assume a character when their picture is being taken. They smile, wrap their arm around someone or position their bodies so they are presenting themselves in the best possible light. Although we do not all go to such extremes, it is normal to feel a certain insecurity knowing the permanence our image will have once it is captured. This type of photograph does not convey as much information as when a person is unaware that their picture is being taken. My technique for taking pictures inconspicuously is to stay long enough in one place so that my presence is no longer noticed. When people forget that I am there with my camera, I am able to capture moments that show personality and how people interact with one another. These spontaneous moments show a more truthful depiction of who we are.

### WHY WE LIKE TO OBSERVE OTHER PEOPLE

Most of us have a human interest in observing others. In some, we may see ourselves, our similarities and what we have in common, in others, our obvious

differences. The paradox is that we are all basically the same and yet uniquely individual. This is what keeps us fascinated with each other. When observing ourselves in photographs, so much can be learned from our expression, the way we dress, our body language, our hairstyles, or the location of the photo. Some people like to be noticed or watched and go to great lengths to always look their best. (Singh, n.d.)

### ESTABLISHING POWER AND KNOWLEDGE

Random images considered for inclusion in my work are collected, taken out of their original context and painted onto pottery for presentation to the viewer. These images are vulnerable to the perception and paradigm of each viewer. Every observer who gazes at an image is establishing a relationship with that image, where the observer is clearly in power. The person who is doing the looking is awarded more power than the image of the person who is the object. Painted images of people are a central tool for establishing a relationship of dominance and subjugation in my work. Binary oppositions such as: man/woman, masculine/feminine, white/black, or culture/nature helps us to compare and contrast the differences. We know the meaning of one, because we understand the meaning of its opposite.

Philosopher Jacques Derrida had argued: “All binary oppositions are encoded with values and concepts of power, superiority and worth.” (Sturken & Cartwright 2009, pg. 111)

This philosophy helps to provide an insight into spectatorship and the unconscious process that explains how we interpret what we observe.

## CULTURAL CODES

According to marketing expert and anthropological psychologist Clotaire Rapaille, we acquire a system of codes as we grow up within our culture. These codes shape our behavior in our personal lives, as well as how we behave as Americans. With marketing in mind, a collection of American corporations, including Dupont, Boeing, and Procter & Gamble sought to discover the cultural code for America in France, Germany and England. What we consider to be positive contemporary North American cultural images may be perceived very differently through the cultural codes of other countries. For example, the French are in awe that Americans managed the incredible feat of putting man on the moon, yet we are not deep thinkers, we tend to make stupid decisions and our food is terrible. We do score points with the French for our imagination. They are impressed that we came up with Superman, Star Wars and Disney. The code for America in France is: Space Travellers. The code for America in Germany is: John Wayne. In Germany, the image of John Wayne is strong and many think that Americans are tough guys and cowboys. The English code for America is: unashamedly abundant. English perception is that we indulge too much and have too much of everything. (Rapaille, C. 2006, pg.170 - 175)

I have come to understand that there is no absolute truth. Each person's perception and each person's cultural code are different. Two people could be looking at the same work of art and draw two completely different opinions. We do not only see with our eyes, we see through the window of our own history, our morals, values and culture. For this reason, the images in my work can be understood on multiple levels,

depending on who the viewers are, where they are from, what their life experience has been and what cultural codes affect their perception.

## RELEVANCE OF MY WORK TO MY POSITION AS AN EDUCATOR IN THE CLASSROOM

Frequently, art teachers become artists first, and subsequently seek a career teaching k –12 as a way to combine their interest in art with the financial security of a career.

In my case, after a twenty three year, successful career in art conservation, I decided to follow my heart and fulfill a longing I had to teach art. For the past six years, I have worked part-time as an art teacher, at a small private high school. This schedule has afforded me the time to return to school and work on a Masters of Art in teaching degree.

Many High school art teachers find it challenging to work a fulltime schedule and still find the time and energy to pursue their own work as artists and yet, artistic practice is an important part of their professional identity and what they could bring into the classroom. It is also important to reach out into the community and take students on field trips to museums and galleries and bring visiting artists into the classroom as often as possible.

Sharing my experience as an artist with my students has been of great benefit to them. They have also had the opportunity to meet and see the work of other skilled artists who have graciously agreed to visit our classroom to present workshops and hands on

demonstrations. Students are developing their skills, cultural awareness and the realization that art exists all around us, not just in art history books.

### BRINGING CERAMICS INTO THE CLASSROOM

I am in my sixth year of teaching art at Donna Klein Jewish Academy High School. Students soon learn that they can apply all the elements and principles of art to the creation of ceramic art work. They are reminded that clay is just another medium in which they could express themselves. Following the philosophy of teaching a discipline based art education program, students learn art production, art criticism, aesthetics and art history as it also applies to the fine art media of ceramics.

### ART PRODUCTION

The teacher actively guides the student through a planned ceramic project by showing demonstrations of techniques, teaching about ceramic materials and tools, and teaching the process from raw clay material to greenware, bisque and glazing. Students are also instructed on safety in the studio. Whenever possible, a local ceramic visiting artist is brought in to speak about his or her work and demonstrate a technique that is unique to that artist.

As expressed by Frank Wachwiak and Robert D. Clements:

“As art teachers, we must first teach about art. In too many instances, we find art teachers apologizing for making suggestions to students, initiating art projects, and emphasizing art fundamentals. However, where

promising, sequential, imaginative and qualitative art programs exist, the art teacher is on the job organizing, coaching, motivating, questioning, demonstrating, evaluating, approving and advising; in other words, teaching. The importance of helping students learn to apply art concepts in their creation of art cannot be overemphasized.” (Wachowiak & Clements 2006. pg.47)

### ART CRITICISM

Art criticism is the study and evaluation of art. An art teacher should put every project into context by making the connection to art history, including artistic movements, artist biographies, artist statements, insight into the artist’s intention and critical analysis of the artist’s work. The vocabulary of art should be used in describing works of art. As students acquire knowledge of the elements and principles of art, they are able to better express their observations, using the correct vocabulary. They will be able to learn from the comparison and contrast of different works of art by different artists and time periods. Students develop a deeper understanding of works of art and they bring that knowledge to their own work. This knowledge brings students a level of literacy and culture that will be of service to them throughout their lives as they visit museums and become patrons of the arts.

### AESTHETICS

In the classroom, the discussion of ideas and philosophies about art creation and the appreciation of beauty help students verbalize their thoughts and opinions with more

depth. Everyone can glance and decide that they like or do not like a work of art. It is often difficult for a student to explain why. The teacher can guide the discussion by asking open questions like: If you think the work is ugly could it still be a good work of art? What makes it a work of art? What is art? As they acquire knowledge, students begin to make educated observations about what they see. They begin to enjoy talking about art. In a discussion of aesthetics there are no wrong answers. Students quickly develop the terminology and the ability to freely express their views with a degree of confidence. Their visits to museums and galleries become much more meaningful as they begin to express their ideas with an informed vocabulary and appreciate their observations on a deeper level.

## ART HISTORY

When introducing a new project, art history is taught to help students place their project within a historical context. By focusing on artists and the time period in which they created similar work and by learning why and how it was created, students gain a deeper appreciation of the work. It is creatively inspirational for students to develop an understanding about a specific work of art. It affects the decisions and choices they make in the creation of their own work.

For example, this year we will make clay ocarinas in our art class. I will begin by explaining what an ocarina is. We will also study the element of Form. Students will view a power point presentation about these musical whistles. They will see ancient examples of these instruments from Pre- Columbian artifacts, China and India. We will also view examples of finished projects done by past students. I will explain and

demonstrate how an ocarina is made. I encourage my students to begin with the end in mind. (Covey,S. 2004. pg. 95) For homework, students will create a sketch of what they would like their Ocarina to look like.

This multi-approach teaching style reaches visual as well as auditory learners. By the time students begin their projects, they have a clear understanding of what theirs will look like and what is expected of them. This is not to say that their project will not deviate from their original drawing. As decisions are made and problems solved, the finished work may end up looking very different from the original drawing. That is part of the journey.

At Donna Klein Jewish Academy, we have an art history program called Meet the Masters. This program was started seventeen years ago by Carol Routman (the middle school art teacher) and I (then, a docent and mother at the school) as an enhancement to the art curriculum in the middle and lower schools and as an opportunity to get parents involved in our school. Over the years it has flourished into a popular program that prepares and educates fifty docents, who then go into the classroom five times during the school year to teach art history to our students (k - 12). This extra enrichment has been of great benefit and value to our students, throughout the school.

#### APPLYING ELEMENTS OF ART AND PRINCIPLES OF DESIGN TO CLAY

Students tend to forget all the techniques they have learned in art and design when they begin to work with clay. The medium can be intimidating at first, but it should be approached as any other medium. The elements and principles of art; form , line, color,

texture, shape, space, value, movement, unity, rhythm, emphasis, balance, pattern, contrast, proportion and variety, all can be applied to a piece of clay sculpture or pottery. When students first think about creating marks on clay, they often resort to primitive techniques such as etching small designs into the surface of the clay with a pencil. As they become more comfortable with the medium, they are elated to learn that the possibilities are endless. Clay as a medium invites techniques such as: etching, intaglio, scraffito, drawing, painting, sprigging, stamping, slip trailing, cutting, fluting, faceting, wax resist, etc. (Hopper,R. 2004.) Through practice students quickly develop a high level of proficiency and soon complete well integrated, fully resolved projects.

#### THE ART FOR LIFE MODEL

In addition to Discipline Based Art Education, the Art for Life model designed by Tom Anderson and Melody K. Milbrandt, includes Visual Culture, technology and creativity. It changes the emphasis from understanding art itself to understanding life through art. In my classroom, I seek to enhance discipline based art education with some of the philosophies from the Art for Life model as a method for teaching art. Instruction that is derived primarily from the disciplines of aesthetics, art criticism, art history, and art production can be enriched with the addition of thematic inquiry, dialogue, cooperative exploration, visual culture in authentic contexts, historical and other contextual research, visual research and development of skills in making art, and creative expression. (Milbrandt &Anderson 2002. pg. 9)

## THEMATIC INSTRUCTION

Students learn better and more deeply when they are learning more than facts and techniques. They become fully involved and deeply committed to a project when they begin with a powerful idea or message that they would like to express. Having students explore their own sense of self and their sense of community through guided projects can bring about some interesting results.

## DIALOGUE AND COOPERATIVE EXPLORATION

Giving students the opportunity to brainstorm and communicate their ideas within a safe classroom environment, where they know that they will be respected and that everyone can expose their thoughts without fear of judgment or ridicule. (Milbrandt & Anderson 2002. pg. 10)

This environment is created from the very first day that students come into the art room. We learn about classroom expectations and the code of conduct. Although, I like the classroom to be a relaxed and creative environment, expectations are upheld and everyone learns to respect them. I model good hospitality to my students and they in turn follow by example. For every class, I stand at the door and welcome each student by name, as they enter the room. I always relate to my students with kindness, patience, humor and respect. I show a keen interest and listen intently when they are communicating ideas. I promote the sharing of ideas and collaboration by having older more experienced students teach and guide the younger ones. It creates an interdependent environment where students learn from each other and learn by teaching. I am there to teach, guide, advise, encourage and demonstrate new skills. At the end of

each class, I stand at the door and say good bye to each student. We thank each other for another great class.

### VISUAL CULTURE IN AUTHENTIC CONTEXTS

When finding meaning in a work of art, students should be encouraged to delve deeper, examine visual clues and research historical context. The idea is for students to have an authentic and personal understanding of art. (Milbrandt & Anderson 2002. pg. 12)

For example, when teaching about Japanese Tea Bowls, it was not enough to demonstrate how a pinch pot can be turned into a tea bowl. We studied the work of ceramic artists: Peter Callas, Joe Campbell, Kristin Muller, Takao Okazaki, and Shane Sellers. We learned that traditional Japanese tea ceremony bowls have been used for many centuries. Over time, they have gone through numerous changes. Depending on the chronology of the artifact's creation and the availability of materials, the clays used to make them have varied. We talked about several firing techniques that were used to finish them. A lot of thought went into the shape of the bowls, and how they fit into one's hand. They were decorated to represent the style of an artist, nature, or a geographic location. There are Summer Bowl shapes that tend to have a wide mouth so that the tea will cool quickly in the heat of summer. Winter Bowl shapes are usually taller, the walls are thicker and the mouth narrow; all designed to retain heat. We learned the significance of the Japanese tea ceremony and the important place it occupies in Japanese culture. By the time the students began to make their tea bowls, they had a deep understanding that they were creating a vessel that comes from an old and rich culture. The tea bowl forms now had become personally significant and meaningful to the students.

## VISUAL RESEARCH AND DEVELOPMENT OF SKILLS IN MAKING ART

By studying the work of past and present artists, students create works that integrate themes, skills and ideas they have studied. In our classroom, we often create paintings in the style of an artist. This year we will research Surrealism and look at the work of Salvador Dali and Rene Magritte. We will explore the techniques and skills that are specific to their style. Students will then create an acrylic painting on canvas in the style of Magritte or Dali. (Milbrandt & Anderson 2002. pg. 13)

We will also look at Impressionism. Students will select the painting of an impressionist or post-impressionist artist, and then recreate one element of that painting as a clay sculpture. For example: a clay sculpture of Vincent Van Gogh's bed from his painting: Bedroom in Arles.

## CREATIVE EXPRESSION

Creative expression promotes, inspires and celebrates a love of learning and making art while creating positive change in the lives of students, the lives of others and the world. Students are encouraged to question and discover who they are, what they believe in and what their views are about the world. Then take that insight and express it through their art work. (Milbrandt & Anderson 2002. pg. 14)

Homework assignments serve as preparation for future projects so that students have time to develop their own ideas and the message they want to convey within their own time frame. By the time they begin a project, they have a clear starting point planned out so that no classroom time is wasted while thinking of an idea.

Students understand that above all, art, no matter what the medium, is a vehicle for communication. Students learn that what is most important is their own voice and what they want to express through their art.

## CONCLUSION

Much of what we know about early ancient civilizations, their agriculture, the way they gathered and the meals they shared, comes from the artifacts that were unearthed during archeological excavations. Among these artifacts were many pieces of pottery. Through this pottery we have learned so much about early Egyptian, Greek and Roman societies. Although it sounds counterintuitive, pottery tends to last much longer than bronze. Pottery is fragile and is inclined to be treated with care. Bronze sculpture however, is sent back to the foundry, to be melted and reused when a regime is overthrown or when there is a change in leadership. One creates pottery with the awareness that pieces are not biodegradable. They do not decompose. Entire pieces or their fragments may turn up somewhere in the future. Like a time capsule, my pottery and the images I paint may one day contribute a small view into my Moroccan heritage as well as provide random images of our society as it is today.

It is part of a teacher's responsibility to show students the past so that they may see into the future. My hope is that through my example, they will express themselves creatively, celebrate their own cultures and share hospitality with others. As for me, I wonder where the clay will lead me as I continue on this fascinating journey.

APPENDIX A

ANITA SCHWARTZ

CUSP: SCHMIDT GALLERY GRADUATE EXHIBIT

# cus Graduate Thesis Exhibition



Anita Schwartz  
Jillian Taylor  
Kim Spivey  
Joshua Hunter Davis  
Judith Gehrmann  
Sofia Matsi

Schmidt Gallery Exhibit 2011  
Florida Atlantic University



Schmidt Gallery Exhibit at F.A.U.



Figure 1: Sunday Best, 2011, 6"



Figure 2: Read The Sign, 2011, 12"



Figure 3: Sadita's Bird, 2011, 12"



Figure 4: Ready, 2011, 12"



Figure 5: Red Hat, 2011, 12"



Figure 6: Surrogate, 2011, 12"



Figure 7: Twins, 2011, 12"



Figure 8: User Friendly, 2011, 6"



Figure 9: Cock a Doodle Dude, 2011, 12"



Figure 10: Apparition, 2011, 12"



Figure 11: Captured, 2011, 12"



Figure 12: View of Small Dessert Tagines, 2011



Figure 13: Been There Done That, 2011,  
9"x6"x6"



Figure 14: Been There Done That (second view)  
, 2011  
9"x6"x6"



Figure 15: Beyond, Beyond, Beyond  
2011, 9"x6"x6"



Figure 16: Beyond, Beyond, Beyond  
(second view) ,2011, 9"x6"x6"



Figure 17: Cock a Doodle Dude  
2011, 9"x6"x6"



Figure 18: Cock a Doodle Dude (second view)  
2011, 9"x6"x6"



Figure 19: Come, Look at my Koi Pond  
2011, 9"x6"x6"



Figure 20: Come, Look at my Koi Pond  
(second view)  
2011, 9"x6"x6"



Figure 21: God Bless Amerika  
2011, 9"x6"x6"



Figure 22: God Bless Amerika (second view)  
2011, 9"x6"x6"



Figure 23: I Made New Friends Today  
2011, 9"x6"x6"



Figure 24: Que Sera, Sera  
2011, 9"x6"x6"



Figure 25: Que Sera, Sera (second view)  
2011, 9"x6"x6"



Figure 26: Que Sera, Sera (third view)  
2011, 9"x6"x6"



Figure 27: It Needed To Happen  
2011, 9"x6"x6"



Figure 28: It Needed To Happen (second view)  
2011, 9"x6"x6"



Figure 29: Medicated and Motivated  
2011, 9"x6"x6"



Figure 30: Medicated and Motivated (second  
view) 2011, 9"x6"x6"



Figure 31: Say it in Hungarian  
2011, 9"x6"x6"



Figure 32: Say it in Hungarian (second view)  
2011, 9"x6"x6"



Figure 33: So What, Who Cares?  
2011, 9"x6"x6"



Figure 34: Text You Later  
2011, 9"x6"x6"



Figure 35: Text You Later  
2011, 9"x6"x6"



Figure 36: 4 Votive Candle Holders,  
2011, 5"x3"x3"



Figure 37: Tangier Tray with 6 tea cups  
2011, Cups: 3"x2"x2", Tray 1.5"x10"x10"



Figure 38: Tangier Tray  
2011, 1.5"x10"x10"



Figure 39: 6 Tangier tea cups  
2011, 3"x2"x2"



Figure 40: Fez Tray with 8 tea cups  
2011, Cups: 3"x2"x2", Tray 1.5"x12"x12"



Figure 41: Fez Tray  
2011, 1.5"x10"x10"



Figure 42: 6 Fez tea cups  
2011, 3"x2"x2"



Figure 43: Fez tea pot  
2011, 10"x 6"x8"



Figure 44: Fez tea pot (second view)  
2011, 10"x 6"x8"



Figure 45: Tangier tea pot  
2011, 12"x 6"x8"



Figure 46: Tangier tea pot (second view)  
2011, 12"x 6"x8"



Figure 47: Tetouan tea pot  
2011, 10"x 6"x 8"



Figure 48: Casa Blanca tea pot  
2011, 8"x 6"x 8"



Figure 49: Casa Blanca tea pot (second view)  
2011, 8"x 6"x 8"



Figure 50: Rabat tea pot  
2011, 10"x 6"x 8"



Figure 51: Rabat tea pot  
2011, 10"x 6"x 8"



Figure 52: Marrakesh Dinner Tagine  
2011, 13"x 10"x 10"



Figure 53: Marrakesh Dinner Tagine  
(second view)  
2011, 13"x10"x10"



Figure 54: Marrakesh Dinner Tagine  
(third view)  
2011, 13"x10"x10"



Figure 55: Aghadir Dinner Tagine  
2011, 13"x10"x10"



Figure 56: Aghadir Dinner Tagine  
(second view) 2011, 13"x10"x10"



## APPENDIX B - ARTISTS WHO HAD HAD AN INFLUENCE ON MY WORK



KURT WEISER

Iguana, 1992, Cast porcelain, china paint, 17 x 9 x 5 inches. ASU Art Museum Collection

Kurt Weiser was born in 1950 in Lansing Michigan. He studied ceramics under Ken Ferguson at the Kansas City Art Institute from 1972-76 and then completed an MFA at the University of Michigan.

In 1988, after a stint as Director of the Archie Bray Foundation in Helena, MT, Weiser started teaching ceramics at Arizona State University, where he has held the position of Regents' Professor of Art since August 2000.

Weiser began his career making sculptural porcelain vessels, but soon turned his attention to painting on porcelain. Weiser's allegorical scenes, painted in a natural realism style on his distinctive vessel forms have since then become easily recognizable works of a porcelain painting master.

Lewing,P. (2007. pg. 51)



SANAM EMAMI

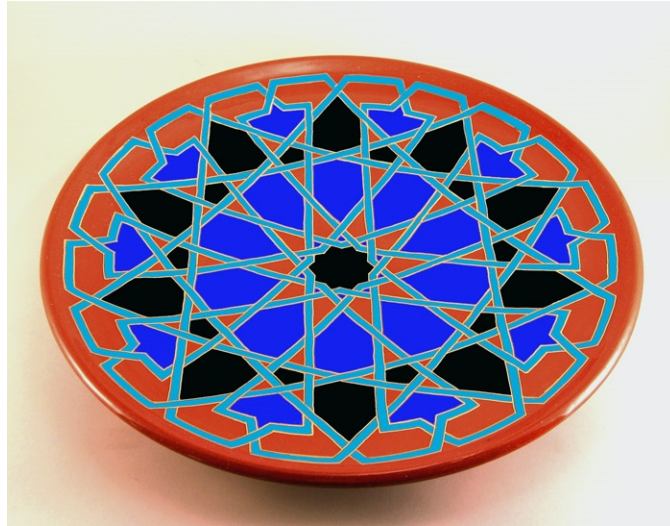
Tulip Vase



SANAM EMAMI

Sanam Emami completed her MFA in Ceramics, at New York State College of Ceramics, Alfred University, NY in 2002. She is presently an Assistant Professor in Pottery, Department of Art, Colorado State University, in Fort Collins, CO

(Osterman, 2002.)



### PAUL BARCHILON

Ten To Tangle, 2004 low fire earthenware, 16" in diameter

Paul Barchilon is an artist who lives in Boulder, Colorado. Born to a Jewish, Moroccan father, he made frequent visits to Casablanca throughout his childhood. His work is inspired by the Arabesque motif found in Mosques and other forms of Islamic architecture. Barchilon is concerned with Arab /Jewish relations. He is hopeful that his work will bring about conversations that will bring peace and understanding to both sides. I share the same sentiment.

(Osterman, 2002.)



EDWARD S. EBERLE American b.1944, Tarentum, PA

"Double Take Revised", porcelain, 25x17x17, 1998

After receiving his MFA from Alfred University in 1972, Edward Eberle taught at the Philadelphia College of Art and at Carnegie-Mellon University for fourteen years. He presently works as a studio artist in ceramics and drawing, in Pittsburgh.

Eberle comments:

“The painting and the form are interdependent, supporting each other. The content or subject matter largely comes by way of a stream-of-consciousness process where one thing leads to another. The materials and the process allow the intermingling to take form. The work contains matters of imagination, soul, the collective unconscious, symbology, mythology, the unknown, dynamic symmetry, pattern, the human condition, birth-life-death, past, present, future, texture and so on.”

Eberle creates porcelain forms that become his canvas. As he paints, a pattern of black negative spaces emerge adding visual interest to his pieces. His use of conical lids are evocative of Tagine covers. Eberle’s work has inspired me to ponder the relationship between my forms and painting. He draws inspiration from so many different subjects, it leaves him a world of possibilities to draw from.

(Osterman, 2002.pg. 63)



STEPHEN BOWERS, Adelaide, South Australia (*pg. 73*)

The Links of Charmshire (an Antipodean homage to Grayson Perry), 2007  
wheel thrown, earthenware, underglaze colours, 7cm Height X 65cm Diameter  
Collection: National Gallery of Australia, Canberra

Stephen Bowers, is the Managing Director at Jam Factory in Adelaide, South Australia and has substantial career experience in the visual arts both as an artist and as an administrator. He is presently a Board member for Adelaide College of the Arts.

(Osterman, 2002.)

“I seek to create works that are both useful and provocatively decorative. I treat forms as blank canvases upon which I explore decoration techniques that lurk on the outer limits of the potter’s familiar patch.”

Bowers’ admiration for British artist Grayson Perry is shared by many. Both of these artists employ similar painting techniques and use of color. Bowers’ work is visually balanced exhibiting a refined sense of composition. There is a growing number of ceramic artists who recognize the wonderful possibilities of painting on clay.



### GRAYSON PERRY

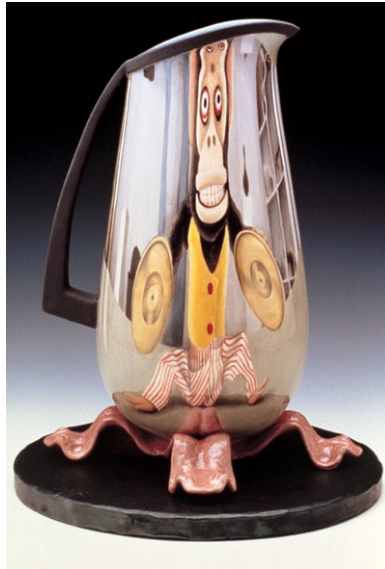
#### 'Hot Afternoon in 75' 1999

Grayson Perry was born in Essex in 1960. He studied at Braintree College of Further Education and Portsmouth Polytechnic and took evening classes in pottery.

This ceramic artist, who is a member of the Young British Artist movement (YBA), is known for his Coiled Vases, but he has also worked in a variety of media including drawing, embroidery, writing and photography.

Perry's vases have classical forms and are covered with figures, patterns and text complemented by layers of luster, gold leaf and kitsch transfers. Their bright, decorative appearance is in direct contrast to the seriousness of their subject matter, which often includes elements from his life. Images of Perry himself, his transvestite alter ego Claire and his family feature regularly. His work explores cultural stereotypes, refers to political events and comments on social and sexual practices. (Jones, 2007. pg.14 -20)

Perry's work is mesmerizing. His use of color and the layering of his images create an overall pattern. Perry's work has led me to contemplate the composition of my work as a whole. My goal is that no one image should carry more visual importance than another. Similar to Perry's, words and phrases are occasionally incorporated into my work. Other than imagery, these elements provide another opportunity of expressing random impressions. At a distance, his pottery looks conventional and aesthetically pleasing, with strong references to classical pottery. Upon closer inspection, one is surprised to see that the subject matter of his work is darker and far more serious; exploring subjects like death, incest, bondage and abuse.



CINDY KOLODZIEJSKI

*Clapping Monkey, 2000*

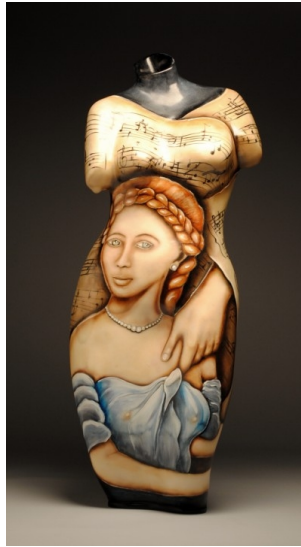
**Underglaze painted earthenware, metal base 11x7x7 in**

Cindy Kolodziejski was born in 1962 and received her MFA from California State University, Long Beach in 1999 and her BFA from Otis Art Institute in 1986. She has stated that her work is "aiming at a kind of conceptual drama." Kolodziejski paints scenes, figures or landscapes on glazed earthenware vessels.

“My work is an attempt at bending the boundaries of western decorative arts, ceramic tradition, painting and good taste for the purpose of introducing complex narratives. My medium exists between painting and ceramics, aiming at a kind of conceptual drama.”

(Osterman, 2002.pg.57)

Her painting style is technically refined and realistic. The whimsical aspect of her work adds a humorous element.



## BRIDGET CHERIE HARPER

### Dance of Domestication

Bridget Cherie Harper left her childhood home in Tennessee and attended Arizona State University. Following one elective ceramics class, the young artist discovered a natural talent and love for ceramics and quickly switched her major. She has since studied and worked in Thailand and Italy. She has also consulted on public arts projects and is a respected ceramics instructor. Today, Harper is perfecting her technique of china painting on porcelain.

“Like all artists, people frequently ask me how and why I do what I do. I am a sculptor and a painter. My porcelain sculptures become a canvas, and the surface a visual diary. My surrealistic paintings on classical forms are a byproduct of my life. They come from dreams, relationships and everyday encounters. In addition to the physical human form, behavior and psychology also fascinate me. This tendency is evident in the paintings I put on my sculpture: detailed, painstakingly rendered images that have broad meanings in themselves while simultaneously showcasing the sculptural form as well as the complex relationship between the sculpture and painting.”

How fortunate she was to study under Kurt Weiser. China painting is a very versatile medium which merits further exploration.

(Lewing, 2007. Pg.115)

## APPENDIX C - TAGINES RECIPES

### MOROCCAN CHICKEN WITH OLIVES

#### Ingredients:

4 Pounds Chicken (thighs and legs)  
2 1/2 Tablespoons Oil  
2 Onions — sliced  
Salt And Pepper — to taste  
1/4 Teaspoon Ginger  
1 Teaspoon Paprika  
1 Onion — finely chopped  
1/2 Pound Green Olives (pitted, canned)  
1 Juice and rind of one Lemon

#### Preparation:

Make sure that you are using an oven safe tagine. Alternately, use any kind of oven proof casserole dish with a cover. Place pitted olives in pan of cold water, bring to a boil for 1 minute. Drain water. Set aside. Place the oil in the casserole dish of a tagine. Add onion slices. Coat the chicken with spices, lemon rind, salt and pepper. Lay chicken pieces over the onions. Add finely chopped onions on top. Add 3/4 cup water into the bottom of the casserole. Add olives on top. Cover the tagine with the lid. Bake at 350F for 1 1/2 to 2 hours.

Just before serving squeeze on lemon juice.

Serving Ideas: Serve with rice or couscous

### MOROCCAN TURKEY MEATBALL TAGINE

#### INGREDIENTS

#### Meatballs:

- 1 1/2 pounds ground turkey (white and dark meat)
- 1/3 cup finely chopped onion
- 1/3 cup panko (Japanese breadcrumbs)
- 1/4 cup chopped fresh cilantro
- 1 large egg, beaten to blend
- 2 garlic cloves, minced
- 1 teaspoon turmeric
- 1/2 teaspoon cayenne pepper
- 1/2 teaspoon ground cinnamon
- 1/2 teaspoon ground nutmeg
- 1/2 teaspoon freshly ground black pepper
- 1/2 teaspoon coarse kosher salt

- 1/4 teaspoon ground ginger

#### Stew:

- 1 tablespoon olive oil
- 3 1/2 cups chopped onions
- 4 garlic cloves, minced
- 2 cinnamon sticks
- 1 teaspoon turmeric
- 1/8 teaspoon saffron threads, crumbled
- 2 cups beef broth
- 1 14.5-ounce can diced tomatoes in juice
- 1/4 cup golden raisins
- 2 cups 1/2-inch-thick carrot slices (cut on diagonal)
- 1/4 cup chopped fresh cilantro plus additional for garnish
- 1 5-ounce package baby spinach leaves
- Couscous with Fresh Cilantro and Lemon Juice
- Lemon wedges (for garnish)

#### Directions:

##### For Meatballs:

Line large rimmed baking sheet with plastic wrap. Gently mix all ingredients in large bowl. Using moistened hands and scant 2 tablespoonful's for each, roll turkey mixture into 1 1/2-inch meatballs. Arrange meatballs on sheet.

##### For Stew:

Heat oil in heavy large ovenproof pot over medium heat. Add onions; sauté about 15 minutes. Add garlic, cinnamon, turmeric, and saffron; stir 2 minutes. Add broth, tomatoes with juice, and raisins.

Preheat oven to 350°F. Bring stew to simmer. Stir in carrots. Carefully add meatballs to stew; gently press into liquid to submerge. Sprinkle 1/4 cup cilantro over. Cover pot; place in oven. Bake until meatballs are cooked through and carrots are tender, about 35 minutes. Sprinkle spinach over stew. Cover and bake until spinach wilts, about 5 minutes longer. Gently stir to mix in spinach, being careful not to break meatballs. Remove cinnamon sticks. Season tagine with salt and pepper. Spoon couscous into bowls; top with tagine. Garnish with cilantro and lemons.

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