

ART 366

Professor: Patsy Cox E-Mail: patsy.cox@csun.edu
Time: M/W 11-1:45
Place: Virtual/ADC 509
Zoom Link: <https://csun.zoom.us/j/86436610697?pwd=UVN3YkxyM3ByRndGcUhwZ3pZWk5Qdz09>
Phone: (818) 677-3011(main studio number)/ X-2986
Office Hours: M/W 7:30-8am, 4:45-5:45

COURSE DESCRIPTION ART 366. Ceramics II (3-3)

Prerequisites: ART 267. Investigation of the use of clay as a medium with an emphasis on sculptural applications. Discussion of ideas, technical processes and approaches as they relate to clays use as a non-utilitarian medium. Experimentation with mold making, casting, clay bodies, glaze formulation and surface treatments. 5 lab hours.

COURSE DESCRIPTION DETAIL AND OBJECTIVES

•This class is designed to add a vocabulary of processes to your understanding of clay and ways of working with it. It is also an opportunity to begin the development of your creative voice through the use of clay. Experimentation with clay bodies and glaze formulation as well as firing and participating in studio maintenance are all parts of the course. We will focus on developing your concepts, articulation and technical skills approaching clay using low-fire applications as well as multiple firings. We will employ the use of molds, mold making, slip casting, and hand building. You will primarily be working with a casting body alongside your clay of choice. In addition to the assigned projects you are welcome and urged to complete extra projects that include processes with which you are already familiar.

ART DEPARTMENT STUDENT LEARNING OBJECTIVES (SLO)

- Students will acquire competent knowledge and skills in various art media, concepts and methodologies.
- Students will produce a competent body of individual and collaborative work suitable for a liberal arts degree, for the local, national and global marketplace.
- Students will solve visual problems at a competent level, including understanding/application of the elements of art and principles of design.
- Students will utilize and apply critical thinking skills to communicate ideas for their intended audience at a competent level in visual, oral, and written formats.
- Students will acquire historical and contemporary knowledge of diverse cultural and aesthetic contexts, including political, visual and material culture.

Covid-19 safety protocols

CSUN is permitted by LACDPH to hold on-campus classes on the condition that everyone adheres to the following protocols:

- Complete a health self-screening survey through the CSUN app before coming to campus and follow corresponding instructions.
- Monitor your health. Take your temperature once a day. If you have a fever of 100.4 or other symptoms of COVID, or are just feeling ill, call your doctor or the Klotz Student Health Center at 818-677-3666.
- Please do not come to campus if you feel sick.

When on campus, please adhere to the following:

- Maintain at least six (6) feet distance from others
- Wear a face covering
- Wash hands frequently with soap and water for at least 20 seconds
- Avoid touching eyes, nose, and face
- Follow university signage on walkway paths and distancing markers for lines
- For more information, visit the CSUN as One webpage at csun.edu/csunasone.

RESPONSIBILITIES AND REQUIREMENTS: *The following responsibilities generally apply to the use of the on-campus ceramics lab but should also be considered in your remote work space.*

- If you expect to succeed, dedication is essential. Besides class time, you are expected to continue working on your projects on your own.
- In the event that studio access is granted during the semester you are expected to clean up after yourself and follow the Covid-19 protocols. The studio gets messy very quickly and can potentially become a health hazard; we take this extremely seriously in our shared lab. Leave your work area cleaner than when you found it—this is especially important in your home work space.
- Come to class prepared. You will be required to take images of all research materials, sketchbooks, works in progress to enable discussions through Zoom screen share.
- Only those students enrolled in the class are allowed to attend, do not bring pets, friends, relatives or children to class with you to the on-campus studio.

•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.

•ALL your work and personal belongings must be removed from the studio by the end of the semester. Work or belongings that are left behind will be discarded.

ATTENDANCE

•**Attendance is mandatory.** We will meet every Monday and Wednesday via the Zoom link provided. Poor attendance will affect your grade. The community aspect and dialogue in your class is essential to your growth. **BE ON TIME.** Class begins at 11am. If you arrive late or leave early that will count as “one half” an absence. After two unexcused absences, your grade will be lowered 1/2 letter grade for each absence thereafter. If you have to miss class make sure you contact me ahead of time and let me know why your absence should be excused. **Major religious holidays will be recognized as excused absences.*

•**Visiting Artist workshops/presentations.** TBA

GRADING

•Grades will be based upon completion of projects as specified by handouts (75%), creativity/effort/attitude (15%), participation (10%). Extra work of merit will be seen as extra credit and will be figured into your final grade.

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|-------------|--|
| 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

•Deadlines will be given for each assignment. Failure to meet these deadlines will result in a 1/2 letter grade penalty for each day it is late. If for some reason you are unable to complete a project on time make sure you talk to me before the due date.

•Besides the assigned projects, which are geared toward new processes, techniques, approaches etc., you are urged to make work that coincides specifically with your own visual voice and interests. This work will be seen as extra credit and can be presented at scheduled critiques.

MATERIALS

•*The recommended text for the course is:*

•The Craft and Art of Clay. Jan Peterson & Susan Peterson. Lawrence King Publishing; 2012.
ISBN-10: 1856697282

•*Other helpful texts include:*

•Breaking the Mould: New Approaches to Ceramics. Barnard, Rob, Daintry, Natasha and Twomey, Clare. Black Dog Publishing (June 1 2007). ISBN-13: 978-1904772767

•The Essential Guide to Mold Making & Slip Casting. Martin, Andrew. Lark Crafts (April 1, 2007). ISBN-13: 978-1600590771

•Mold Making for Ceramics. Donald Frith. Iola, Wisconsin: Kraus Publications, 1985.

•*It would be wise to acquire one good glaze recipe book:*

•Doody, Kate & Taylor, Brian. Glaze: The Ultimate Ceramic Artist's Guide to Glaze and Color.
London: Quarto Inc., 2014.

•Each student is allotted 100lbs of bagged clay. For those students working remotely some plaster and casting slip will be provided for you to complete your projects. If you have additional projects that require large amounts of slip or plaster you will be responsible for acquiring those supplies through a local supplier. You must write your name, the clay body and firing temp on each bag you purchase.

•You probably already own all of the tools you need (from beginning class), in addition to these it would be wise to acquire other tools specific to your technique. *You might also consider acquiring; a dedicated sketchbook and folder for handouts, Sureform, turntable, **large CLEAR plastic tote with lid**, large sponge, garbage bags, several serrated ribs, dust masks (majors should invest in a good respirator), brushes, and large plastic bags.*

PROJECTS

•You will be given a handout for each set of projects with things to keep in mind as well as specifications and due dates. Keep these handouts, as they will answer some of the questions you may have as you begin working.

This is a tentative list of projects:

- Testing Project (*contingent of access to CSUN lab*)
- Digital portfolio
- Press molds/casting molds
- Slump mold/hump set of objects/Pattern/Design/Texture

- Collaborative Casting
- Casting project- Replicate/Replica
- Narrative/Research Based/Appropriation
- Wall Works/color/Installation
- Your Call

Other projects may include:

- Essay documenting attendance to a ceramic related virtual. Please consult the resource list.

You must submit a digital portfolio containing images of all the work you accomplished this semester DUE ON WEDNESDAY, MAY 19TH. These can be loaded into a file and shared with me.

Interested students may submit a proposal of special projects they'd like to accomplish alongside assigned projects for the semester. You will be allotted some extra credit for these projects, but they will not weigh as heavily as your assigned work.

California State University Northridge • ART 366: Ceramics II • Course Outline • SPRING 2021

JANUARY

- M25 Introduction and Orientation
Best practices for working remotely/space and tool orientation/plaster damproom
- W27 •**LECTURE:** Surfaces: Additive/Subtractive/Image utilizing a theme/sprigs
•**DEMO:** Surface methods
•**ASSIGN:** “Themed15” slump mold/hump mold/or handbuilt set of objects, 5 additive /5 subtractive/5 Image
LECTURE: Taking images: Using class templates for FAST PITCH

FEBRUARY

- M1 **PICK UP:** Supply pick-ups by sign up ONLY—begin making sprigs
- W3 •**DEMO:** Mixing Plaster for press/slump/hump molds/One-piece molds
- M8 **FAST-PITCH:** project proposals templated images for “Themed 15” shared for class discussion
- W10 Contemporary Examples—Trompe L’oeil and Slip Casting
Check-in: *5 forms for image transfer/decal should be completed*
- M15 Contemporary Examples—Utilizing Image through decal/photograph application
commercial vs. unique/tools/suppliers: *your decals for print must be sent asap
- W17 Contemporary Examples
Check-in *5 additive objects should be complete (dry slowly!)*
- M22 •**DEMO:** Mixing Plaster for Slip-Casting/two-part molds for slip-casting
•**ASSIGN:** Replication/Replica (*artist examples*)
- W24 **FAST-PITCH:** project proposals templated images for Replication/Replica shared for class discussion
5 subtractive objects should be complete
•Take group image: Objects for action
•Prepare remote space and tools to make molds together in real time W3

MARCH

- M1 **DROP OFF: DUE DATE:** “Themed 15” for bisque
(5 of these will be bisque and glaze fired so you can apply your decals and fire again)
Have object for Replication/Replica set up/ready to cast side one by next class.
- W3 RT Mold-Making (soap, weigh, mix, pour, set, wait, side two: keys, SOAP, weigh, mix, pour)
- M8 •**LECTURE:** Collaborations and Casting
•**ASSIGN:** Collaborative Casting Project
- W10 **PICK UP:** “Themed 15” from bisque and decals—Underglaze/Glaze <GOYA>
DROP OFF: DUE DATE: •YOUR Plaster MOLD (with your name on it)
•Your hand rendered *replication*
•Your damp room tub (with your name on it)
- M15 **SPRING BREAK—NO CLASS (NCECA VIRTUAL CONFERENCE)**
- W17 **SPRING BREAK—NO CLASS (NCECA VIRTUAL CONFERENCE)**
- M22 **DEMO:** Casting slip/Slip casting—multiples—casting your molds
- W24 **FAST-PITCH:** project proposals templated images for Collaborative Casting Project
DEMO: cleaning/assembling cast objects
- M29 **PICK UP:** •YOUR Plaster MOLD
•Your bisqued hand rendered *replication*
•Your damp room tub (there will be one cast from everyone’s mold in there)
- DROP OFF:** All glazed and decal “Themed 15” objects for glaze/decal firing
- W31 **CESAR CHAVEZ HOLIDAY—NO CLASS**

APRIL

- M5 Recap processes/ASSIGN—YOUR CALL
- W7 **LECTURE:** Taking images/Putting together your presentation
- M12 **FAST-PITCH:** project proposals templated images for YOUR CALL
- W14 **PICK UP:** “Themed 15”: take images: assemble presentation for critique
DROP OFF: DUE DATE: Collaborative Slip Casting Project for bisque
- M19 **CRITIQUE:** “THEMED 15” PRESENTATIONS
- W21 **PICK UP:** Collaborative Slip Casting Project<GOYA>
- M26 Contemporary Examples—Industrial
- W28 **DROP OFF: DUE DATE:** YOUR CALL for bisque firing
PICK UP: Collaborative Slip Casting Project <Finished> take images: assemble into template

MAY

- M3 **CRITIQUE:** Collaborative Slip Casting Project presentations
- W5 **PICK UP:** YOUR CALL<GOYA>
- M10 **DROP OFF: YOUR CALL** for glaze fire
- W12 **FINAL PICK UP:** YOUR CALL: take images: assemble presentation
- W19 **FINALS: 10:15-12:15— YOUR CALL PRESENTATIONS**

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