

SAINSBURY CENTRE

this is one of a
series of resources
looking at different
vessels in the
Sainsbury Centre's
Collections

VESSELS

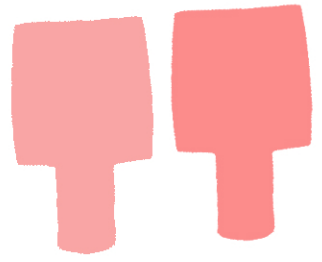


Spade Form

INVESTIGATE:



LOOKING



Start by taking a good look at this vessel. Try to think about it before you read the information about it.

What do you see?

THINKING



Maybe use these questions to guide you:
What does the shape make you think of?
- Is it useful?
If you think so, what would you use it for or keep in it?
- What do you think it's made of?
- How do you think it was made?
- Does it look old or new?
- Zoom right into the surface - what would it feel like?

DISCUSSING

Perhaps answer these questions or ask you own.



Do this individually, in pairs or groups.

Do you agree with other people? What are you most interested in?

What else do you need or want to know?

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IMAGINE



- Could you imagine being in a forest of pots like this Spade Form pot?
Can you draw it, and put yourself in the drawing?



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- If it could talk, what would it's voice be like, and what would it say?
- Does it remind you of anything?
- Imagine you are looking down from space at that surface...where would you be?



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INFORMATION:

Each object in the gallery has a label with some Facts and Figures. Labels highlight what we know, and what we do not.



Spade Form - this is the Title or Description of the object.

England - The Production Place is where the object was made, in as much detail as possible.

Late 1960s - this is name of the Historic Period when it was made.

Stoneware - the Material the object was made from, perhaps suggesting how it was made too.

Bequeathed by Lady Sainsbury, 2014 - when this vessel was given to, or bought by, the UEA.

UEA L33 - all of the objects in the Sainsbury Centre's collections are given an

Accession Number.

This allows us to keep records about each of them, and helps you to find out more about them online:

<https://www.sainsburycentre.ac.uk/art-and-objects/>



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[Each of the objects in this resource have their number near them]

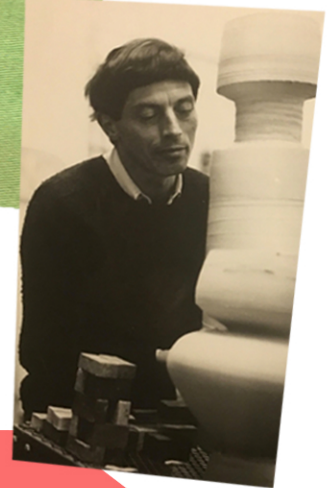
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The Facts and Figures may have some of the answers, but there is so much more to think about and understand.

ILLUMINATE:

Hans Coper is considered by many to be one of the most pioneering and influential ceramicists of the 20th C. He was born in Germany in 1920, but migrated to England aged 19. After several years in captivity in Canada during WWII, he returned to live and work in England in 1942.

Hans Coper learned his ceramic skills working as studio assistant for Lucie Rie. Her work is in a display case near his at the Sainsbury Centre. How is their work similar/different?



- Coper became a well respected potter with a radical approach to working with clay.
- He would throw basic shapes on his wheel then cut them up to construct new and distinctive forms.

This vessel is Stoneware. The clay was fired at a high temperature, so that it holds water.

Coper's work looks sculptural but it is always functional. His vessels could contain flowers, fruit, or candles. Coper's vessels are often roughly textured, and coloured with oxides, often manganese.

- Coper did not give this vessel a title, but it is referred to as 'Spade Form'.

- Coper was inspired by 5,000 year old carved white marble Cycladic figures, like these in the Collection.

Coper's work is usually shaped like a bud, cup, egg, flower, arrow, or a spade. How many of each form can you recognise in the display case?

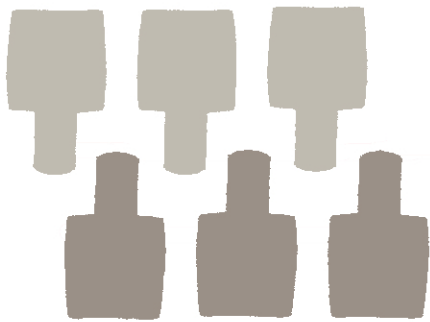


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How does this extra information change the way you see Spade Form?

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Hans Coper photo on p.6:

Ashmolean Museum

All other photos:
Pete Huggins

Suggestions for further exploration:

Words that may be new to you:

FIND OUT MORE:

proportions
the size or length of the different parts in relation to each other

graphite
the grey shiny part of a pencil that writes - you can get thick sticks for drawing made just from graphite

vessel
a hollow container - a pot or bowl. It is also what boats are called.

wax resist
when you draw with a candle or wax crayon and paint over the top, the paint won't stick where there wax is, so it will mysteriously appear

rubbings
the marks that are made when you lay paper over a textures surface or object and rub a crayon over the top, picking up the texture

<https://michaelt1979.files.wordpress.com/2015/03/history-cheat-sheets-book.pdf>

<http://visualarts.britishcouncil.org/collection/artists/coper-hans-1920>

Sainsbury Centre online catalogue:

<https://www.sainsburycentre.ac.uk/art-and-objects/133-spade-form/>

<https://www.kingdomofbenin.com/>

<https://www.youtube.com/watch?v=rlsp8eH8-wY>

Frankel, C. (2002)
Modern Pots: Hans Coper, Lucie Rie & their Contemporaries Norwich: UEA Press.

Birks, T. (1998) Hans Coper, Marston House Publishers.

Coats, M. (Ed.) (1997) Lucie Rie and Hans Coper: Potters in Parallel, Herbert Press.



ACTIVITIES:

DRAW

- Look closely and draw the pot, using graphite and chalk on brown paper.
Can you get the proportions just right?



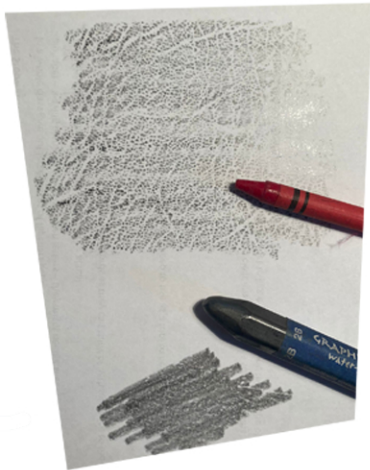
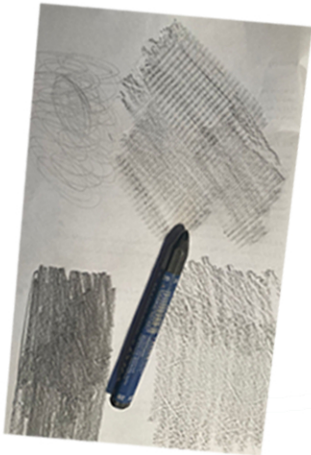
How might you get that texture?
Could you try drawing with white plasticine and sand on black card using a palette knife or scraper?



ACTIVITIES:

BUILD:

- Using cardboard tubes of different sizes, card and tape, can you make a similar pot?
- What is the best way to join the pieces?
- How might it stand up?
- Does it balance or might it need some weight in the bottom to help?
- What could you use to weight it - Plasicine, sand, pebbles, clay?



- Do some sheets of mark-making and rubbings using graphite sticks, chalk and coloured wax crayons.

Use your mark-making tools in as many different ways as possible. Tear your marks up into small pieces and have them in piles.



- Make some more pots using the card sheets and tubes, and choose some of your torn pieces to glue on.

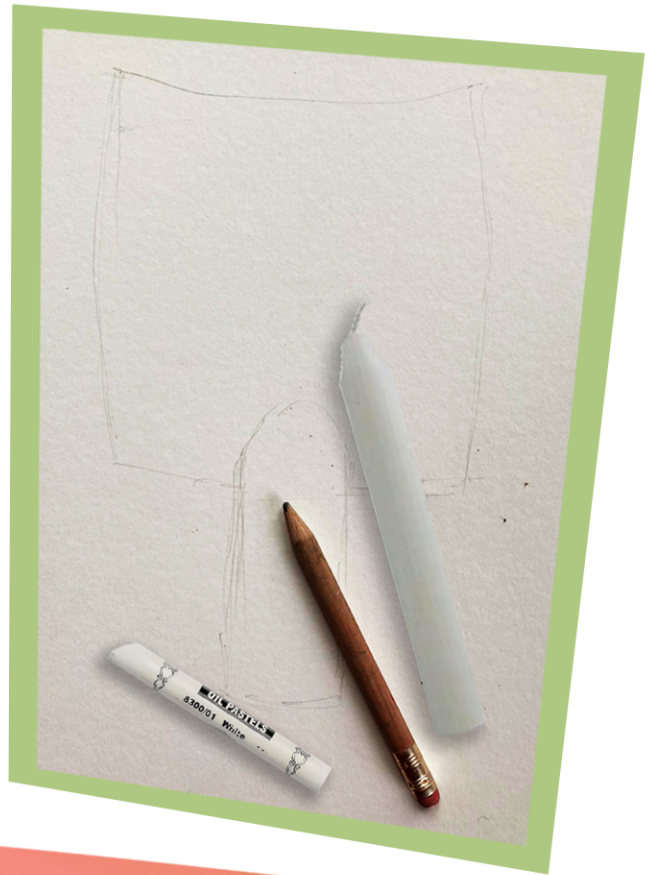
- Can you make the inside different from the outside? This could be done by using new colour, marks or texture.

ACTIVITY

DRAW :

You could also try wax resist.

Draw with a candle or a white oil pastel on white paper or card to get the shape and the texture.



Then add a wash of thin paint or ink. Watch how the ink refuses to sit where you put the wax or oil.

