

San José State University
Department of Art & Art History
Art 133-01, Ceramic Sculpture, Fall 2019

Instructor:	Monica Van den Dool, Lecturer
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Office Hours:	TH 10:15-11:45
Class Days/Time:	TTH 3-5:50
Classroom:	IS 124
Prerequisites:	Art 13, 46, or instructor consent
Department Office:	ART 116
Department Contact:	Website: www.sjsu.edu/art Email: art@sjsu.edu

MYSJSU Messaging

Course materials such as syllabus, handouts, assignments, etc., as well as access to your grades, can be found on Canvas Learning Management System course login website at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through MySJSU at <http://my.sjsu> to learn of any updates.

Course Description

Focus on handbuilding and nontraditional techniques in clay and related media. Includes gallery and studio visits.

Through studio assignments, lectures, demonstrations, and discussion, this course is designed to increase both the technical and conceptual skills necessary for developing your own personal aesthetic and body of work in the field of ceramic sculpture. Studio assignments vary thematically, and are structured openly enough to allow you to pursue and challenge your own individual interests and directions, while providing clear parameters for focused inquiry into various aspects of ceramic sculpture.

Because of the wide range of student experience in the class, I expect some students to work on a more independent and self-directed level, while other students need to be assertive in seeking my assistance with technical problems and discussions of works in progress. I expect all students to adopt a collaborative, engaged, and helpful attitude in the classroom.

Studio assignments will vary in length and involvement and will be followed by group critiques. Active participation in critiques is mandatory and essential for your progress. Students will be instructed in kiln-firing

procedures and will learn to schedule and complete their own firings. Basic studio maintenance and cooperative kiln loading/unloading is considered part of the class. In addition to your studio work, I will require written proposals with a research component for some studio assignments. Students might occasionally be required to visit on-campus galleries or attend relevant lectures. **3 units.**

Other Requirements: Ceramics is a medium that demands long hours and constant attention, so expect to spend **significant** additional time outside of class working on your projects (six hours per week is baseline). **Regular attendance is crucial to your success in this class.**

Course Learning Outcomes (CLO)

Upon successful completion of this course, students will be able to:

CLO1 - conceptualize and complete sculptures that demonstrate mastery of various fabrication/handbuilding techniques

CLO2 – successfully research and respond to non-traditional approaches to clay

CLO3 – properly schedule, load, fire, and complete gas/electric kiln firings

CLO4 – demonstrate an understanding of the physical characteristics and potentials of clay/ceramics

CLO5 - research, select, and apply appropriate surface treatments

CLO6 – safely use ceramics lab equipment and observe general lab policies

CLO7 – apply a general knowledge of historical and contemporary ceramic art to class assignments (studio and written)

CLO8 – practice and develop critical skills (critiques, class discussions)

Recommended Reference Books for Purchase (all serious students in ceramics should own these!)

Craft and Art of Clay Peterson, Susan

Mold Making and Slip Casting Martin, Andrew

The Ceramic Glaze Handbook Burleson, Mark

Websites of Interest: cfileonline.org (you should subscribe to this!) For images- artaxis.org, accessceramics.org, ceramicsnow.org, ayumihorie.com (primarily her links page). For criticism, technical information, current events, exhibition opportunities- ceramicstoday.com, lindaarbuckle.com, ceramicartsdaily.org, juliagalloway.com (her field guide)

Recommended Reading: (available in the King library)

Periodicals: Ceramics Monthly, Ceramics: Art and Perception

Books:

Contemporary Ceramics Peterson, Susan

Hands in Clay Speight, Charlotte

History of American Ceramics Levin, Elaine

Postmodern Ceramics Del Vecchio, Mark

Contemporary Ceramic Techniques Conrad, John

The Potter's Dictionary Hamer, Frank

Tools and Materials:

Don't wear nice clothes to class (or bring an apron/work shirt), since you will be getting dirty. You'll need an assortment of tools (needle tool, trimming tools, ribs, fettling knife, small sponge, cutting wire, etc.) Normally sold as a kit, these items are available through the SJSU Ceramics Guild (easiest! \$15), some general art stores, or Clay Planet. (Clay Planet is a local supplier located in Santa Clara, clay-planet.com). A few additional tools (such as small inexpensive carving tools) would be very helpful, these can be found at Clay Planet or some general art supply stores. You will also need a spray bottle, a metal fork, and some paintbrushes of various sizes.

In addition, you will need to **immediately** provide a lock for your locker, and plastic to wrap your wet work (dry cleaning plastic or lightweight garbage bags work well). Clay is available, as needed, through the Ceramics Guild for \$10 a bag, you will also have the opportunity to mix recycled clay this semester (at cost), or to mix your own clay bodies (you purchase materials at Clay Planet). Check with me if you're interested in bringing in any other type of clay, to ensure that it is compatible with our studio.

Estimated cost of class: \$70.

Hazardous Materials (HAZMAT): Many materials for use in this course require special handling. A HAZMAT tutorial and training will be conducted by instructor/staff.

Course Requirements and Assignments (and percentage of grade)

Studio Assignments (totals 90% of final grade)

- 1. *Piggy Banks (15%)*:** Create an original coin bank reflecting your viewpoint about money, the accumulation of wealth, capitalism, consumption, or related issues. (CLO 1-8). **Due: 10/1**
- 2. *Replicate and Transform (30%)*:** This assignment has 2 distinct sections. In part 1, you will replicate an object of your choosing as exactly as possible to a scale of 2 feet. In part 2, you will take your original object and transform it with additions or modifications into a complete sculpture. Surfaces TBD. (CLO 1-8) **Due: Part 1-9/26, Part 2-10/31**
- 3. *Image/Form (25%)*:** Focus on the relationship between two dimensional imagery and sculptural form. (CLO 1-8) **Due: 12/3**
- 4. *Site Specific (20%)*:** Conceptualize and create a sculptural form integrated into a relationship with its specific locale/environment. (CLO 1-8) **Due: 12/11**

General class participation (10%, ongoing): Hazmat quiz, overall improvement and growth during the semester, basic studio maintenance and etiquette, preparedness for assignments, the quantity and quality of your effort during studio work time and outside of class, and your engaged and constructive participation in class critiques. Includes participation in all ceramics area studio cleanups. (CLO 1-8)

Grading Policy

Your persistence, commitment, imagination, and level of involvement in solving visual problems determine the quality of your work. Be sure to challenge yourself within the parameters of each assignment. The criteria I use in assigning grades for studio assignments are the quality and complexity of the ideas being explored (including preparation, research, and preliminary sketches) and your success in executing these ideas (problem solving, craftsmanship, attention to detail, presentation).

All work must be finished and turned in according to described deadlines and instructions. **I will accept late assignments at any time until the end of the semester, but they will be downgraded by one full letter grade.** Assignments late due to medical/personal reasons may be exempt from penalty pending appropriate medical documentation and/or permission of instructor.

Access to your grades throughout the semester will be available through the SJSU Canvas system. I will assign you a numerical grade for each of your projects in this class, as follows (a “C” and above constitutes a passing grade for the course):

97-100 = A+
93-96 = A
90-92 = A-
87-89 = B+
83-86 = B
80-82 = B-
77-79 = C+
73-76 = C
70-72 = C-
67-69 = D+
63-66 = D
60-62 = D-
59 and below = F

A= Excellent work
B= Above average work
C= Average work
D= Below average work
F= Unsatisfactory work

Classroom Protocol

You are required to come to class prepared and on time and expected to stay and work for the duration of the class. As a courtesy to all, use of cell phones or any other electronic media is generally prohibited during class meeting times. If you are ill or unable to attend more than one class, I expect you to contact me (e-mail preferable) as soon as possible. Do not schedule work time or other obligations during our class time.

Clean up begins 20 minutes before class ends. It is crucial that ALL areas that you have used must be cleaned before you leave the studio. For the safety of everyone sharing the studio, take care not to generate excessive dust (no dry sanding) and do not use any toxic materials in the studio. All clean up of dry materials will be done with a **wet sponge**. As needed, we will do group cleanups during class time. An additional and mandatory department wide cleanup will take place on the last day of class. All finished work must be promptly removed from studio after critiques/end of semester.

University Policies

Office of Graduate and Undergraduate Programs **maintains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc.**

You may find all syllabus related University Policies and resources information listed on GUP’s Syllabus Information web page at <http://www.sjsu.edu/gup/syllabusinfo/>

Department Advising

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

Library Liaison

Gareth Scott

email: gareth.scott@sjsu.edu

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

Art 133, Section 1/Ceramic Sculpture, Fall 2019, Course Schedule

(Subject to change with fair notice by announcement/email)

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	8/22	Introduction to class and 1st Assignment: Piggy Bank , PPT Orientation and facility tour, lockers
2	8/27	sell tools and clay as necessary, <i>demo (as needed): coil construction, working solid, sphere</i> , start wet work on <i>Piggy Bank</i>
2	8/29	wet work on <i>Piggy Bank</i> , intro 2nd Assignment: Replicate and Transform
3	9/3	<i>Demonstration: mixing clay</i> , wet work <i>Piggy Bank</i>
3	9/5	object due in class for replicate and transform, <i>demonstration on establishing proportions</i> <i>demonstration: colored slips</i> last class day for wet work on Piggy Bank
4	9/10	wet work Replicate and Transform
4	9/12	wet work replicate and transform, PPT: contemporary ceramics
5	9/17	<i>demo: kilns (studio rules and usage)</i> , load bisque for <i>Piggy Bank</i>
5	9/19	Wet work replicate and transform, sketches due for part 2 (transformation)

6	9/24	<i>demonstration: glazes and stains for piggy bank, start glazing</i>
6	9/26	glaze firings for Piggy Bank, Part 1 of replicate and transform due for grading as wet greenware (no critique)
7	10/1	Small group CRITIQUE: Piggy Banks
7	10/3	Last class day wet work on Replicate and Transform, Introduce 3rd assignment: Image/Form, lecture (4:45) visiting artist/alumnus Gustavo Martinez
8	10/8	<i>demo: slip casting and press molding, Tuesday night lecture series - Ann Weber: Art & Life, 5-6pm</i>
8	10/10	sketches/proposals due for image/form , individual meetings to review
9	10/15	Wet work image/form, load bisque for replicate and transform, Tuesday night lecture series - Aebiteyefa Baralaye: Material Lives
9	10/17	last bisque for replicate and transform, wet work image/form
10	10/22	wet work image/form
10	10/24	Glaze firings for replicate and transform ,wet work image/form
11	10/29	Last glaze firing for replicate and transform, Introduce 4th Assignment: Site Specific (PPT)
11	10/31	CRITIQUE: Replicate and transform
12	11/5	check sketches for Site Specific, last day wet work image/form
12	11/7	Wet work site specific
13	11/12	Bisque image/form, wet work site specific
13	11/14	wet work site specific
14	11/19	Wet work site specific, glaze firings image/form
14	11/21	Glaze firings image/form
15	11/26	Glaze firing image/form, last day wet work site specific
15	11/28	Thanksgiving, no class
16	12/3	CRITIQUE: image/form , bisque site specific
16	12/5	Last day of instruction, MANDATORY ALL STUDIO CLEANUP , surface firings for site specific
Final Exam	Wednesday 12/11 2:45-5:00	FINAL CRITIQUE: Site Specific, potluck