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A great institution is characterised by its legacy, people and future orientation. At the National Institute of Education (NIE), we believe in a multi-disciplinary approach to teacher education where our students thrive in the appreciation of the sciences and arts as well as in the celebration of diverse cultural developments and our rich heritage.

We are very heartened by the wonderful accomplishments of our alumni. It is thus, my privilege not only to welcome Dr. Iskandar Jalil back to our teaching fraternity but also to celebrate the occasion of his conferment of an Honorary Degree of Doctor of Letters (honoris causa) from the Nanyang Technological University (NTU). Internationally renowned Master Potter and ceramist Dr. Iskandar Jalil has much to be proud of. He is not only an accomplished art educator but also has a formidable body of accomplishments that has been recognised by the state's endowment of the Cultural Medallion upon him as well as NTU's honorary doctorate.

It is my honour to be part of this journey as Dr. Iskandar shares his process and philosophy through his solo exhibition at The Art Gallery, NIE. Dr. Iskandar's thought and practice reinforce the adage that the best teacher is one who inspires and transforms lives through his own passion. He is an outstanding educator who has continued to mentor his students, even as his own pottery practice garnered local and international accolades. More than that, it is my vision that our NIE student teachers will be greatly inspired by his presence on campus as our Adjunct Senior Fellow.

This exhibition and accompanying publication and video showcase the life and works of Dr. Iskandar Jalil. It sheds light on the belief that true and enduring education occurs in and outside the class or studio. This kind of teaching involves not only adept instruction of a skill and technical knowledge but also the effective transference of a body of values, beliefs and philosophies of an educator.

The NIE's collection of works by Dr. Iskandar occupies a crucial place in the compelling narrative of his life and practice. These works testify to how science, engineering and art may exist in a single vehicle – the ceramic vessel. The exhibition reveals Dr. Iskandar's methodologies, his stamina and the rigour he brings to his creative explorations. An artist-craftsman who has been exposed to multiple cultures, he has anchored his philosophy of beauty and aesthetics in relation to discipline and creativity.

The NIE collection offers an invaluable resource for the dedicated study, research and scholarship on ceramic art development as well as on the pottery practice of Dr. Iskandar. I am deeply appreciative of Dr. Iskandar's personal touch in the development of this exhibition and publication along with my colleagues, in particular, Mr. Paul Lincoln, from the Visual and Performing Arts Academic Group. It has been a journey fulfilled and enriched by multiple parties including his pottery students and a videographer whose feature-video on Dr. Iskandar will be screened throughout the exhibition.

We are proud of our distinguished alumnus Dr. Iskandar Jalil, whose life-long commitment to education, has upheld and advanced the values of progressive learning. I am sure he will continue to inspire all of us through his life and works. His artistic identity stands on a pedestal of its own.

Professor Tan Oon Seng
Director
National Institute of Education, Singapore
People exclaim at how passionate I am about pottery. I see myself as a teacher first and then a potter. It is in my blood, my DNA and in my family; my father taught at the Anglo-Malay Evening School and recruited me to assist him, my wife Saleha was a teacher and both my children are educators. The way I have evolved my pottery practice cannot be separated from the way I approach the process of educating and mentoring.

Discipline and Freedom

Many assume that I learnt pottery in Japan on my scholarship in 1972 but I had started more than ten years earlier at the Teachers’ Training College (TTC) in Singapore. That was the name it had then; it is now known as the National Institute of Education (NIE) and an independent entity of the Nanyang Technological University (NTU). I was recently ‘recalled’ to accept an honorary doctorate at NTU and told that a tribute exhibition for me would be presented at the Art Gallery, NIE. Life has again come full circle!

I first encountered the potter’s wheel at TTC; the touch of clay felt familiar and reminded me of playing with mud in the kampong. I learnt pottery under Sng Cheng Kiat, a TTC lecturer who also designed the TTC logo. People know him as Junie Sng’s father but he was an artist and educator in his own right. He was trained in London, spoke with a British accent and his English name was Albert. He wore white, drove a Mini-Minor and was meticulous in his art work. He did good art work but immigrated to Australia in the 1980s. I met with him when I visited Brisbane and he has also come to my studio in Singapore.

I would reclaim clay at his residence in Stevens Road which was incredibly hard work. It is recycling used clay and reprocessing it so it can be used again. Once, I reclaimed 36 bags of 5 kg each only to find that the other pottery trainees had swapped all the bags leaving nothing behind for me. When Sng found out, he recalled everyone who had not helped to reclaim but had taken the clay bags. 34 bags were returned and I could have just picked my clay from there but Sng refused to let this matter go until all 36 bags were returned. No one owned up to the missing bags. We were dismissed for lunch but Sng insisted on re-grouping after lunch to continue this ‘face-off’. When we returned after our meal, we found that the two missing bags had been silently returned. Sng then allowed me the ‘first pick’ from the 36 bags and released everyone only after I took my clay. It was a lesson in ethics for the clay workshop where there should have been more thoughtfulness and sharing.

It was also at TTC that my love for literature was further fuelled. The Catholic brother teaching literature was impressed with how I was devouring the classics and could quote Falstaff from Henry the IV. He would entrust me with the keys to his car to bring him his flask of whiskey. My love for literary works come through even today as I name several of my works after poems and prose. The NIE collection has a piece inspired by Alexandre Dumas’ novel on the iconic musketeers (The Four Musketeers, p. 36, 37).

In addition to Sng’s classes, I learnt about pottery kilns and firing through reading manuals and experimenting on my own. I was a ‘pure sciences’ student from Victoria School and the science and technical aspects of pottery fascinated me then and still do. At that time, I was also tinkering with motorbikes at the TTC workshop and another mechanic

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1 Junie Sng (b. 1964) is a Singapore record-breaking swimmer & the youngest and first female Gold medallist for Singapore at the Asian Games in 1978; her record-breaking spree culminated in 38 gold medals from four Southeast Asian Games and was awarded the Public Service Star in 1982 for her contribution to sports. She retired in 1983 and had immigrated to Australia in 1986.
workshop near the college. I was earning about $180 per month then and was supplementing this by cleaning carburettors. It was also feeding the costs of my other passion – my bike! I was participating in many rallies and races during that time. I remember the newspaper headlines then – that a teacher had won the Vespa Rally. It was not easy juggling the schedule at TTC. It was not for nothing that we nicknamed TTC, the Teachers’ Torture Chamber. We attended TTC in the mornings, taught school classes in the afternoons, marked students’ test papers and ploughed through the school’s ‘admin’ work and TTC homework. My TTC classmates included the late batik artist Jafar Latiff and also Angela Kho (later principal of Katong Special School for handicapped children) who would come into the TTC class singing ‘It’s the End of the World’ – the hit song by Sketer Davis.

At that time, I recall studying educational methodology and principles, psychology, English literature and even voice training. One of our textbooks was the Principles of Education by Ryburn and Forge. We also studied Freud and Pavlov’s principles of conditioning or ‘Pavlov’s Dogs’ where dogs were conditioned so that they salivate the moment they hear the sound of a bell. We had speech training once a week by Mrs. Aileen Abisheganaden, the mother of the singer Jacinta and wife of musician Alex Abisheganaden. She taught us how to control our diaphragm and throw our voice during classes.

It was grueling at TTC but even more so on my scholarships to India and to Japan. My scholarship in textile weaving was based in Nashik (sometimes Nasik) in Maharashtra, India, the hub for khadi or handwoven cloths. Training conditions for preparing yarn or working the loom were harsh. There were times I would work eight hours straight without a break on tabby-weaving, which is a basic or plain weave. I was also trained in patterned weaves on the dobby and Jacquard looms. The instructors all said I worked too hard. Food was a problem. I had to gather cow dung without a break on tabby-weaving, which is a basic or plain weave. I was also trained in patterned weaves on the dobby and Jacquard looms. The instructors all said I worked too hard. Food was a problem. I had to gather cow dung in a rattan basket, dry this in the sun to use as fuel in the stove for baking pol. Some of us would have a bidi, a hand-rolled spiked cigarette that makes you lose your appetite and forget your hunger. I did, wedging became as easy as slurping my Haagen Daz ice-cream. Likewise, it was onerous to perfect ‘centering the clay’ on the potter’s wheel. The process exerts a lot of physical stress on the wrists, muscles and tendons and I had to produce countless chawan and junimi (tea bowls and cups). Once I mastered this, ‘centering clay’ could be completed in minutes.

There are no shortcuts and no escaping the grueling phase of such foundations or training. Young people these days are too much in a hurry and want everything fast. It was only in the year 2000 that I was designated a Master Potter by my Japanese senses. Just to get the rudiments right takes four to six years, and another five to ten years to find and develop your own style. It takes about twenty years to be a decent potter and at least thirty years to be a master potter.

A lot of younger people who seek me out to mentor them in pottery want things fast and they care too much about recognition or selling their works. There are courses and instructors who offer ‘fast lessons in pottery’ but the meaning of raku is totally lost. Raku-yaki (raku ware) should be appreciated in the context of the Japanese chajin or tea ceremony which is governed by ritual and etiquette. Even the act of adding sumi, the charcoal, to the fire in the tea ceremony is led by many rituals, with different types of charcoal added at different stages. It cannot be hurried.

People think of freedom in art as ‘anything goes’ and of discipline as curbing artistic freedom and limiting you; but discipline is the root of your freedom. True discipline is not something enforced or imposed on you from the outside. It is about dealing with yourself, and when you master yourself, there is true freedom.

This is why I have always been so hard on my students and apprentices. During my teaching years, I have been called names and have had my motorbike tyres punctured by students who detested my approach; but I have never wavered from the stance that I will not tolerate shoddy work and lazy or cavalier attitudes.

The Global Craftsman
As I grow older, I lean towards a method of mentorship that involves immersive environments to stimulate a deeper form of learning as opposed to surface instruction or training in a classroom or studio.

I myself had been totally changed by my two scholarships to India and Japan so I understand the effectiveness of immersive programs. I was planted in environments that were so different and had to learn new languages and cope with unfamiliar working and living conditions.

In Maharashtra, I learnt Hindi and Sanskrit and read Gandhi-ji’s philosophy on non-violence. I went outside the parameters of my training centre and on my own, visited New Delhi, Mumbai, Varanasi and Kashmir. What I saw affected me deeply and this came out through the figurative works in my first solo exhibition at the Alpha Gallery4.

Similarly, my scholarship in Tajimi Japan was not just about ceramics engineering. Classes in language, phonetics and culture would start early in the morning. In the evenings, another Japanese cultural activity such as ikebana, would be organised. The approach was to immerse us in the entirety of the Japanese culture and not just be sent there to be instructed in pottery engineering. It was highly effective.

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I also grew attached to my foster family, the Miwa family and to a ‘Japanese way of life’. They even gifted me with their family seal and am only one of 3 people outside their family that has been granted this trust and privilege. Although there was little specific discussions on aesthetics in my program, my philosophy was influenced by the ideas of wabi sabi and shibui which run through the Japanese approach to life and which I will elaborate on in this essay.

To develop my pottery, I would travel and record my observations with notes and sketches. When I was younger I would make these road trips on my motorbike. I have ridden over 20 different types of bikes on these pottery road trips across the world.

I advise my students to travel extensively but always tell them – DO NOT explore like a tourist. Take the road less travelled and go off the beaten track, stay longer and immerse in different pottery cultures. These interactions will lead you to develop exciting glazes, new forms and bodies of work. My own glazes became more colourful after visits to Bendigo and the Blue Mountains in Australia; and my ‘Iskandar Blue’ glaze emerged when I was overwhelmed by the intensity of the sea during a trip to Scandinavia. The apprentice will uncover significant differences for instance how Asian pottery wheels rotate clockwise while those in the West are counter-clockwise.

He or she will also be amazed at the similarities or shared principles of diverse pottery communities and workshops.

Roots and Identity

Even with all the travelling I do, I return to my home and roots for creative stimulation. There is no running away from your own culture even as you imbibe other cultures. I advise my students to do the same as our heritage, which includes ethnic, religious, cultural, national and personal histories, is an endless and authentic source of inspiration.

A number of my vessels carry Jawi writing on their surfaces, which I would apply with a calligraphy brush. Some of these writings are al-Jihāl, the Koranic recitation that Muslims make at various junctures – as they eat, leave the house or travel. It is a prayer for Allah’s guidance and protection in all these ventures, be they significant ones like going on a trip or seemingly small ones such as preparing for a meal.

I have made different series of works inspired by motifs in Malay culture including the Bangsawan adventures and legends. So you will find that I reference the shapes of kens (a dagger with a unique ‘wavy’-shaped blade), baju kurung (traditional attire) and even toys we played with like the gasing (spinning top).

Other vessels have motifs or significance that relate to my own lived experiences and observations. I grew up in different kampongs (villages) and am very conscious of the loss of these dwellings with Singapore’s urbanisation. I once made a pot inscribed with the names of the kampongs that have been demolished in Singapore. While they have been physically erased, I wanted their names to be immortalised in fired clay. It is not just a physical loss we should lament but the loss of a social space and community and a particular way of relating to each other. Even today, when someone calls me Dūr, I know immediately where he comes from. He is from my kampong days. It is these ties that are lost.

Other forms that I have produced can be traced to these ties that are lost.

I return to certain forms that I find appealing and would produce variations of these. Many of my forms are inspired by functional objects or utensils used in everyday settings – the tingkat or tiffin carrier, the biscuit caddy, the kuali (a large, round-bottomed, deep, double-handled cooking pot used for roast-frying coffee beans (p. 52). The Satay set of containers (p. 51) is a tribute to the outdoor satay stalls like Glutton Square near the Specialist Shopping Centre in the 1970s. The receptacles are meant to hold satay kush (gravy), cucumber and ketupat (pressed rice cubes) as well as used sticks.

I have also been influenced by popular culture – comedies, films and music – and a number of my works reflect these interests (see Comedian (A.R.T.), p. 26). My works would be named after P Ramlee films or the musical score of popular Japanese serials. I could play the difficult keris (a dagger with a unique ‘wavy’-shaped blade), the keris and satay (a traditional dagger). I also liked the Rolling Stones and The Kinks, and really enjoyed the Singapore bands. We had Jeffrey Din and the Siglap Five and the Esquires and their music would be played over local radio.

It is not just motifs or subjects that relate to artistic identity but also material and technique that we have to discover our affinities to. I have no deep love for porcelain even though I will be the first to admire how exquisite and elegant it can be (see p. 64, 65). It is a kind of suffering to produce porcelain because it is ‘not me’. I prefer the clay bodies of stoneware and earthenware which are earthy and robust and not dainty and delicate like porcelain. Porcelain days have kuson (a pure form of clay) and low plasticity. It is troublesome and fussy – it can wobble or warp during firing, so porcelain is seldom produced in a large size. The sound or resonance of fired porcelain is absolutely beautiful but it just does not fit my character or identity. Stoneware subtly changes over time and acquires character or tsum-aji (literally flavour of clay) whereas porcelain does not become seasoned in this way.

Other vessels that I have produced can be traced to kampong life. In early days when we resided in Kampong Chontek, there were no taps or piping system in our kampong; we would even use kerosene tins to lower into the well to draw water. This kind of bucket is found in so many parts of Asia and our region. I was re-inspired again when I saw the bucket system recently in Langkawi in Malaysia. The NIE Collection has a work that was based on this bucket form (see Water Bucket, p. 54).

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Beauty and Imperfection

Time and again, I have been asked to elaborate on my philosophy on aesthetics or beauty. My ideals of beauty find affinity with the Japanese concepts of *shibui* and *wabi sabi*. Both concepts involve philosophies and principles for which there are no precise translations or definitions in English or Malay.

*Shibui* or *shibusa* is an aesthetic that emphasizes an unassuming beauty – it embraces simplicity but may have subtle details or textures. The object may be enriched but not flamboyant. *Wabi sabi* sees beauty in the passing of time as well as in imperfection. This philosophy acknowledges the natural cycles of nature and time – where there is growth, there is also decay and then regeneration. So the weathering or erosion of things are not necessarily ugly and impeccable appearances are not necessarily beautiful. I have told my students repeatedly that strict balance or symmetry can appear stiff and artificial. It is like someone parting their hair perfectly in the middle. It is neat but may not be artistic.

I prefer the effects of natural weathering and organic imperfections. The surfaces of my vessels are earthy, rough and craggy. There may be irregularities that result from intentional decisions or by chance. I sometimes use a crackle slip that gives the vessel a blistered or seasoned appearance. The NIE collection has a number of pieces that show surfaces that are crusty or weathered like Alibaba Jar (p. 29) and Tall Bottle (p. 30). Others like Water Bucket (p. 54), Old Age (p. 58, 59) and Leotards (p. 61) are good examples of how the crackle slip can produce mottled and fissured surfaces.

I also like the natural heft and presence of hand-built works although I do not do many of such pieces any more. My slab building pieces are rare (see Slab Work and Slab Form, p. 38, 47). In another hand-building technique of coiling, I prefer the aesthetic effects of leaving visible the natural coil patterns of my hand-built vessels rather than smoothening them out. Leaving them natural exposes the crevices and spaces between coils as seen in Comedian (A.R.T.) (p. 26).

The handles that I use for many pots are not manufactured but unique. They are small boughs or branches that I gather wherever I walk or explore. Some are old and hardy, others have lovely ‘deformities’ that have a distinctive visual rhythm. I would tie them to my pots with leather straps or rough string. *Wabi sabi* would see beauty in these misshapen forms and they make uncommon, beautiful handles (see Square Holder & Water Bucket, p. 22, 54).

In later years, I have included the potter’s ethics and values in defining the paradigms of beauty in a pot. As I was meditating and writing on the idea of the ‘ethical pot’, I came to conclude that the paragon of beauty in a vessel lay not just with its physical attributes but with how it is imbued with the qualities of its maker. Its features reveal the time, discipline and endurance necessary to attain the skill level that is evident; its form, type of clay body or embellishments would disclose the cultural legacies and aesthetic sensibilities of the potter. This kind of vessel possesses *tsuchi-aji* (flavour of clay) – an earthiness and character which deepens over the years. Its owner or user will observe the mellowing of its glaze colour and perhaps the appearance of fine crackle lines, giving pleasure to the user. It is not a static vessel but one which subtly transforms through the seasons as it is being used or as tea is being poured into it. This is, to me, the paragon of beauty in a vessel.

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7 Iskandar Jalil & Poh, L. *In Pursuit of the Ethical Pot* (Singapore: Japan Creative Centre, 2015).
“People think of freedom in art as ‘anything goes’ and of discipline as curbing artistic freedom and limiting you; but discipline is the root of your freedom. True discipline is not something enforced or imposed on you from the outside. It is about dealing with yourself, and when you master yourself, there is true freedom.”
Window of Life #2, 2015
Stoneware
44.5 (h) x 61 x 8 cm
Vessel, 2015-16
Stoneware
25.5 (h) x 25.5 x 25.5 cm

Jar (with typography decoration)
Stoneware
54 (h) x 24.5 x 24.5 cm
Square Holder, 2014

Stoneware, earthenware
18 (h) x 30 x 18 cm
Jar, 2015
Stoneware
40 (h) x 24.5 x 24.5 cm

Zulu Warrior, 2015
Stoneware
63 (h) x 15 x 15 cm
Comedian (A.R.T.), 2015
Stoneware
50 (h) x 19 x 15 cm
Alibaba Jar, 2015
Stoneware
46.5 (h) x 24 x 24 cm
Tall Bottle, 2015-16
Stoneware
55.5 (h) x 20 x 20 cm

Dancing on the Bridge, 2015
Stoneware
35 (h) x 64 x 23.5 cm
Sphere
Stoneware
15.5 (h) x 27.5 x 27.5 cm
“...I lean towards a method of mentorship that involves immersive environments to stimulate a deeper form of learning as opposed to surface instruction or training in a classroom or studio...travel extensively but do not to explore like a tourist. ...go off the beaten track, stay longer and immerse in different pottery cultures. These interactions will lead you to develop exciting glazes, new forms and bodies of work.”
The Four Musketeers, 2015

Stoneware
18 (h) x 15 x 15 cm
18 (h) x 13 x 13 cm
20 (h) x 15 x 15 cm
20 (h) x 12 x 12 cm
Slab Work, 2015
Stoneware
27.5 (h) x 52.5 x 12 cm
Bowl, 2015-16
(inspired by Charles Dickens’ novel, Oliver Twist)
Stoneware
12 (h) x 22.2 x 22.2 cm

Flower Vase, 2015-16
Stoneware
15.5 (h) x 28 x 28 cm
Cylindrical Bowl with Handle No 3, 2014
Stoneware
18 (h) x 26.5 x 23 cm

Little Jack Horner, 2015
Stoneware
14 (h) x 20 x 20 cm
Helsinki, 2014-15

Stoneware
28 (h) x 25 x 20 cm
Slab Form

Stoneware

29 (h) x 27 x 18 cm
“Even with all the travelling I do, I return to my home and roots for creative stimulation. There is no running away from your own culture even as you imbibe other cultures... as our heritage (which includes ethnic, religious, cultural, national and personal histories) is an endless and authentic source of inspiration.”
Funny Looking Bottles, 2014

Stoneware

31 (h) x 10 x 18 cm
27 (h) x 13 x 17 cm
30 (h) x 11 x 9 cm

Satay Set, 2015

Stoneware

24 (h) x 18 x 22.5 cm (with handle)
12.5 (h) x 14 x 14 cm
13.5 (h) x 13.5 x 14 cm
12 (h) x 14.5 x 14 cm
Souk in Cairo, 2015-16

Stoneware
26 (h) x 26 x 26 cm (vessel)
25.5 (h) x 20 x 19 cm (stand)

Coffee Bean Kuali (Frying Pan) #2
Stoneware
13.5 (h) x 33 x 28 cm

Coffee Bean Kuali (Frying Pan) #1
Stoneware
12.5 (h) x 38.5 x 29 cm
Water Bucket, 2015
Stoneware
47 (h) x 22.5 x 22.5 cm
“My ideals of beauty find affinity with the Japanese concepts of shibui and wabi sabi... for which there are no precise translations in English or Malay. Shibui is an aesthetic that emphasizes an unassuming beauty – it embraces simplicity but may have subtle details or textures... Wabi sabi sees beauty in the passing of time as well as in imperfection. [It] acknowledges the natural cycles of nature and time – where there is growth, there is also decay and then regeneration. So the weathering or erosion of things are not necessarily ugly and impeccable appearances are not necessarily beautiful.”
Old Age
Earthenware
23.5 (h) x 22.5 x 9.5 cm
23 (h) x 20 x 6.5 cm
Leotards

Stoneware
34 (h) x 17.5 x 12 cm
32 (h) x 19 x 9.5 cm
Small Container (with typography & lid)
Stoneware
16 (h) x 14 x 14 cm

Finger Bowl, 2015
Earthenware
9.5 (h) x 12.2 x 12.2 cm
A collection of small bowls, 2012
(inspired by David Leach)

Porcelain
8 (h) x 9.5 x 9.5 cm
9.5 (h) x 7 x 7.5 cm
9.5 (h) x 9 x 8.5 cm
6.5 (h) x 9.5 x 10 cm
9 (h) x 9 x 9 cm
9.5 (h) x 11.5 x 12 cm
Teapot
Stoneware
31 (h) x 15 x 15 cm

Test Pieces
Various clay, decoration, slips and glazes
Asian pottery is known to be affixed with seal stamp or ‘shop’ marks that are indicative of the era, the foundry and even the kiln sites that produce the ceramic ware. At times, individual potters’ marks or imperial court seals with ‘reign marks’ (referring to the reigning years of particular Emperors) are evident on vessels. These marks may be useful for identification, authentication and establishing the provenance or origins of objects.

Modern pottery in both East and West have tended to carry the personal marks of the artisan-potter. In exceptions to this practice that have become legendary is the Japanese Master Potters Kanjiro Kawai (1890-1966) and Shoji Hamada (1894-1978). In their mature practices refused to put seals or signatures on their work. Kawai advocated that the work itself was the artist’s signature and Hamada wanted to encourage admirers to shift their focus from “the name” of the potter to the object itself.

Dr. Ikandar Jallal is noted for ‘stamping’ his vessels with seals although there are pieces without seals or signatures. During the period of his scholarship in Japan, Ikandar began using seals on his work when his Japanese foster family – the Misawa family – gifted him with his first seal in 1972. The cedar wood seal was etched with the koyi character 印 (se `toni’ in romaji) the Japanese Romanisation system signifying prosperity.

Ikandar currently has an ‘arsenal’ of seals with seal stocks of varying sizes made of stone, wood and clay. Affixing seals and signatures are consistent with his meticulous approach in his workshops and detailed journal records. One of his earliest pieces, a coiled pot produced in 1962 at the Teacher’s Training College (TTC) is signed with his name using a sharp needle and the sealforo (see glossary) technique. His early pots were signed in this manner and sometimes included the date of creation.

Apart from facilitating the dating of his works, Ikandar deploys seals for other reasons. He would use them as symbolic as well as a decorative, aesthetic element, at times using more than one seal. He would set them side by side. In Lesstons (p. 61), he sets 3 seals in a row – he includes his oldest seal from his Japanese family gifted to him in 1972, a carved bamboo seal and a rectangular seal with Chinese and English script. In Slab Form (p. 47), he affixes 3 seals successively. In Small Container (with typography and 61) (p. 62), he sets 3 seals with links to the different cultures of Japan, Korea and Hong Kong. At other times, he would use seals as a strategy to strengthen ‘joints’ – such as the joints between handle and body. This can be seen in Square Holder (p. 23) and Dancing on the Bridge (p. 3).

An instance of deploying the sakura seal to strengthen joints (kiseki ap. of Square Holder on p. 23).

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**Seals & Signatures**
A curved seal implement bears the 8-petal flower motif on one end and a sun motif on the other end. This seal signifies good fortune. The seal can be found on Zula Winnor (p. 25) and OlAge (p. 58, 39).

A Chinese seal (p/tors), c. 1993
Marble
Sea size 4 cm
Sea face 2 x 1.2 cm
Origin Kuala Lumpur, Malaysia

One of two seals acquired at the Central Market in Kuala Lumpur during a family vacation. The marble face was engraved with the Chinese character 禧 (Xi) meaning longevity.

O Hong, variant of Chinese 長 (Chang), c. 1993
Marble
Sea size 4.5 cm
Sea face 2 x 1.5 cm
Origin Kuala Lumpur, Malaysia

One of two seals bought from the Central Market in Kuala Lumpur during a family vacation. It is decorated with Ikandar's name and a variation of the Chinese character 長 (Chang) which means prosperity and good fortune.

A bronze key seal acquired in Cairo Egypt during a trip. This can be found at the lower body of the black terminus Teoppi (p. 66) besides his signature.

This seal was designed by Ikandar's students with his 'ni'ma' (ni'ma' or 'ni'ma') meaning wealth or prosperity.

The seal was hand-carved by Ikandara's former student, Aw Kong Lorn, a seal engraver and calligrapher. The stylised motif of a circle enclosed by a square is inspired by a round pot standing in an angular shin. The seal appears in Sub Horn (p. 47).

Square, Round Pot in Square Box, c. 1990
Marble
Sea size 6 cm
Sea face 1.5 x 1.5 cm
Origin Singapore

This seal is round and has a square frame. The design is inspired by the shape of a pot standing in an angular shin. The seal appears in Sub Horn (p. 47).

Rectangular Korean for Ikandar's name, c. 2007
Marble
Sea size 4.5 cm
Sea face 2 x 1 cm
Origin Seoul, Korea

This marble seal was engraved with Ikandar's name in Korean characters. It was acquired in the district of Iseok during the period when he was invited to participate in an exhibition in Korea. The seal appears in Abode (p. 29) and in collaboration with the Department of Asian History at the University of Hong Kong (p. 62).

A gift from Ikandar's former pottery students who returned to Hong Kong. The seal is engraved with the Chinese pictographic character 長 (Chang) which means prosperity and good fortune. The pictographic resembles a vase (long) in Chinese which signifies peace and has particular resonance for a potter. The seal appears in Small Customer (p. 62).
The technical aspects of clay, glazes and the process of firing are fascinating for me as I have a love for science, mathematics and chemistry. In fact, I was a student in ‘pure sciences’ and I started my teaching career by teaching mathematics and science. The workshop is my second home.

Those who know my history will know that it has been an arduous journey to set up a pottery workshop in Singapore. I have had to ‘move home’ and start over too many times. There were neighbours who thought the kilns we had at home posed dangers and I was forced to dismantle those kilns in 2004. I then started to work at Jalan Bahar and then at the Malay Heritage Centre before eventually moving out.

Clays & Glazes

Now, I work with the Temasek Potters and our studio and kilns are sited at Temasek Polytechnic. Our pottery group practices safe, non-toxic methods. My students and fellow potters are familiar with investigating the properties of different types of clay and glazes.

At our workshop, we carry out extensive experiments and trials with glazes and clays. All our explorations are methodically recorded, sometimes on boards that are installed at our studio. These boards act as a visual record and guide for everyone who works there.

I am proud of the work the Temasek Potters have done in excavating and observing the behaviour of local clay. The potters have collected clay samples from sites in Singapore including from Kallang and Seletar. The clay is then made into test bars that are then subjected to different firing temperatures. The changes that occur at designated temperatures – such as changes in colour, shrinkage, density and porosity – are observed and recorded. From these we understand the temperament of clay as it enters different phases, such as vitrifying at certain temperatures.

The same thing occurs for our explorations in glazes as we continue to develop formulas and recipes that create exciting colours or effects. There are also glaze boards at our studio indicating the kinds of oxides and colorants we have been using. Different oxides require different kinds of vigilance.

We are well-aware of what kind of glazes and processes are considered hazardous. Rock salt for instance creates wonderful speckled effects on the surface. German potters were noted for salt glazing and later in Japan, Shoji Hamada explored salt glazing and influenced others. Salt glazing has other less appealing outcomes – it is corrosive and causes damage to the kiln and there is evidence that it is harmful to the environment. A number of countries have banned or closed down salt kilns. There are other materials that we are careful of – chlorine is as bad as salt-water; and I used to apply ash glaze until I noticed how it would turn the grass outside our studio yellow.

While these are the technical aspects in our studio, the workshop is also a social and community space for us. I try to impart not just knowledge or experience but also set the tone for the ethics and values of this workshop-studio. It involves not only the discipline of managing and maintaining a physical space but also the cultivation of relationships the potters have with each other. The bond between potters, the mutual trust, respect and shared joyfulness in our work, form the heart and spirit of the workshop and the promise of a genuine pottery culture in Singapore.
Clay board with samples of local clay and test bars of clay fired at different temperatures to investigate the properties of plasticity and shrinkage, from Temasek Potters’ studio and workshop, Singapore, 2011.

Board with test bowls made of different combinations of local clay and stoneware clay, with transparent glaze and high-fired at 1,300ºC, in explorations to improve plasticity and shrinkage, from Temasek Potters’ studio and workshop, Singapore, 2011.
This glossary has been developed to include the specific contexts of Dr. Iskandar Jalil’s practice and with reference to the NIE permanent collection.

**coiling (sometimes coil method)**
A method or technique of hand-building a vessel without the potter’s wheel; clay is rolled into ‘rope’ strips that may be cylindrical or flattened. The coils may be in stack formations and usually smoothed out to achieve even surfaces and contours.

The coil technique is treated differently in Iskandar’s works as he would expose the coil patterning in his vessels for aesthetic effect as seen in Gamadon (AAT), 2015 (p. 26).

**centering the clay**
A preliminary step in the process of ‘throwing a pot’ that involves moving a ball of clay into the center of the potter’s wheel while it is rotating and applying even pressure with the hands on the sides and guiding the clay to rise like a pillar while remaining ‘centered’ on the wheel. Requiring focus and technique, proper centring ensures the success of ‘throwing a pot’.

**chrysanthemum wedging**
Known in Japanese as kikonomi, chrysanthemum wedging is a type of wedging technique so named because the process creates a flower-like form; also known as spiral wedging, this step in preparing the clay removes air pockets and excess moisture as well as creates consistency (see also wedging clay).

**crank clay**
Crank Clay is a blend of clay with a high grog (ground up fired clay) content, producing a coarse texture; is resistant to warping and has low ‘shrinkage’.

The NIE collection of vessels produced with crank clay have a coarse finish and exemplify the rugged and robust qualities of crank clay (see Window of Life #2, Cylindrical Bowl with Handle, Little Jack Horner, p. 19, 42, 43 respectively).

**earthenware**
One of the 3 basic pottery categories (with stoneware and porcelain), earthenware has the lowest firing temperature of the 3. It has a high porosity and may be bisque-fired to temperatures between 1,000°C to 1,150°C and glazed-fired between 950°C to 1,050°C.

The most commonly found clay in nature, low-fired earthenware appear often as bricks and tiles and less in functional articles; and may be bisque-fired to temperatures between 1,000°C to 1,150°C and glaze-fired between 950°C to 1,050°C.

One of the 3 basic pottery categories (with stoneware and porcelain) with the lowest firing temperature of the 3 and high porosity; and may be bisque-fired to temperatures between 1,000°C to 1,150°C and glaze-fired between 950°C to 1,050°C. The most commonly found clay in nature, low-fired earthenware appear often as bricks and tiles and less in functional articles that require durability or use with water (such as pouring vessels).

Earthenware’s porosity make it ideal for garden planters but would have to be glazed for vessels such as pitchers, water jars or vases, to contain water. Earthenware types include terracotta.

The NIE collection of Iskandar’s works include unglazed earthenware in vases, to contain water. Earthenware types include terracotta.

**glaze**
A mixture of colourants and materials blended with water and applied as a film or coating to an article; the glaze mixture vitrifies at designated temperatures and converts or matures into a ‘glasy’ state that fuses with the ceramic. Glazes are used for colouring and decorating and glazing may involve several cycles of firing for desired aesthetic effects. Glazes also act as a ‘sealant’ rendering the article less pervious to moisture and liquids.

**plasticity**
A quality or state of pliability of the clay body that renders it ‘workable’ and allows for modelling, shaping, forming and moulding and to retain its structure without slumping, rupturing or sundering. Clay’s plasticity is determined by the size of its platelets with smaller platelets indicating higher plasticity. For ease of understanding, this term is sometimes described as clay’s pliability, elasticity or flexibility.

**porcelain**
One of the 3 basic pottery categories (with earthenware and stoneware), porcelain has the least plasticity of the 3. It has a high content of kaolin (china clay) as well as feldspar and silica. To achieve translucency, a high amount of flux is added. Porcelain can be high-fired up to temperatures of 1,400°C. Fired-fired porcelain yields an appearance of white translucency, strength and resonance.

While adept at porcelain and admiring of its qualities, Iskandar has indicated that he finds least affinity with this clay because of its low plasticity.

**raku** (origins Japanese)
The meaning of raku is close to the notion of ‘serendipity’ that is, being at ease or untroubled with happenstance (‘whatever happens’) regardless of this encompasses accidents or things unforeseen.

As a technique, raku is a low-temperature firing method, where vessels are removed from the kiln when the glaze is molten and then left to cool. In some post-firing processes, the vessels are covered with combustible material (eg. sawdust) and put in a reduction chamber. The reduction atmosphere creates lustrous smoky effects as well as iridescence from glaze changes.

Raku-yaki (raku-ware), usually in the form of tea bowls, was traditionally appreciated in the context of the Japanese tea ceremony. Its history is traced to a 16th c. family of potters who originated the technique.
resist (or resist decoration)
A method of decorating a vessel through creating a ‘separation’ and preventing a slip or glaze from adhering to the clay surface. Certain types of resists produce visual effects similar to ‘masking’ or ‘decal’ peeling or stripping off where precise and graphic outlines and patterning can be achieved.

Resists can be in wax, melted wax, latex or other substance that contains oil or grease that can repel water. They can be in emulsion form and applied to the surface or can be in hard form such as paper or masking tape or comprise non-conventional material such as the use of lipstick, soap or beeswax.

The NIE collection has works in which resist methods of decoration have been applied. (see Jar, p. 24; Zulu Warrior, p. 25; Comedian (A.R.T.), p. 26; and Sphere, p. 32).

sgraffito (origins Italian)
Meaning ‘to scratch’ in Italian, this is a technique of ‘drawing on clay’ using a sharp instrument to ‘scratch’ or incise through the vessel’s slip coating to reveal the ‘ground’ or base beneath. Iskandar would use a needle to ‘scratch’ his name and date on his early pots.

slab building (sometimes ‘slabbing’)
A method or technique of hand-building clay objects with forms that cannot be produced using the potter’s wheel. These tend to be more sculptural, architectural or angular forms. Clay is formed in sheets or slabs and a design template may be used to enjoin different segments. Iskandar considers his slab building pieces ‘rare’ in his portfolio (see Slab Work and Slab Form on p. 38 and 47).

slip
Sometimes called ‘liquid clay’, slip is a liquid mixture of powdered clay, water and raw material particles; the mixture thickens when it sits and has to be stirred as water is added to adjust its consistency; it is applied as a coat or film on the vessel surface; slips are used for decorating, slip-casting, enjoining or adhering.

stoneware
One of the 3 basic pottery types (with earthenware and porcelain); stoneware is fired at higher temperatures than earthenware, maturing the clay and glaze at the same time. Glaze-firing for stoneware is between 1,230°C to 1,300°C. Stoneware clays have an absorption factor of 2% to 5%, and yield subtle hues of greys and browns and are highly durable. High-fired stoneware is Iskandar’s preferred material over porcelain for its durability as well as the earthy aesthetics achievable with this material.

wedging clay
The process of preparing and conditioning the clay through kneading pressure or ‘wedging movements’ to expel air, moisture and ensuring consistency. Western techniques recommend a symmetrical way of wedging while Asian techniques deploy an asymmetrical method (see further chrysanthemum wedging).
NIE COLLECTION OVERVIEW

Window of Life No. 2, 2015
Stoneware (clay clay & manganese oxide, coloured slip, branch from Sahabah) 44.5 x 5 x 4 cm 7 kg 1 seal (sakura), 1 signature or decoration, both on lower body of vessel.
Fired at 1,240°C, reduction gas firing

Vessel, 2015-16
Stoneware (white Stoneware clay, lavender blue glaze applied in slip, slip decoration) 25.5 x 15.5 x 25 cm 4 kg 1 seal (sakura), 1 signature or decoration, both on lower body of vessel.
High-fired at 1,300°C, reduction gas firing

Jar (with typography decoration), 2014
Stoneware (rubber stamp applied to top, slip painting) 54 x 345 x 25 cm 11.2 kg 2 seals, 2 signatures, 1 seal (round, blue script for “Dian”), 1 seal (sakura), both on lower body of vessel.
High-fired at 1,300°C, reduction gas firing

Square Hobbit, 2014
Stoneware (rubber stamp applied to top, slip painting) 18 x 18 x 10 cm 3.9 kg 4 seals (sakura) on 4 handle-joints.
High-fired at 1,300°C, reduction gas firing

Tall Bottle, 2015-16
Stoneware (mixed clay, semi-matt glaze, slip decoration) 15.5 x 20 x 20 cm 11 kg 1 seal (sakura) on lower body.
High-fired at 1,300°C, reduction gas firing

Dancing on the Bridge, 2015
Stoneware (clay, white slip, branch from Sahabah) 30 x 23.5 x 6 cm 4 kg 4 seals (sakura) on 4 handle-joints.
High-fired at 1,300°C, reduction gas firing

Sphere, 2015
Stoneware (white clay, fauna powder, cobalt, copper, manganese oxide, glazed) 11.5 x 12 x 12 cm 3.5 kg No visible signature or seal.
High-fired at 1,300°C, reduction gas firing

The Four Musicians, 2015
Stoneware (clay, black glaze, coloured slips) set to right 18 x 15 x 15 cm; 20 x 15 x 15 cm; 20 x 12 x 12 cm Orange vessel 300 g, the other 3 vessels are 700 g each.
Orange 1 seal (sakura) at handle-joint, 1 seal (sakura) at base. Purple 1 seal (sakura) at base. Black 1 seal (sakura) at handle-joint, 1 seal (sakura) at base. Blue 1 seal (sakura) at handle-joint, 1 seal (sakura) at base.
High-fired at 1,300°C, reduction gas firing

Jar, 2015
Stoneware (mixed clay, mixed decoration) 40.5 x 24.5 x 24.5 cm 7 kg No visible signature or seal.
High-fired at 1,300°C, reduction gas firing

Zulu Warrior, 2015
Stoneware (mixed clay, manganese oxide, purple react black slip, mixed decoration) 63 x 15 x 15 cm 6.5 kg 1 seal (sakura), 1 signature, both on lower body of vessel.
High-fired at 1,300°C, reduction gas firing

Comedian (A.R.T.), 2015
Stoneware (hand-built coil, mixed slip, mixed decoration) 50 x 19 x 15 cm 5.5 kg 1 seal (sakura) on lower body of vessel.
High-fired at 1,300°C, reduction gas firing

Albatross, 2015
Stoneware (clay from Australia, cobalt, manganese oxide, iron oxide) 46.5 x 24 x 24 cm 9 kg 1 seal (sakura), 1 seal (round), 1 seal (sakura), both on lower body of vessel.
High-fired at 1,300°C, reduction gas firing

Skull Work, 2015
Stoneware (clay from UK, mixed decoration, wood handle) 27.5 x 8 x 12 cm 7.5 kg 1 seal (sakura), 1 seal (round), 1 seal (sakura), both on lower body of vessel.
High-fired at 1,300°C, reduction gas firing

Bowl, 2015-16
Stoneware (mixed clay, transparent & matt glaze) 23.5 x 8 x 28 cm 2.5 kg 1 seal (sakura) on lower body of vessel.
High-fired at 1,300°C, reduction gas firing

Flower Vase, 2015-16
Stoneware (transparent & matt glaze) 15.5 x 8 x 28 x 28 cm 2.5 kg 1 seal (sakura) located on foot ring.
High-fired at 1,300°C, reduction gas firing

Cylindrical Bowl with Handle No. 3, 2016
Stoneware (clay, black glaze, wood handle) 18 x 26.5 x 23 cm 1 kg 1 seal (sakura) on base.
High-fired at 1,300°C, reduction gas firing
Little Jalei Homer, 2015
Stoneware
(clay, clay, green glaze)
14.5 x 20.5 x 20.5 cm
2.5 kg
1 signatory at base of vessel
Fired at: 1,240°C

Hedenda, 2015
Stoneware
(fine clay, green glaze)
28 cm x 25 x 25 cm
4.5 kg
1 seal (signature) at base of vessel
High-fired at: 1,240°C, reduction gas firing

Siok in Cairo, 2015-16
Stoneware
clay (from Lombok, Indonesia),
metal decoration
12.5 x 33 x 28 cm
2.5 kg
1 seal (signature) at base of vessel
High-fired at: 1,240°C, reduction gas firing

Finger Bowl, 2015
Stoneware
(white earth, clay, glazed)
9.3 x 12.3 x 12.3 cm
400 g
1 seal (signature) at base of vessel
High-fired at: 1,240°C, reduction gas firing

Coffee Bean Kuali (Frying Pan) #1
Stoneware
(clay, clay, cobalt oxide)
12.5 x 26.5 x 29 cm
2.5 kg
2 seal signatures at the bottom of work
Fired at: 1,240°C, reduction gas firing

Teapot
Stoneware
white stoneware, black
translucent glaze, metal handle
9 x 9.5 x 15.5 cm
1.5 kg
1 seal (signature) at base of vessel
High-fired at: 1,240°C, reduction gas firing

Tutong, 2015
Stoneware
(fine clay, green glaze)
22.5 x 20 x 20 cm
700 x 600 g
1 seal (signature) at base of vessel
High-fired at: 1,240°C, reduction gas firing

Saway Set, 2015
Stoneware
(chalk, clay, green glaze)
24 x 1 x 18 cm
1.5 kg
1 seal (signature) at base of vessel
High-fired at: 1,240°C, reduction gas firing

Water Rocket, 2015
Stoneware
(fine clay, green glaze)
12 x 25 x 25 cm
2.5 kg
1 seal (signature) at base of vessel
High-fired at: 1,240°C, reduction gas firing

Coffee Bean Kuali (Frying Pan) #2
Stoneware
(clay, clay, cobalt oxide)
12.5 x 26.5 x 29 cm
2.5 kg
2 seal signatures at the bottom of work
Fired at: 1,240°C, reduction gas firing

A collection of small bowls, 2013
6 pieces
(fine clay, green glaze)
8 x 9.5 x 9.5 cm
9.5 x 9 x 9 cm
6.5 x 9 x 9 cm
9.3 x 15 x 15 cm
300 g
3 seal (signature) at base of vessel
High-fired at: 1,240°C, reduction gas firing

Test Pieces (42 articles)
Various clay, wood, and glass
Various sizes & firing conditions
Dr. Iskandar Jalil (b. 5 January 1940) was conferred an honorary doctorate, awarded as a Doctor of Letters (honoris causa) by the Nanyang Technological University in July 2016. This followed the conferment of the Meritorious Service Medal in the Singapore National Day Awards [2015] and Order of the Rising Sun – Gold Rays with Rosette [2015] by the Japanese government.

Celebrated as Singapore’s Master Potter and a leading educator in ceramics art, Dr. Iskandar received the nation’s highest cultural award, the Cultural Medallion, in 1988 and numerous cultural accolades. He was awarded two Colombo Plan Scholarships, to study textile weaving and spinning in India [1966] and ceramics engineering in Japan [1972]. His works are characteristically simple but robust, with highly tactile and rich surfaces.

He is commended as a committed educator whose teaching profession has spanned over 5 decades. His early career began by teaching mathematics, science and sports before specializing in ceramic art. The schools he taught at included Jalan Daud Primary School, Siglap, Dunman and Telok Kurau and Victoria Secondary schools. He also taught at Geylang Vocational Institute (now Northlight School) and had a long tenure at Baharuddin Vocational Institute (BVI) [1969-1990]. He continued to teach at BVI after its merger with Temasek Polytechnic Design School, retiring in 1999.

Dr. Iskandar has held multiple advisory and educational positions including at the National Arts Council. He was an external examiner for MARA Institute of Technology, Malaysia and Curtin University, Australia and was instrumental in the founding of the St. Patrick’s Art Centre (later LASALLE College of the Arts) in the 1980s. He also taught at the Nanyang Academy of Fine Arts and National University of Singapore (NUS) Extra-Mural Studies Department.

He has donated his vessels for numerous charity causes and undertakes extensive volunteer work for community centres, the Association of Paraplegics and with Mercy Relief (in setting up kilns in Cambodia). He also carries out private ‘sponsorships’ for students in the arts. He has shaped pottery collectives at the Malay Heritage Centre and Jalan Bahar Clay Studios and continues to mentor and helm the Temasek Potters (TP) at the TP pottery studio.

AWARDS & APPOINTMENTS

2016 Honorary Doctor of Letters (honoris causa), Nanyang Technological University, Singapore
2015 Order of the Rising Sun, Gold Rays with Rosette, Japan
2014 The Ministry of Education, Singapore
2012 The Public Service Star (BBM) Award, (National Day Awards), Singapore
2007 Material, Message, Metaphor, MICARTrium, Art-2 Gallery, Singapore
2005 For Cambodia, Raffles Le Royal, Phnom Penh, Cambodia
2000 Material, Message, Metaphor, MICA ARTrium, Art-2 Gallery, Singapore
1988-2012 Member of Advisory Panel, National Arts Council, Singapore
1988 Cultural Medallion (Visual Arts), Singapore
1977 Special Award, National Day Art Exhibition, Singapore

EDUCATION & TRAINING

1972 Colombo Plan Scholarship in Ceramics Engineering, Japan
1968 Pottery for Schools, Teachers’ Training College, Singapore
1966 Colombo Plan Scholarship, Textile Weaving and Spinning, India.
1959-62 Teacher’s Training College, Singapore

SOLO EXHIBITIONS

2016 Dr. Iskandar Jalil A Master Potter’s Philosophy & Process, The Art Gallery, National Institute of Education (NIE), Singapore
2015 In Pursuit of the Ethical Pot, Japan Creative Centre, Singapore
2012 Images of My Pottery Travels, MICA ARTrium, Art-2 Gallery, Singapore
2007 Material, Message, Metaphor, MICARTrium, Art-2 Gallery, Singapore
2006 Reshaping Asia, The 4th World Ceramic Biennale, Incheon Ceramic Centre, Korea
2005 For Cambodia, Raffles Le Royal, Phnom Penh, Cambodia
2004 New Zealand Festival of Arts, Wellington, New Zealand
2001 Potter’s Life, Potter’s Thoughts, MICA ARTrium, Art-2 Gallery, Singapore
1995 My Dialogue With Clay, Takashimaya Gallery, Singapore
1992 Ceramics, Bon Bela, Miyazaki Prefecture, Japan
1990 The Potter’s Journey, National Museum Art Gallery, Singapore
1984 Raw, Pliable and Earthy, Alpha Gallery, Singapore

SELECTED GROUP EXHIBITIONS & WORKSHOPS

2016 The Cultural Medallion & Visual Arts 1979-2015, Nanyang Academy of Fine Arts (NAFA), Singapore
2015 Balance in Imperfection, with the Temasek Potters, Japan Creative Centre, Singapore
2013 Tribute to Local Clay: A Pottery Exhibition, Maya Gallery, Singapore
2012 Iskandar Jalil – A Lifelng Passion for his Craft and his Teaching, Japan Creative Centre, Singapore
2010 Encore!, Maya Gallery, Singapore
2009 The Potter’s Journey, National Museum Art Gallery, Singapore
2006 Raw, Pliable and Earthy, Alpha Gallery, Singapore

1997 Pingat APAD, awarded by Angkatan Pelukis Aneka Daya, Singapore
1994 Fellow, Centre of the Arts, National University of Singapore, Singapore
1992-2006 Member of Advisory Panel, National Arts Council, Singapore
1988 Cultural Medallion (Visual Arts), Singapore
1977 Special Award, National Day Art Exhibition, Singapore

EXHIBITIONS & AWARDS
2012 Tribute.sg, Esplanade: Theatres on the Bay, Singapore
2007 Fourth World Ceramics Biennale, Incheon, Gwangju and Yeou, Korea
2006 Dragon Klin, Jalan Bahar, Singapore
2005 Seven Masters, Singapore Art Museum, Singapore
A Different Light: Works from Selected Collections, Drama Centre, Singapore
Crossroads, Making of New Identities, National University of Singapore, Singapore
2002 Discovery Phase, Art-2 Gallery, Singapore
1999 City/Community: Singapore Art Today, National Arts Council & National Heritage Board
Ceramitivity, National University of Singapore, Singapore
Shifting Paradigms: Handmade, Singapore Art Museum, Singapore
Feature 5, Art-2 Gallery, Singapore
1997 Singapore Art '97, Invited Section, SICEC, National Arts Council & National Heritage Board
1996 Down to Earth (Works of Seven Potters), Art Focus Gallery, Singapore
1994 Contrasts (with Ng Eng Teng), Takashimaya Gallery, Singapore
Gane & Benge Meet Iskandar Jalil, Art-2, The Substation, Singapore
1993 Hong Kong Festival of Arts, Hong Kong
1991 Pottery, Miyazaki, Kyushu, Japan
Clay Pieces, National Museum, Singapore
Singapore Pottery, National Stockholm Gallery, Sweden
1990 Infinity, Westin Stamford Hotel, Singapore
1989 Born of Fire, National Museum Art Gallery, Singapore
Clay and Cloth, National Museum Art Gallery, Singapore
1988 Basics, National Museum, Singapore
Transformation Image – Contemporary Ceramics in Singapore, National Museum, Singapore
National Museum’s Centenary Art festival, National Museum Art Gallery, Singapore
1987 Ying and Yang, National University of Singapore
1986 Clay Works, Alpha Gallery, Singapore
1985 International Ceramics, Taipei, Taiwan
1981 International Design, Osaka, Japan
1979 Ceramics and Sculpture, Gallery Asia, Singapore
1977 National Day Exhibition, Victoria Memorial Hall, Singapore
1976 Contemporary Singapore Sculpture, National Museum Art Gallery, Singapore
1975 H Singapore Ceramics Artists, National Museum Art Gallery, Singapore
1971 ASEAN Art Exhibition, travelling exhibition to ASEAN countries

SELECTED COMMISSIONS & PROJECTS
2009 Wall Mural, Embassy of Singapore in Vientiane, Laos
2004 Marina Barrage, Public Utilities Board, Singapore
2003 Wall Mural, National Trade Union Congress, Singapore
2002 Wall Mural, Ministry of Foreign Affairs, Singapore
1995 The Straits Times 150th Year (Singapore Press Holdings), Singapore
1994 Corporate Gifts for Keppel Shipyard, Singapore
Pan United Corporation, Singapore
1992 Clock Tower, Miyazaki Prefecture, Japan
Special gifts for International Design Forum Speakers, Design Centre, Singapore
Special gifts, Sotheby's Singapore, Plum Blossoms Gallery, Singapore
1990 Changi International Airport Terminal 2, Singapore
1988 Mural, Tanjong Pagar SMRT station, Singapore

SELECTED COLLECTIONS
Former President Wee Kim Wee, Singapore
Former President George Bush, United States of America
Lee Kuan Yew (Minister Mentor), Singapore
CapitaLand, Singapore
Changi Airport Group (CAG), Singapore
Economic Development Board, Singapore
Governor of Hong Kong, Hong Kong
Keppel Shipyard, Singapore
Ministry of Foreign Affairs (MFA) & various Embassies, Singapore and overseas
Monetary Authority of Singapore (MAS)
National Heritage Board, Singapore
National Institute of Education (NIE), Singapore
National Museum, Stockholm, Sweden
National Museum, Singapore
Raffles Country Club, Singapore
Sultan of Brunei Collection, Brunei Darussalam
Trade Development Board, Singapore
Dr. Iskandar Jalil: A Master Potter’s Philosophy & Process

PRODUCED AND PRESENTED BY:
Visual & Performing Arts Academic Group,
National Institute of Education, Singapore

PROJECT MANAGED BY:
Mulan Gallery Pte Ltd, Singapore

National Institute of Education, Singapore conveys its appreciation to Dr. Iskandar Jalil, Guest-of-Honour A/Prof. Muhammad Faishal Ibrahim, Intersection and Tim McIntyre, Rossman Ithnain, the gallery, contributors and supporters, the artist’s family and friends, students, volunteers and the project team that made this catalogue and exhibition possible.

PRODUCER & PRESENTER
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Prof. Tan Oon Seng, NIE

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PHOTOGRAPHY
Ken Cheong Filmingo Pte Ltd (images of art works)
Ernest Geh (images, p. 7, 8, 11)

NIE VIDEO FEATURE
Big Time Publishing Pte Ltd (Intersection.sg)

DESIGN OF PUBLICATION
Ingraphix Creative Services

PRINTERS
Photoplates Pte Ltd