**Joyce Kohl**

**Class: Mon & Wed: 10:00 am-12:05 pm**

**Office Hours:—M & Wed 12:05 –1 pm , Mon 3-4, Tuesday 5-6pm. or phone for appointment 626-319-2841**

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# CERAMICS I - Art 3310—-- Spring 2017

This beginning level Ceramics class consists of a series of projects and individually contracted work (a body of work which students will develop toward the end of the quarter with emphasis determined by the student’s interests). Students will be expected to***attend* all classes** as well as work in the studio outside of class. Each student will write a book report on a book *relating to* ***ceramics (that will help you in this class)*** that is of interest to the student (Due Feb 27th). Students will participate in the running of the studio, including helping to load and fire kilns, and to mix glazes. During the first week, find and watch one or more U-Tube videos on handbuilding ceramics. Email me site link for the one you find most helpful.

We will have demonstrations and lectures on different technical aspects of ceramics, such as various techniques for handbuilding, mixing glazes, firing kilns, and wheel throwing. We will learn about safe handling of ceramic materials and equipment to prevent heath hazards. There will hopefully be a field trip some Saturday in April if we can find enough drivers --- highly recommended (but not required) to galleries in Los Angeles to see ceramic and sculpture exhibitions. You should take every opportunity to visit galleries in Bakersfield or elsewhere, if you go out of town**.**

Keep **a journal** of readings, ideas, drawings and a log of projects including time worked outside of class Also check ceramics on line and read CERAMICS MONTHLY, AMERICAN CERAMICS magazines which are all available in the library and which I’ll bring to class. Look online for demonstrations and videos that appeal to you throughout the semester.

We will have several critiques\* during the semester to discuss the projects and individually contracted work. Participation in class, as well as working outside of class is of utmost importance. At the middle and end of the quarter each student will fill out a self- evaluation form, describing projects completed, books and periodicals read, exhibitions seen, kilns loaded, glazes mixed, etc, Students will be graded on a combination of **effort, attendance, ambitiousness of undertakings, creativity, and the ability to see projects through to completion**. Students work at different speeds, and quality is more important than quanitity. **If a student misses more than three classes, their grade will be docked a half a letter grade. With each successive missed class, your grade will be docked further. \*\***

For the second day of class you will need to **bring in the following**: a lock for a locker**,** a gallon bucket, a sponge, plastic bags of various sizes, a paring knife, a few cheap brushes,a beginner's **set of ceramic tools** and things to make interesting textures (such as plant parts, hardware, kitchen supplies, etc). Also, one of the first things I want you to do is design a tool for textures. You can use clay (and bisque fire it), plaster, wood, or wrap something with string, or whatever else you devise.

Beyond the class time, students need to put in at least 2 hours a week in the studio. After the second week, security will have you name to allow admission to the studio after hours. Be sure to meet someone from class so you aren’t working alone.

**Class projects for Ceramics I students are as follows**:

**January 23rd**—Intro to class. We will cover a lot of basics. Don’t miss it!

**January 25th--** Bring tools, etc. Make a series of ten *INTERESTING* test tiles utilizing different textures to test glazes—experiment! Make 3 of the tiles bigger and use the 3 techniques for engobes: Scriffito, misima and stencil. Then make two pinch pots, one for raku & one for high fire. Consider *texture, contrast, repetition, rhythm, unity/variety.*

**1st major project: January 30th & Feb. 1st*:*** Hand build a vessel or sculpture at least l0” inches tall utilizing any hand building techniques (coil, slab, extruded forms, molds or a combination of techniques). Be aware of relationship between the form and surface (texture).

Slides: Hand built work of African potters, early Chinese, contempoary U.S. and English potters, techniques of pueblo and Mexican potters.

***2nd Project*: Feb. 6th & 8th --** See power point for ‘teapot project’.Design and hand build a teapot/coffeepot, saki set, watering can or sculpture (does not have to relate to teapots). It can be functional or purely sculptural. If it is functional, it should functional well, (pour well, handle comfortable, etc) and may include cups (if so, the size of the cups should be proportional to the teapot). Teapots of H’sing dynasty (China) tromp l’oeil, Tea ceremony Japan (rake), l9th century English and German commercial teapots, contemporary U.S. and European teapots and related artwork.

**We will have a glazing lecture and demo when the first bisque firing is completed.**

**When you have your first projects bisque fired, talk to me about the best options for glazing and firing them.**  We will look at relationship of *form and surface, color, texture,  balance, contrast, dominance, emphasis/subordination, movement, repetition, rhythm, unity/variety*. Keep working on the teapot project.

**3rd Project: Feb 15th, 20th & 22nd & 27th: We’ll have the first wheel throwing demo as soon as the first student has completed the teapot project**. Learning to throw is optional. You are welcome to keep sculpting and/or hand building for remaining projects.

***3rd Project*:** Using either handbuilding or wheel throwing (or a combination), do a **series of** three to ten vessels or sculptures, with the number depending on how involved the project is (more projects for wheel thrown projects). Do the first one and then choose some aspect (form, texture, etc.) that you want to incorporate in the second piece and at least one aspect that you want to change. From that second piece follow the same procedure incorporating some aspect into the third, etc. If you are throwing, do a 2nd series. Your first series was probably cylinders—consider bowls or a series that is part thrown and part handbuilt. If you are thowing and complete 2nd series—do a 3rd series—perhaps combining hand built and thrown forms for sculpture or functional work.

Mid semester critique **March 1st and 6th**: Fill out self-evaluation form and I will have an individual critique with you, where we will look at and discuss all the work that you have done to date. Keep working on series projects.

**March 8th, 13th, 15th, 20th, 22nd, :**  Make a sculpture or vessel which reflects a concern that you have. It could be personal or relate to one or more of the following: the environment, politics (may include war), the human/social condition, gender Issues, popular and material culture. Power point will relate to these issues and will include work from the books “*Controversial Ceramics*” and “Subversive Ceramics”.

Here are some options for the **final project**: You can start on this earlier in the quarter if you have time, but begin work during the end of March at the latest. Work on this and completing previous projects, March 27th, 29th,

April 3rd, 5th (Spring Break is the week of April 10th and 12th), April 17, 19th, 24th & 26. Get work glazed ASAP so that we can fire work before the end of the semester.

Final Project Options: A. Make a sculpture, vessel or series which incorporates some element from a historic vessel or ceramic sculpture, and some contemporary or personal element. (possibilities include Peruvian stirrup vessels, Aztec animal vessels, etc).

B. Make a larger abstract sculpture(s)—could be handbuilt or combined with thrown elements.

C. Make a ceramic figure(s)—can be historic or contemporary—just don’t make it too small.

D. Do a final series of work that is especially interesting to you.

Slides of historic figurative work, (Haniwa, African, Mexican figurative work **and international contemporary figurative work.** Final critique will be of all other work that we haven’t seen finished**. Date for final critique will be May 1st and 3rd).** We will also look at everything that we haven’t seen completed. During the Final Crit. will look at all elements and principles of design, craftspersonship, and relationship between form and function (where applicable).

\***Info on Critiques:** The creative process includes receiving (and giving) feedback on artwork.. To improve our concepts and sense of design, and to look at and discuss art in a meaningful way we hold critiques. For now, we are mainly interested in concepts, craftsmanship use of materials, texture, proportions and use of space.

Your work must be finished on time for the critique. We are especially interested in how your use of visual elements and principles of design affects the impact of your vessel or ceramic sculpture. Work is presented and the class will discuss what works well and what could be changed for a stronger impact.

Mary Stewart writes in ***Success Strategies in Art & Design***:

Critiques are productive when:

\*”The projects under discussion are well developed and varied.

\*The discussion is focused and purposeful.

\*The opinions expressed are strongly based on the evidence presented.

\*Recommendations for improvement are specific and supportive.

**When looking at ceramic vessels and sculptures consider:**

**Visual Elements:** Linear elements, shape, form, volume, negative space, texture, color, scale, and the relationship between the form and surface.

**Principles of Design**:

***Unity (and variety)***:

What unifies the project? Repetition of texture or color? How does variation contribute to the interest?

***Balance:*** Does the design look balanced?

How was this achieved? Symmetry (bilateral or formal)

Asymmetry (informal) ***Rhythm:***

Do you see the use of repetition of any of the art elements?

Is it consistent so that it appears to be a pattern?

***Proportion and scale:*** Does scale appear to be important in this work?

Do things appear proportional (size relationship of the parts)

***Contrast:*** Which elements include contrast? Line, shape, form, pattern, texture, value, color?

***Choice of surface treatment:*** *Why was the glaze (or lack of it) chosen? Does the glaze extenuate the texture?*

***Functionality*:** If the work is intended to be functional, how does it function? Is there a way that it could function better*?*

**\*\* Re Grades:**

A = Outstanding. Expansive investigation of concepts and. skillful execution of work..

Insightful contributions to critiques. Goes substantially beyond minimum requirements. Excellent attendance. . Student works well beyond in class time.

B = Above average--Substantial investigation of concepts and excellent craft.manship. All assignments completed on time, insightful contributions to critiques. Good attendance and student works at least 2 hours beyond class time.

C = Average. All assignments done competently.. Strong participation in critiques. Fair attendance. Little or no work in studio beyond class time.

D= Marginal work. Excessive absences, limited work, poor craftsmanship, or. Limited contribution to critiques.

F = Unsatisfactory work.Course Extreme number of absences and tardies, insufficient quanity and quality of work.

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| **3310 Course Objectives:**  **Upon completion of this course students will be able to:**  **C1. use hand building techniques and if desired, a potters wheel in order to create nonobjective,**  **abstract, and/or figurative ceramic vessels and/or sculptures. .**  **C2.  Use ceramic materials and tools with regards to safety and health issues. Materials include**  **clay, glazes, plaster.  Tools include a slab roller, an extruder, and a potter’s wheel.**  ***Art Program Objectives: Applies to all Art Majors:***  *Objective 1*: Graduates will demonstrate the ability to ‘read’ the non-verbal  language of art and design (i.e. **Art Elements** - line, color, shape/form, texture,  value, space; and **Principles of Design -** balance, contrast, dominance, emphasis/subordination, movement,  repetition, rhythm, unity/variety), and to express this ’reading’ in clear written  and verbal forms.  *Objective2*: Graduates will demonstrate familiarity with and basic competence  in a number of art or design media including the safety issues pertaining to those.  *Objective 3*: Graduates will demonstrate knowledge of major achievements in  the history of art,including the works and intentions of leading artists from  diverse cultures both past and present.  *Objective 4*: Graduates will demonstrate the ability to make valid assessments  of qualitative expression in the visual arts.  **Americans with Disabilities Act: Students who are entitled to accommodations under the ADA should contact me.** |