ART 450  CERAMICS II
Spring Semester 2013  MW 2:00 - 4:50 pm
Instructor:  Barbara Frey
(903) 886-5209  email: Barbara.frey@tamuc.edu
Office Hours: MW 1:00 – 2:00pm; TR 11:00am – Noon; or by appointment.
Office Hours Location: WTFA 101

Course Description
Students will continue to explore the basic techniques of working with clay: forming methods, glazing and other surface treatments and finishing processes; and electric, gas, and wood kiln firing. Increased attention will be given to the conceptual and aesthetic issues involved with the use of clay as a fine art medium to create formally and conceptually expressive objects that are knowledgeable, sophisticated, and resolved.

Course Objectives
Demonstrate increased ability, knowledge, and awareness in the following areas:
• the acquisition of technical knowledge and the development of excellent craftsmanship
• the conceptual understanding of how objects “contain” or “embody” meaning
• the understanding of the historic and contemporary ceramic context and the issues that pertain specifically to ceramics as an art form
• the knowledge of art in general and especially contemporary art
• the definition and development of a personal direction
• the development of a solid, sustained work ethic and time-management skills
• the ability to benefit from the critique of one’s own work and the work of others

Course Requirements, and Policies
1. Attendance is mandatory. Students are expected to be present in each class, for the entire class period. Attendance will be taken at the beginning of each class at 2:00pm. A student who is not present when roll is taken will be counted as absent. No distinction will be made between excused and unexcused absences. If you arrive in class after the roll has been taken but within the first 15 minutes of class, you will be marked tardy instead of absent. A tardy counts as ½ an absence. Therefore, for every two late arrivals to class, an absence will be counted. After the third absence of the semester, the instructor may lower the student’s final semester grade by one letter grade for each subsequent absence.

A student who misses a class or is late for class is still responsible for any material discussed and any announcements made during class. The student is also responsible for making up the missed work time.

2. Working outside of class is required but is not a substitute for in-class work and participation.

3. Timely completion of required work by the critique dates is required.

4. Criticism and discussion are important aspects of artistic activity and development. Attendance and active, thoughtful participation at all critiques is mandatory.

5. Participation in loading, firing, and unloading the kilns is required. Students should be aware that these activities must often take place outside of class time. Every student in the advanced class is responsible for firing his/her own work.

6. Students in the advanced class are required to help with the maintenance and the running of the ceramics studio. This includes mixing the communal batches of slips and glazes, cleaning and re-coating kiln shelves, and other tasks that contribute to maintaining a clean and appropriate work environment. Technical information will be given relating to these tasks.

7. Students are expected to engage in personal research in the university library where there is an extensive collection of books on ceramics as well as the periodicals Ceramics Monthly, American Craft, and Studio
Potter. Many other resources are available on line and in Metroplex museum collections, especially the DMA, The Crow Collection of Asian Art, and the Kimbell Art Museum.

8. Each student is required to maintain a three-ring binder for organizing handouts, glaze notes, and other materials.

9. Students are expected to attend all exhibitions in The University Gallery as well as other events hosted by the Department of Art such as visiting lecturers and visiting artist workshops.

10. Studio Policy:
   • The ceramics studio is a pet-free, child-free zone 24/7.
   • Do not mess with other peoples’ stuff. Look but don’t touch.
   • All cell phone (or other personal electronic device) use is prohibited during class time.
     Smoking is not allowed in WTFA including the kiln court areas of the ceramics studio.

11. Positive Social Work Environment
In addition to being responsible for the proper use of facilities and equipment, all students are responsible for maintaining a positive social work environment. Advanced students are expected to model good studio practice to students in the beginning classes. A baseline expectation is that all students will be civil and cooperative in their dealings with other students. The necessity of sharing workspace and equipment requires that cooperation take place. A positive sense of community will foster productivity and the creation of good work.

12. Please note that the following University policies are in effect:
   • “All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment.” (See: Student’s Handbook, Policies and Procedures, Conduct)
   • Students requesting accommodations for disabilities should contact the Office of Student Disability Resources and Services located in Gee Library, Room 132, (903) 886-5150 or (903) 886-5835. StudentDisabilityServices@tamu-commerce.edu

Assessment
The following criteria will be used in evaluating work during critiques and in grading the work. Please note that only completed work will be critiqued.

• the finished work must show evidence of an understanding of the technical, aesthetic, and conceptual aspects of the assigned projects
• the degree of effort and involvement apparent in the work
• the degree of innovativeness and creativity shown in the work
• the quality of technique (craftsmanship), emphasizing improvement over the course of the semester

Taking the above criteria into account, projects will be graded as follows:
A (Excellent) will be given to those projects which undertake and successfully resolve creative and challenging solutions; which demonstrate superior conceptual, expressive, and technical abilities. A sustained and committed work ethic must be evident.
B (Good) will be given to those projects that complete the requirements of the assignment in a creative manner, display a good level of technique, and in which a good work ethic is evident.
C (Average) is given to those projects that satisfy the specifications of the assignment on an adequate level. Reasonable effort has been demonstrated in order to complete the assignments.
D (Passing - Minimum) will be given to those projects which attempt to address the assignments but which fall short in understanding, creativity of solution, quality of technique, and effort.
F (Failure) is given to projects that show a complete lack of understanding, creativity, and effort.

A midterm evaluation will be based on the body of work completed by Midterm. The final, semester grade will be based on the following:
80%: the evaluation of all finished, glazed work presented at the final critique
15%: class performance and attitude throughout the semester; studio maintenance and cleaning; participation in loading, firing, and unloading kilns; participation at critiques; participation in installing and de-installing the end of semester group exhibition.
5%: exam at the end of the semester on chemical notation and chemical formulae of commonly used elements and oxides.

***Remember that your final grade will be subject to the attendance policy stated above***

**Extra credit** is given for volunteering as a student monitor in The University Gallery, first floor Art Building. For extra credit to impact your final grade, a minimum of five hours must be logged as a volunteer. There is a sign up sheet in the Art Office across the hall from the Gallery.

**Assignments**

**First Half of the Semester - Plaster work, mold making, and slip casting**

The first half of the semester will focus on gaining an understanding of the switch back and forth from positive to negative to positive that is experienced in the creation and use of various types of molds: sprig molds, press molds, and two-part drain molds. We will use both clay and plaster to create molds and we will be slip casting with a Cone 10 porcelain clay body.

The following projects are due for the **Midterm Critique on March 25**, glazed or otherwise completed and resolved:

**Technical assignments: Making the Molds**

- Bisque fired texture/relief press mold
- Sprig molds, both plaster and clay
- Hump mold to be used to make plates/platters
- Two-part drain mold made from a simple found object
- Two-part drain mold made from a simple clay prototype

**Conceptual assignments: Using the Molds**

- Use the bisque fired texture press mold to activate the surface of soft slabs. Using a template, create a set of four slab built tumblers.
- Use the plaster hump mold to create a platter; activate the surface with sprigs.
- Your choice; go further with spripping and pressed textures. Create a container / sculpture using pressed textured slabs OR create a form (using any forming method you choose) and activate it with spripping. You may need to create more sprig molds / more texture slab molds depending on the theme that you explore in this personal project.
- Once all our drain molds are made, dried, and are ready to cast, we will do a group based collaborative project involving our cast forms. Following the group project, each individual will create sculpture responding to one of the following ideas:
  (1) *rDNA (recombinant DNA)* Recombinant DNA is a form of DNA that is created by combining DNA sequences that would not naturally occur together. Consider the strategies of slice and dice, hybridization, and alteration, with the goal of creating new forms.
  (2) **Multiples and repetition**  Explore the concepts of massing, grouping, and accumulation.
  (3) **Container and contents**  Create a container and the contents that formally and conceptually activate the container space.

**Second Half of the Semester**

- Cone 10 Glaze Testing and Glaze Raw Materials. An introduction to the raw materials used in formulating Cone 10 glazes through a series of glaze testing projects. There will also be an exam at the end of the semester on chemical notation and chemical formulae of commonly used elements and oxides.
- Each student will propose and then undertake an individual body of work to consist of a series of pieces that explore a stated theme. The finished body of work will be due at the Final Critique, December 9. The number of works expected will depend on scale and complexity. This will be individually agreed upon with the instructor before work begins. (Please note: the work due at Midterm must also be present at the final critique to complete your semester’s body of work.)
Wood Kiln
This semester, firing the wood kiln will be an optional activity rather than a requirement for the entire class. In the spring semester, we generally fire the wood kiln in early April. However, a group of students interested in doing a wood firing may do so whenever they have enough work to fill the kiln. This activity can count towards the individual project component of the curriculum.

Other requirements and activities:
• **Saturday, February 16 field trip** to the Ken Price exhibition at the Nasher Sculpture Center, the DMA ceramics collection, and the closing reception of “From Yellow Clay to Black Gumbo: Earth Movers in the Lone Star State” at SMU from 5-7pm.
• Visiting Artist, TBA
• A group exhibition of work produced during the semester – WTFA second floor critique space during finals week.

Spring Semester 2013 Events
○ **Brian Hopkins: Porcelain Vessels from Function to Dysfunction**, Craft Guild of Dallas, free public lecture Friday, January 18, 7:30-9:00pm. [www.craftguildofdallas.com](http://www.craftguildofdallas.com)
○ **Michael Miller: Out of Commerce**, McKinney Avenue Contemporary. Opening Friday, January 18, 6:00-8:00pm. [http://the-mac.org/](http://the-mac.org/)
○ **Les Manning: Your self and your personal creativity.** One day hands-on workshop, Craft Guild of Dallas. Sunday, February 10, 9:30am – 5:00pm.
○ **From Yellow Clay to Black Gumbo: Earth Movers in the Lone Star State**, Pollock Gallery, SMU. January 22 – February 16, 2013. Closing reception Saturday, February 16, 5:00-7:00pm.
○ **Empty Bowls** fundraiser benefitting the North Texas Food Bank. **Bowls delivered to Trinity Ceramic Supply by Monday, February 11.** The event is March 1 at the Meyerson Symphony Hall between 11am and 1pm.
○ Ceramics Alumni Exhibition: **From the CAV(e) to The Temple: Charley Allen, Chris Blackhurst, Rolando Shaw, Katherine Taylor**, The University Gallery, February 26 – March 23, 2013. Opening Reception, Tuesday, February 26, 5:00-7:00pm.
○ The **47th Annual NCECA Conference** will take place in Houston, TX. March 20-23, 2013. [www.nceca.net](http://www.nceca.net)
○ A&M Commerce Annual Juried Student Art Exhibition, April 2-19, 2013.
○ Art Teacher Workshops, Department of Art, A&M-Commerce, Saturday, April 20.
○ Clay Club Activities and Spring Fundraiser: TBA
○ **CAMEO 2013 Emerging Artists Exhibition**, 18 Hands Gallery, Houston, TX. TBA
Second Semester Tools and Supplies: Beyond the basic tool kit!
Ribs – different kinds, sizes, applications
Serrated rib for scoring
Smaller needle tool – easier to use on the wheel
Rolling pin, dowel, small wooden roller, canvas-covered board
Lid Master calipers for covered jars, teapots, sectional pieces, etc.
Spray bottle
Banding wheel
Bats
Paint scraper
Surform tools
Respirator with changeable cartridges
Slip trailers
Carving / loop tools – specialized uses
Handmixer for small batches of slips and glazes
Hole makers
Scalpel
Sponge-on-a-stick
Chamois leather
Hairdryer
Paint brushes
Foam pad
Assorted buckets / plastic containers
General supplies: magic marker, ruler, mat knife, scissors
Three ring binder / glaze notebook

And, of course, Mr. Sponge and Ms. Towel
<table>
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<tr>
<th>ART 450</th>
<th>Spring 2013</th>
<th>COURSE SCHEDULE</th>
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<tbody>
<tr>
<td>January</td>
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<tr>
<td>14</td>
<td>M</td>
<td>Course Introduction.</td>
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<tr>
<td>16</td>
<td>W</td>
<td>Clay mixing. Demos: textured slab mold, sprig molds, hump mold</td>
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<td>21</td>
<td>M</td>
<td>Martin Luther King Jr. Day.</td>
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<tr>
<td>23</td>
<td>W</td>
<td>Clay Club presentation on Seattle NCECA 2012. Workday</td>
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<tr>
<td>28</td>
<td>M</td>
<td>Demos: handbuilding with textured slabs; using sprig molds; using hump molds</td>
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<tr>
<td>30</td>
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<td>February</td>
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<td>Workday</td>
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<tr>
<td>6</td>
<td>W</td>
<td>Demonstration on textured slab tumblers and sprigged platters</td>
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<td>11</td>
<td>M</td>
<td>Demonstration: making a two-part plaster drain mold</td>
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<td>13</td>
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<td>Workday</td>
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<td>18</td>
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<td>Workday</td>
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<tr>
<td>20</td>
<td>W</td>
<td>Molds due. Start slip casting.</td>
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<td>25</td>
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<td>Group slip casting project</td>
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<td>27</td>
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<td>Introduction to glaze testing project</td>
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<td>March</td>
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<td>11</td>
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<td>Spring Break</td>
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<tr>
<td>13</td>
<td>W</td>
<td>Spring Break</td>
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<td>17</td>
<td>Sun</td>
<td>Load Cone 10 glaze kiln</td>
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<td>18</td>
<td>M</td>
<td>Fire Cone 10 glaze kiln</td>
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<td>20</td>
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<td>(NCECA Conference)</td>
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<tr>
<td>25</td>
<td>M</td>
<td><strong>Midterm Critique</strong></td>
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<td>27</td>
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<td>Proposals due for individual body of work</td>
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<td>April</td>
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<td>Critique: work in progress</td>
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<td>Critique: work in progress</td>
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<td>1</td>
<td>W</td>
<td>Last class day.</td>
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<tr>
<td>5</td>
<td>Sun</td>
<td>Load final glaze kiln</td>
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<td>8</td>
<td>W</td>
<td>Install ART 450 exhibition, WTFA second floor</td>
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<td>9</td>
<td>R</td>
<td>Final Critique</td>
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*Keep this schedule and up-date it throughout the semester. Demonstrations, kiln loading and firing dates, and critiques-in-progress, will be scheduled as necessary.*

**Studio policy on kiln firings:** Any work that is defective or damaged (such as too heavy, cracked, broken, etc.) will not be fired. Extra work must meet the standards of the studio and will be fired only as kiln space is available.