EXPANDED COURSE DESCRIPTION

VISUAL ARTS

School of the Arts, Media, Performance and Design
Department of Visual Art Art History

FA / VISA 2037 3.0 SECTION B
INTRODUCTION TO CERAMIC SCULPTURE
FALL 2018 / WINTER 2019

Last Modified Date: 09/10/2018

COURSE CALENDAR DESCRIPTION

Designed to expose students to various processes used to develop sculpture in clay. Projects will focus on themes relevant to understanding object materiality, and offers a solid framework of clay and ceramic sculpture techniques, concept development, evaluation skills, and is the foundation for continuing on into Advanced Ceramic Sculpture.

INSTRUCTOR(S)

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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
<td>Yates, Kevin M</td>
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SPECIAL FEATURES

This course is an introduction to the methods of creating sculpture in clay. There will be two projects, each in two parts. Through these projects you will gain an understanding of basic approaches of working clay though modeling, force and press casting clay into simple molds. Both projects will be followed through to completion being glaze and fired. The goal of this course is not only to work directly with a specific sculpture material, but ultimately to develop an understanding and appreciation for the importance of material to a sculpture’s meaning, and to become aware of the field of contemporary ceramic sculpture.

Artist, Sara Maston, has been invited to work alongside you in the ceramic studio. She recently graduated from York with her master’s degree and has been working with many of the same techniques and approaches in her current art projects. She will be providing her insight into technical demonstrations and will be here to offer direction on your projects. She will be creating a series of clay works during the course to serve as additional inspiration for your explorations in clay/ceramics.

There will be one visual research project on a contemporary ceramic artist and their work. This will be submitted to your prof for marking and may be presented to the class towards the end of the term if time permits.

The size limits of each project will be based on our kiln size, and your provided quantity of clay. Any larger scale projects will need to be discuss first with your professor for approval beforehand. Most projects should conform to the volume of a 12” cube, while keeping in mind that clay will shrink once completely fired down 15%

*Firing Schedule: Kiln will be unloaded and loaded every Tuesday and Friday *

Project 1

Unit + Modular Unit Forms

Part one: modeling one unit

You will start small, modeling 1 to 3 small forms in clay. These forms need to be approximately 1” to 3”, simple forms, with minimal undercuts, a plaster mold will be created, and you will then press mold multiples of your sculpted object(s).
Keep in mind that quantity creates visual complexity, repetition, scale, rhythm/pattern, texture, unity and ruptures are all aspects to consider and employ.

**Part two: assembling a Modular Unit Form**

Using multiple clay castings from your unit form mold, you will assemble them together into one larger Modular Unit Form. Your two possible approaches to this are: keeping your castings all at the same moisture content until you have the quantity your sculpture requires, then through scoring and using slip attach all the castings into one solid final form.

OR

Fire/glaze all your cast Units, and then assemble them together into a final Modular Unit Form.

*This would require additional materials to fix Units together, glue, cement, string, etc., and or an armature form or object to attach the Units to. These extra material requirements would be up to each student to source and/or purchased and will not be covered by your material course fee.

**Project 2**

**Simulations + Force**

**Part 1- Simulations in clay**

To replicate is to make an exact copy in every way.

To simulate is copy selective aspects of form and function.

Clay has the ability to simulate many other materials due to its malleability; it can be carved, imprinted, modeled, cast, extruded and machined. Wet, it’s like the earth, and slowly becomes plastic like, flesh or leather as it begins to dry. Bone dry and it’s like chalk, and fired like stone, or glass. Through glazes, oxides, and under painting it can have the look of a variety of other materials.

In this project you will choose one mechanical object to explore as your subject in clay, with the goal (and my challenge!) to simulate it in exact details (inside and out). Of course, this is not a replication as your sculptures will be made from clay, and will not necessarily function (A+ if they do!). You will need to keep in mind that clay can shrink when drying and firing up to 15%, and this begins the moment the clay is removed from the bag and will need to be considered if any parts are to fit together. Clay also becomes soft when fired and so can move and warp. While the act of simulating and presenting a simulation hold power and interest, this act may not be enough on its own to resonate and hold meaning, so be creative and choose your object wisely. Ask yourself if stylistically or formally: elements or information should be added or removed, fragmented, blown apart, created in multiples, unified or contrasted, hybridized, or juxtaposed with other objects, or if the object becomes more visually exciting with drastic changes in colour or scale.

**Part 2: Force**

For this part you will enact a force or impact on your clay/ceramic mechanical object in order to create a sculpture that functions with a trace of that encounter. This impact can be made by your body, with another object, with your environment, or from within the nature of the material. This force could be created at any stage in the clay’s modeling, before or after drying, or even after glazing or firing. The challenge with this, will be to NOT SIMULATE the element of force in your final sculpture, but to showcase actual force in your work.

This part is process based, and in the final object this needs to be apparent.

**Material + Subject + Process**

**TOPICS AND CONCEPTS**

**Week 1** Review course syllabus, Intro to Project 1, Intro to Studio and safety walk through

**Week 2** Demo on kneading and wedging clay, modeling, and keeping clay in a malleable state.

Demo on making a plaster mold. Discussion on drying clay.

**Week 3** discussion on fixing clay together scoring and slipping clay, (first week of firing)

**Week 4** Discussion on glazing

**Week 5** work period
Week 6- Work period
Week 7- Critique of Project 1 Intro to Project 2- Simulation + Force
Week 8- midterm reviews- work period
Week 9- work period
Week 10- work period

Week 11- work period
Week 12- Final Critique!!!

Safety:
Safety is an essential component of this course. Repeated failure to observe instruction on proper safety procedure will result in the instructor requesting a student withdrawal from the course. Many of the process utilized in this course can be hazardous to your immediate and long-term health; as such it is imperative that you observe all instruction and protocol when participating in this course. If you are unsure of the necessary safety precautions, ask the instructor or a technician.

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Expectations and Requirements
- Come to every class on time and prepared to work. All introductions and demonstrations will be delivered at the beginning of class, project information will not be repeated for late arrivals and you will be marked as absent if you are not present by that time. Participation in class is mandatory. If you are not prepared to work, you will be asked to leave. No critiques in this course will be held outside of class time, during or after exams. Missing more than 2 classes is a Fail grade.
- The projects will require you to work a minimum of 8 hours out of class per week. It is labor intensive and requires time and patience. On top of being graded for the projects’ completion and concept, because the focus of this course is technical, you will be marked on the quality of all aspects of the development of the projects and final outcomes.
- Participate in an open studio environment with other artists. Be respectful of this shared space and of others. It is your responsibility to keep this studio in safe and workable condition. This is essential in all studio courses at this university and you will be asked to withdraw from the course for not doing so.
- You get what you put into this course so challenge yourself and others creatively and critically. For your own development you need to challenge yourself, do research, ask questions and engage in class critiques and discussions. Grading will reflect these expectations.
- Follow proper studio etiquette. Absolutely No Cell Phones. No disruptive behavior.

GRADED ASSESSMENT

You will be marked on the following:
-Project concept, and execution
-Successful completion of the project and assignments
-Responding to course challenges and your development
-Ability to engage in evaluating projects
You will be graded on:
Assignment 1- Unit + Modular Unit Forms 45%
Assignment 2- Simulations + Force 45%
Missing more than 2 classes is a fail.

**Last date to withdraw from this course is: November 9, 2018**

**ADDITIONAL INFORMATION**

**Required Materials**
- Clay Tool Kit: a variety of clay modeling tools, marked with your name
- Clay wire cutter, small clay, or sea sponge, plastic mixing bowl
- A variety of artist paintbrushes used for painting and glazing

*** Extra materials will need to be purchased by each student according to project objectives.

**Health and Safety**

- Your safety and the safety of others are of the greatest importance. You will be given specific equipment and tool demonstrations to complete the assigned projects. Until such time you do not have open access to these tools. The demonstrations will not give you open access to all equipment housed in the sculpture building but only to the tools demonstrated. They are only accessible while you are enrolled as a sculpture student or with special permission and only to be used for art-related purposes. If at any time you feel unsure of your safety or of the information you have received, you need to inform me of this before using any equipment or this facility.
- All students are here to learn, understand that not everyone may be functioning at the same level so be patient and respectful when it comes to shop and tool use.
- You will be asked to leave if you are without proper footwear and attire, or if your actions compromise the safety of yourself, students or our equipment.
- Immediately report any tools or equipment in need of repair.
- The facilities cannot be used when another sculpture class is in session. Class session times as well as monitored shop hours will be posted on shortly after the term begins. Outside of your class time, you will only have access to the sculpture studios when a monitor or technician is present. Plan your time accordingly.

Safety is an essential component of this course. Repeated failure to observe instruction on proper safety procedure will result in the instructor requesting a student withdrawal from the course.

Many of the process utilized in this course can be hazardous to your immediate and long-term health; as such it is imperative that you observe all instruction and protocol when participating in this course. If you are unsure of the necessary safety precautions, ask the instructor or a technician.

Cell phones, earphone devices (iPod, MPS players) and stereos are not permitted in the sculpture studio. These devices cause distractions and increase the chance of serious injury. Turn your cell phones off before entering class and/or the studio. Failure to comply with this rule will have an adverse effect on your final grade and could lead to failure of this class. The one exception is if you are required to call 911.

If you are pregnant, or plan on becoming pregnant in the next year is it suggested that you do not work in the sculpture studio. There are certain low levels of chemicals and airborne contaminants that circulate within this industrial workplace that full grown adults can safely tolerate; however, a developing baby cannot tolerate these levels and their development may be adversely affected.

If you have an existing medical condition that may impact your ability to successfully complete this course or could possibly impact your ability to use the studio in a safe manner it is strongly recommended that you speak with your instructor about the situation. If a student has environmental allergies or has a high degree of chemical sensitivity it is recommended you do not use the sculpture studio. Your instructor is available to discuss any health and safety related topic and will do so while respecting your right to confidentiality and discretion.
The Odette Sculpture Studio is a safe work environment that adheres to strict rules and regulations to ensure student safety. However, accidents do occur, if you or a fellow student is injured please notify the individual responsible for the studio immediately (faculty member, technician, or monitor) and follow their direction.

The studio is monitored by technicians and/or student monitors when a faculty member is not present, it is imperative that you treat these people with respect and follow their direction. Failure to do so will result in academic penalty.

This is a communal studio environment and in order to be successful in this course it is necessary for you to take responsibility for the studio. If you observe a student using tools in a dangerous manner, please notify the studio supervisor. If you recognize that a tool is damaged and has become unsafe, please bring it to the attention of the studio supervisor immediately in order to ensure other student’s safety is not put at risk.

**Access/Disability**

York provides services for students with disabilities (including physical, medical, learning and psychiatric disabilities) needing accommodation related to teaching and evaluation methods/materials.

It is the student's responsibility to register with disability services as early as possible to ensure that appropriate academic accommodation can be provided with advance notice. You are encouraged to schedule a time early in the term to meet with each professor to discuss your accommodation needs. Failure to make these arrangements may jeopardize your opportunity to receive academic accommodations.

Additional information is available at www.yorku.ca/disabilityservices or from disability service providers:

- **Learning and Psychiatric Disabilities Programs - Counselling & Development Centre**: 130 BSB, 416-736-5297, www.yorku.ca/cdc
- **Atkinson students - Atkinson Counselling & Supervision Centre**: 114 Atkinson, 416-736-5225, www.yorku.ca/atkcsc
- **Glendon students - Glendon Counselling & Career Centre**: Glendon Hall 111, 416-487-6709, www.glendon.yorku.ca/counselling

**Student Conduct**

Students and instructors are expected to maintain a professional relationship characterized by courtesy and mutual respect and to refrain from actions disruptive to such a relationship. Moreover, it is the responsibility of the instructor to maintain an appropriate academic atmosphere in the classroom, and the responsibility of the student to cooperate in that endeavor. Further, the instructor is the best person to decide, in the first instance, whether such an atmosphere is present in the class. A statement of the policy and procedures involving disruptive and/or harassing behavior by students in academic situations is available on the York website http://www.yorku.ca/secretariat/legislation/senate/harass.htm

York University’s Code of Student Conduct is available online at: http://www.yorku.ca/scdr/CodeOfConduct.html

Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.

**Moodle @ York University**