ART 560/660 Graduate

Professor: Patsy Cox
Time: M/W 8-10:45
Place: ADC 509
E-Mail: patsy.cox@csun.edu
Phone: (818) 677-3011 (main studio number)/ X-2986
Office Hours: Monday/Wednesday 7:30-8:00am, 1:45-2:15pm

COURSE DESCRIPTION
Prerequisite: Graduate-standing; instructor consent.
ART 560. Studio Problems in Ceramics Design (3-3-3-3): Investigation of artistic problems in ceramics and/or glass design, exploration and experimentation leading to resolution in artistic statements. Problems in increasing complexity and evidence of greater depth of artistic concept required in the sequence of course work. One hour per week in seminar; 5 hours per week in supervised studio work.

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COURSE DESCRIPTION DETAIL AND OBJECTIVES
This class is based in experimentation and you are expected to refine your ideas and body of work as you matriculate toward your thesis exhibition. This experience is providing you the opportunity to develop a strong coherent individual body of work. It is also an opportunity to become exposed to the world of Ceramics in the context of the art world. You are responsible for the formulation of the course content with my consultation. We will focus on individual needs specified by a written proposal due Wednesday, January 21st these must be emailed to me at cox.patsy@gmail.com, all appropriate support material must be submitted. You should submit specific plans for investigation including number of works and any glaze testing aspirations. You must obtain a calendar and we will schedule your progress. This is a self-directed course and you must be proactive in your research and in the production of your work. Plan to make more work than you think possible and use your time wisely, you are expected to have dedication and discipline in your approach to time spent in the studio. You are urged to fill any technical gaps in your knowledge of ceramics through scheduled lectures and research. Graduate students from other disciplines will be expected to pursue some curiosity they have with clay into their semester proposals. This could be as small as making efforts to explore the material to learning the process of ceramics from beginning to end.

Lectures and demonstrations are held throughout the semester covering all processes of ceramics. You are welcome to attend any or all lectures and demonstrations. We will begin each class session with a lecture, an artist presentation or a video screening. Everyone in class is required to present an artist lecture, you must be present and on time. Informal discussions will be held on all assigned reading material. You are expected to read all assigned readings and be prepared for discussion each Wednesday at the beginning of class.

ART DEPARTMENT STUDENT LEARNING OBJECTIVES (SLO)
• Basic Skills. Developing a foundation of art knowledge, theories, skills, craftsmanship and technologies, where ideas and concepts are communicated in writing, speaking and art making.
• Art Knowledge. Broadening knowledge of ancient through contemporary art and to develop an understanding of art within theoretical, cultural, and historical contexts.
• Critical Thinking. Analyzing, interpreting, and questioning traditional methodologies and pre-conceived notions of art and art making through the process of generating and solving problems.
• Global Perspectives. Promoting an appreciation and tolerance of diverse perspectives dealing with art, culture, teaching and learning.
• Collaboration. Encouraging both individual and collaborative art experiences among students, faculty, and community.
• Professional Preparation. Developing career paths for various art professions and an understanding of the demands and expectations of those areas.

GRADUATE VISUAL ART STUDENT LEARNING OBJECTIVES (SLO)
• Students will be able to recognize art as a significant form of expression and communication that can be appreciated by studying the meaning of art and what it is to be an artist.
• Students will be able to experience and value visual thinking and creative problem solving in art, as well as recognize the concurrent importance of perception, experimentation, innovation and critical thinking.
• Students will be able to understand the history and traditions of art and their relevance to social and community concerns as well as the art of different cultures.
RESPONSIBILITIES AND REQUIREMENTS

• If you expect to succeed, dedication is essential. Besides class time, you are expected to spend a bare minimum of 12 hours per week outside of class time on your work. You need this time to develop a series of works that show a strong investigation of individual ideas, techniques and concepts.
• You are not the only person in the studio and you are expected to clean up after yourself anytime you are in the studio. The studio gets messy very quickly and can potentially become a health hazard; leaving your area messy will not be tolerated.
• Students should keep up to date on upcoming shows, reviews and publications. A short paper or written review will be assigned to document attendance to a local ceramic related event.
• Students will be urged to apply to juried shows in addition to university held events.
• Students will be expected to engage in the testing of materials including clay bodies and glazes, methods and new approaches of working with clay. These tests will be taken into consideration as vital research and are seen as a component to your body of work.
• You are required to complete the list of tasks on the back of this sheet and submit materials as appropriate.
• Only those students enrolled in the class are allowed to attend, do not bring friends, relatives, pets or children to class.
• The student conduct code and standards of ethical behavior should be followed in accordance with this course. Students are expected to comply with established class standards as well as the Student Conduct Code. Students who display disruptive, threatening or abusive behavior in class are subject to student discipline. Faculty may eject a student from a single class session when necessary to end seriously disruptive or threatening behavior. Such actions will be reported to the appropriate campus officials. These procedures are promulgated pursuant to the authority granted to the CSU Trustees in Section 66017 of the California Education Code and contained in Sections 41301, 41302, and 41303 of Title 5 of the California Code of Regulations. http://www.csun.edu/studentaffairs/pdf/standarts_student_conduct.pdf
• Cellular phones are not to be used in the classroom during class time. Turn ringers off during class time. Electronic instruments may only be used in class if it pertains to your projects. If you must use your cell phone for an emergency, you may do so outside of the classroom out in the courtyard.
• Loading and firing kilns is part of the course. You will be paired with intermediate students and under the supervision of teaching assistants and myself you are required to fire at least one electric and one gas kiln this semester.

ATTENDANCE

• Attendance is mandatory. Poor attendance will affect your grade. The community aspect and dialogue in your class is essential to your growth, workdays cannot be made up in out of class attendance. If you arrive late or leave early your grade will be affected. Make arrangements to work in the studio during your scheduled time. You will be unable to work in the main studio during other scheduled classes.
• As graduate students you are expected to attend every MONDAY and WEDNESDAY class meeting. Be on time and prepared to begin class at 8am. Each unexcused absence will lower your grade one third; each three will result in a full letter grade drop. If you have an outside studio or other obligations please meet with me individually.
• All students are to attend graduate critiques held once a month.
• Students are expected to participate in discussions, critiques and present work no less than four times a semester.
• Students are expected to meet with me individually AT LEAST once a month.
• Time spent in the studio is essential to your growth. A bare minimum of 12 hours a week should be spent with research and your work.

*Major religious holidays will be recognized as excused absences.

GRADING

Grades will be based upon SUCCESSFUL completion of projects as specified by your approved proposal. This grade will be based on the formulation of ideas as well as command of the material YOUR WORK (40%), completion of the tasks listed in this syllabus (40%), participation in critiques/attendance (30%). It is vital that you learn to articulate your ideas and be able to accept criticism from the class. The ability to comment on work that is not your own is also a must. Make the extra effort to make your thoughts HEARD; it is a part of your grade.

A=90-100% Superior work
B=80-89% Great work
C=70-79% Average work
D=60-69% Below average work
F=below 59% Failure to grasp concepts, complete assignments, poor attendance, disruptive to the learning process, etc.

DUE DATES

Critiques will be held at least once a month, see course outline for specific dates. The tasks listed on this sheet also have due dates, please refer to the course outline and submit materials as appropriate. Work that is late is automatically docked 1 letter grade. You are expected to conduct yourself in a professional manner.
MATERIALS
• There are many ceramics texts that are useful for general/technical information as well as those that are more theoretical. You must acquire at least one of the general/technical texts for this course AND subscribe to at least one periodical as well as considering one of the theory based craft texts. See attached list of resources.
• You will be allotted 200lbs of clay for the semester. You will sign out clay from the pantry. If you need more clay than this you must purchase clay from the Ceramics Guild or a local supplier.

PROJECTS
You will submit a proposal as to the body of work you plan to focus on this semester and is subject to approval. Proposals must differ in some way from past submissions and must include the exploration of something new and uncharted in your experience with clay. Your proposal should discuss your ideas about your work and the goals you hope to achieve this semester. In your proposal you should state your intentions beyond school i.e. working artist, educator, grad school. This class is designed for you to put a professional portfolio together (including: digital images, image list, artist statement, resume, biography and any other pertinent information). You should begin putting your portfolio together immediately, in consultation with me. A draft of written materials (artist statement, resume, biography) is due uploaded to Google Docs for a group session on Monday, February 23rd. This written material will supplement all of your other tasks including your MFA application, thesis and website. Your final DIGITAL portfolio is due on or before Monday, May 11th. Final portfolios submitted must show improvement from the last submission AND new work. These will not be returned to you and will be a record of your achievements this semester.

• This semester students will be held strictly to approved proposals as well as accomplishing the following:
• Preparation for the next stage of your journey.

OPTION A. MA Students graduating this semester. Your priority is the fabrication of your work as well as the written component of your thesis. You must submit a draft outline on Google docs by Monday, February 16th. You will then update subsequent drafts of your thesis on Google docs that adhere to the attached course outline. Review the website for graduate studies carefully and mark deadlines in your calendar. http://www.csun.edu/research-graduate-studies/thesisdissertation-guidelines
Review the formatting guidelines carefully and structure your thesis accordingly.
Also visit the funding sources page and apply for any travel support programs at least 4 weeks ahead of time.
http://www.csun.edu/research-graduate-studies/funding-sources

OPTION B. Those students that do not have a website yet are required to do some research on websites. Find a few sites you like that you think would suit your work. Send the links to cox.patsy@gmail.com by: Monday, February 2nd. You will formulate an index of what you’d like to include on your own site. You will obtain a domain name (GoDaddy is one option) and investigate/identify a means to make a website for yourself (Weebly, iWeb or other free templates) and begin the process of filling in the template for review on Monday, March 2nd. Final websites should be uploaded by Monday, April 13th. As a group, in class, will Google search and give final feedback your site.

• Required Reading. Throughout the semester you will be given articles or readings that you will be responsible for in-group discussion the following week. Your participation in these discussions will factor into your final grade. Reading assignments will be emailed to you for group discussions the week prior.
• 8am Coffee talk. Throughout the semester you will be shown several short snippets of working artists, these will start at 8am sharp. We will have informal discussion on the video and your participation in these discussions will factor into your final grade. You should have something warm to drink as we watch these videos.
• Artist Lecture. You are required to present a formal artist lecture to the class on one of the Wednesday class times allotted in the course outline. You are expected to present your work in a 30-45 minute artist lecture. I will make every effort to reserve the crit room for this purpose. Your lecture should include not only images of your work but also images or artists that feed or inspire your work. Those works with which you think you have a direct relationship should also be included. Comments by your peers as well as by myself will be verbal, written and given to you for further refinement of your lecture.
• Participate in Virtual Dialogue. We will continue to use this forum to share links and information. You are required to “surf the web” and identify artists, topics, blogs, events that you think are interesting and could pertain to the reading assignments for the semester and post them to the group site for discussion. You are required to post at least one “interesting find” every two weeks to total at least 7 posts for the semester. The other members of the group will be 400 level Ceramics students, alumni and periodically I will invite a surprise guest to comment on your posts.
• Website Updates. Students who already have functioning websites must update them for class discussion on Monday, April 13.
• Exhibition. You are required to have a group exhibition in the Shed Gallery this semester. As a group, you decide the theme, the set up and installation of the exhibit, all students are required to participate. You are responsible for organizing and publicizing this exhibition. DATE: TBD
• Submit a professional DIGITAL portfolio. Include DIGITAL IMAGES, image list, artist statement, biography and resume. Your portfolio should include ALL of the work you made for the semester and should be submitted on a CD or expendable jump drive on or before **Monday, May 11th**.

• Submit to at least one juried show, make a copy of your application and turn it in. You must apply to one or several off campus calls and must submit a copy of your submission to at least one of them. Due also on **May 11th**.

• Written review of at least one gallery, museum show, lecture or conference from the attached resource list. You should attend at least three exhibitions Your written assignment will be due right after spring break on **Monday, April 13th**.

• Load and fire kilns as a group effort! All studio events are led by graduate student example and when kilns are being loaded see this as a part of your responsibility to chip in with TA’s and other students to accomplish tasks.

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<tr>
<th>California State University Northridge • Graduate Ceramics • Course Outline • SPRING 2015</th>
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<tbody>
<tr>
<td><strong>JANUARY</strong></td>
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<tr>
<td>W21   Introduction and Orientation—email semester proposals to <a href="mailto:cox.patsy@gmail.com">cox.patsy@gmail.com</a></td>
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<tr>
<td>M26   VISITING ARTIST LECTURE: CHRISTINA ERIVES</td>
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<tr>
<td>W28   Meet individually to discuss proposals—Have calendar available</td>
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| **FEBRUARY**                                |
| M2    Website links due for newbies to cox.patsy@gmail.com (Alina, Jania, Michelle) |
| W4    Group Critique and discussion         |
| M9    Group Critique and discussion         |
| W11   Thesis draft due to Google docs—Individual sessions (Jack, Cat and Sara) |
| W18   Artist Statements, Sample Image List, Resume & Biography uploaded to Google docs—**Group Session** |
| W23   All Students—Bring your laptop       |
| W25   **Group Session**                     |

| **MARCH**                                   |
| M2    Website templates due for individual discussion (Alina, Jania, Michelle) |
| W4    ARTIST LECTURE—JACK SHANKLIN           |
| M9    Group Critique and discussion         |
| W11   ARTIST LECTURE—CATHERINE CHIDESTER    |
| M16   Thesis edits to Google docs—Individual sessions (Jack, Cat and Sara) |
| W18   ARTIST LECTURE—SARA NISHIKAWA          |
| NCECA M23 NCECA W25                         |

| **APRIL**                                   |
| W1    Group Critique and discussion         |
| M6    **SPRING BREAK HOLIDAY—NO CLASS**     |
| W8    **SPRING BREAK HOLIDAY—NO CLASS**     |
| M13   DUE DATE: Writing assignments due     |
| W15   ARTIST LECTURE—MICHELLE HAAS         |
| M20   Final thesis edits to Google docs—Individual sessions (Jack, Cat and Sara) |
| W22   ARTIST LECTURE—JANIA VEGA             |
| M27   Group Critique and discussion         |
| M30   END OF WETWORK                        |
| W29   ARTIST LECTURE—ALINA HAYES            |

| **MAY**                                    |
| M4    UNLOAD KILNS/TAKE IMAGES              |
| W6    CLEAN UP/ALL LOCKERS CLEANED OUT FOR SUMMER BREAK |
| M11   FINALS: Time 8-10am—DUE DATE: DIGITAL PORTFOLIOS AND COPY OF SHOW SUBMISSION |

*Slides are generally shown in preparation for assigned projects but supplemental lectures will be shown unannounced throughout the semester. Visiting artist lectures will be attended if scheduled on a workday.

• This is a tentative schedule and is subject to change.

• Do not miss critique/demo days, if you have to miss let me know ahead of time.
## Resources

**CURRENT CERAMICS RELATED EXHIBITIONS /CONFERENCES AND EVENTS**

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<th>WHAT</th>
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| **Matt Wedel: Skyroom** | December 10, 2014-January 24, 2015 | L.A. Louver  
45 N. Venice Blvd  
Venice, CA 90291  
Tuesday through Saturday, from 10:00 a.m. to 6:00 p.m.  
http://www.lalouver.com |
| **PETER VOULKOS: Sculpture, Pottery, Prints** | January 3-February 14, 2015 | Frank Lloyd Gallery  
2525 Michigan Avenue, B5B  
Santa Monica, CA 90404  
Tuesday through Saturday, from 11:00 a.m. to 6:00 p.m.  
http://www.franklloyd.com |
| **Gallery Winter Collection** | Through February 28th, 2015 | Xiem Clay Center  
1563 N. Lake Ave.  
Pasadena, CA  
http://www.xiemclaycenter.com/ |
| **Art and Other Tactics: Contemporary Craft by Artist Veterans** | May 24 - September 6, 2015 | Craft and Folk Art Museum  
5814 Wilshire Boulevard (at Curson)  
Los Angeles, CA 90036  
(323) 937-4230  
www.cafam.org  
Hours: Monday: Closed, Tuesday - Friday: 11 am - 5 pm, Saturday & Sunday: 12 pm - 6 pm  
Admission: Members: FREE, General: $7, Students and Seniors: $5, First Wednesday of every month FREE |
| **71st SCRIPPS ANNUAL-The Familiar and Indefinable in Clay** | JANUARY 24 - APRIL 5, 2015 | Ruth Chandler Williamson Gallery  
1030 Columbia Avenue, Claremont, CA 91711  
PHONE: (909) 607-3397  
Wednesday - Sunday, 1-5 pm  
Closed Monday - Tuesday  
http://rcwg.scrippscollege.edu/ |
| **Chris Gustin: Masterworks in Clay** | November 8, 2014—February 8, 2015 | American Museum of Ceramic Art—AMOCA  
399 N. Garey Ave, Pomona CA 91767  
Wednesday through Saturday, 12:00 noon to 5: P.M |
| **Honoring the Past, Charting the Future: AMOCA’s 10th Anniversary Exhibition** | February 21 — June 28, 2015 |  
Jo Lauria—Guest Curator  
American Museum of Ceramic Art—AMOCA  
399 N. Garey Ave, Pomona CA 91767  
Wednesday through Saturday, 12:00 noon to 5: P.M |
Open on the "Second Saturday" of each month until 9 P.M.

www.ceramicmuseum.org

WHAT: NCECA 2014, 49th Annual Conference  
The National Council on Education for the Ceramic Arts  
Lively Experiments  
WHEN: March 25 - March 28: Providence, Rhode Island  
WHERE: Rhode Island Convention Center  
One Sabin Street  
Providence, Rhode Island 02903  
www.nceca.net

WHAT: THE 27th ANNUAL CALIFORNIA CONFERENCE FOR  
THE ADVANCEMENT OF CERAMIC ART (CCACA)  
WHEN: May 1st-May 3rd, 2015  
WHERE: John Natsoulas Gallery  
521 First Street, Davis, CA 95616  
530/756-3938--Fax: 756-3961  
www.natsoulas.com

WHAT: CAA 103rd Annual Conference  
College Art Association  
WHEN: February 11-14, 2015 • New York, NY  
WHERE: Hilton New York  
1335 Avenue of the Americas  
New York, NY  
www.conference.collegeart.org

These resources are for a deeper understanding of contemporary art and installation as well as selections of critical essays and writings about contemporary art and artists. Also listed are resources for residencies and guides to local museums and galleries. Important exhibition catalogs are appropriate source materials as well.


PERIODICALS
The following clay related periodicals list the most current shows, calls for entries and ceramic opportunities:

• Ceramics Monthly, American Ceramics, Clay times, Studio Potter, Ceramics: Art and Perception, Ceramics: Technical, American Craft, Ceramic Review  

Other important art periodicals include:

• Sculpture, Art in America, ArtForum International

WEBSITES
Here are a few websites for you to look at for jobs and calls for entry. They will also link you to other sites for opportunities in the visual arts. There are additional sites that can by found by simply searching the web.

• Cfile — http://www.cfimageonline.org/
• International Sculpture Center— http://sculpture.org
• American Ceramics— http://www.amceram.org/home.html
• National Council on Education for the Ceramic Arts— www.nceca.net
• American Craft Council— http://www.craftcouncil.org
• Ceramics Today— http://www.ceramicstoday.com
• California Arts Council— http://www.cac.ca.gov/opportunities/artist.php
• Ceramics Monthly Call for Entries— http://www.ceramicsmonthly.org/entries.asp
• Interpreting Ceramics— http://www.interpretingceramics.com/archives.htm
• American Ceramics Society’s Clayart Listserv— http://www.ceramics.org/cic/clayart/
• College Art Association— http://www.collegeart.org/guidelines/
• Art Axis— www.artaxis.org
• Access Ceramics— www.accessceramics.org
• Etsy— www.etsy.com
• Digital Fire— http://www.digitalfire.com