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Office hours: M/W/F 6:45-7:45 & 12:00-1:00 PM (or by appointment)
CERAMICS I: ARTSTDIO251-01, CA 1037, M/W/F 9:55-11:50 PM

COURSE OBJECTIVES: The primary interest of an introductory course in ceramics is to expose the student to a wide variety of techniques, processes and materials relative to studio ceramics. The course will employ techniques inherent to both hand built and wheel thrown forms and will investigate function as both a literal component of pottery and a metaphysical element of sculpture. Exposure to examples of ceramic objects will be accomplished through the viewing of photographic slides, books, periodicals and actual examples in the round. Such exposure will promote a greater visualization, understanding and appreciation for the form-space relationship within the realm of ceramics from past to present.

ATTENDANCE: Students should follow the attendance policy set forth by the Art Department. A course that meets three times a week allows for three unexcused absences without penalty to the final grade. Each unexcused absence thereafter will result in the lowering of the final grade by one letter grade. Use your absences wisely (illness, emergencies, appointments, etc.). **Attendance will also be required at the Visiting Artist lecture, 7:00 pm, Tuesday, October 10, 2006 in room 30 of the Center of the Arts building...plan accordingly.**

TOOLS/SUPPLIES: Students may purchase a toolkit and clay using lab fee cards. Beyond such items, each student must provide the following: a) large synthetic sponge, b) plastic tub or bucket (1 gallon) c) lock for locker, d) sketchbook (notebook size). You may also want to provide yourself with a towel and small, plastic lidded containers.

CRITIQUES: A group critique will take place after each assignment is completed. Assignments should be completed and presentable for each critique throughout the course. Failure to meet such deadlines will result in a letter grade reduction for the specific assignment. Late work will be accepted within one week of the given due date but will be docked one letter grade.

GRADING: Evaluation of each assignment will take place during the critique and at the end of the semester. During such evaluation times the following considerations will take place: a) completion and fulfillment of objectives, b) craftsmanship, c) physical and conceptual investment of time, d) aesthetic quality of work. The projects completed in this course and a three page, single spaced paper on a culture, artist and/or object relative to ceramics will account for your overall grade. Whenever you are curious about your grade, please make it a point to ask. Supplemental aspects of participation, attitude, work ethic, attendance, etc. will be taken into account during the final evaluation of your performance. Grades: A=Superior, B=Good, C=Average, D=Poor, F=Failing

UNIVERSITY CREDIT WORKLOAD EXPECTATION: The University workload policy/expectation for a regulation (3) credit studio/lab class requires an outside of class minimum commitment that matches the in class hours per week. This anticipates approximately 6 hours per week of outside class effort in order to fulfill the development expectations of the course to a satisfactory level and comply with accreditation requirements. Performance achievement beyond the satisfactory level in the course may require additional outside time commitment beyond the minimum.

NOTICE: The University of Wisconsin-Whitewater is dedicated to a safe, supportive and non-discriminatory learning environment. It is the responsibility of all undergraduate and graduate students to familiarize themselves with University policies regarding Special Accommodation, Misconduct, Religious Beliefs Accommodation, Discrimination and Absence for University Sponsored events. (For details please refer to the Undergraduate and Graduate Timetables; the "Rights and Responsibilities" section of the Undergraduate Bulletin; the Academic Requirements and Policies and the Facilities and Services sections of the Graduate Bulletin; and the "Student Academic Disciplinary Procedures" [UWS Chapter 17]).

CERAMICS I: ASSIGNMENTS

1) PINCH, SPHERE, COMPOSITION: Materials: clay, modeling tools. Objective: You will construct at least three hollow spheres of differing sizes. The smallest of the three should be no less than three inches in diameter and the largest should be no more than seven inches in diameter. Upon completion of the three spheres you will construct a composition using the three spheres as building blocks. The objects must exhibit engobe decoration. Process: Pinching. Considerations: Realize that making the spheres accounts for only half of the assignment objective. The real work and challenge begins once the refined spheres in front of you. At this point you may want to think about individual parts and the various avenues of altering the forms. What happens when you cut, pierce, slice, paddle, carve, etc. the spheres and then join them together? Perhaps the spheres will take on a figurative reference with the addition of appendages. Is the composition going to take on a geometric character or one that is biomorphic? Both? Are the spheres to be employed as elements for making a utilitarian vessel or will a conglomeration of the individual's function as a sculptural object?

2) OBJECT OBSERVATION, TRANSFORMATION: Materials: object for observation, clay, modeling tools. Objective: You will set out to model an object of your own choice and transform that object into a new realm of object-hood. The dimensions of the object translation in clay must be at least 8 inches and no more than 12 inches in height, length or width. Capturing the proper proportions, texture and form will be crucial to the success of the assignment. Process: coil, carving, stamping. Considerations: In beginning the form(s) you will generalize the object and as the clay sets up the details may be articulated using modeling tools. Don't underestimate the material's characteristics at various stages of working. In terms of proportions, you should be aware of the object of choice when building your clay translation. Recognize the relationship between various parts of the object. For example, if you reconstruct a banana in clay and the overall length of the banana will be 16 inches then, how long should the stem be in relation to the body of the fruit? How wide should it be? Use a ruler or tape measure when in doubt. Choose your object wisely. Planar (i.e. paper, thin boards, etc.) will NOT work for this project. Think about the produce section at the grocery store: potatoes, squash, nuts, apples, peppers. What about objects such as a clamshell or conch or perhaps a walnut or pinecone? Volumetric forms work well for this endeavor.

3) SOFT SLAB CONSTRUCTION / BOTTLE FORM (FOR RAKU FIRING): Materials: clay, objects/tools for creating varied textures, slab-roller, newspaper, masking tape, modeling tools. Objective: Create a vessel equipped with some reference to a bottle-neck using a newspaper armature and thin clay slabs of varying textures and shapes. The vessel must be between 8 and 12 inches tall and no more than 8 inches wide. Process: soft-slab construction, raku firing. Considerations: It may help to visualize this project as a volumetric mosaic of surface, color and pattern. The solution to the project can take on a biomorphic or hard-edged quality in relation to the individual slab shapes and textures and/or the overall form itself. Perhaps the form will reference a specific object from the world around us. Maybe it will be realized with a more abstract quality. Put some thought into your choice of objects for providing interesting textures to your work.

4) STIFF SLAB CONSTRUCTION / LIDDED BOX: Materials: leather hard clay slabs, tools. Objective: Design and construct a lidded box form using thin, leather hard slabs of clay. The form must be between 8 and 12 inches in any dimension and the surface finished with at least two engobe application techniques. At the lid-to-box junction, create a registration flange on either the lid or the box for added stability and practicality. There should also be the addition of feet to the base of your work. Process: stiff slab construction. Considerations: The outer surface dimensions and area will inevitably be larger than the interior volume of the box. The flange will also take up some of the available interior volume of the box so consider where it will appear and how large or small the overall form needs to be in volume and scale to serve an efficient purpose. Will the object have a single opening or several? Considering the inevitable planar quality of the finalized construction, how could the surface be activated in a two-dimensional manner to either support or contrast the overall form? What purpose could the box serve in addition to its visual qualities?

5) MONUMENTAL HOMAGE: Materials: historical ceramic source, clay, modeling tools. Objective: The history of man-made ceramic objects is broad and is marked by some truly wonderful examples of sculpture and utilitarian objects. It will be your requirement to search out a historical ceramic object of significant interest to you. Avoid tile or singularly planar objects as part of the challenge of this project is in the construction of a geometric or biomorphic and volumetric form. Once you've selected the form from a source (journal, book, internet, museum, private collection, etc.) you will replicate the essence of that object in manageable dimensions. Very large objects should be reduced to become no larger than 12 inches and no fewer than 8 inches in any dimension. The object will also be displayed upon or within some sort of slab built pedestal. Process: coil, slab, pinch. Considerations: An appreciation for the form must be established before building. Don't become mesmerized by the coloration of the form and instead, force yourself to respond first to form and surface as it relates to texture. Will your final choice of a pre-historical/historical/contemporary clay object keep you interested throughout the duration of the project? Realize that the simplicity of a historical ceramic form may be hidden within the technical prowess of the original maker. Avoid working from wheel thrown symmetrical forms.

6) CYLINDERS: Materials: wheel, clay, tools. Objective: A thrown cylinder is the crux of many utilitarian ceramic forms. You are required to produce six cylinders of which at least three must exhibit some sort of engobe decoration. All six should be at roughly 6 inches in height or, as tall as your needle tool. Process: wheel throwing. Considerations: Think of the six cylinders as cups or

tumblers. Consider how wide the diameter should be for a comfortable grip. How can texture be used to add to the visual and utilitarian characteristics of your work? What type of mark making or imagery should exist between the bottom of the pot and the rim? Is the rim practical to drink from? Don't overlook the fact that dramatic forms may serve a better purpose as vases and more minimal alterations from cylinders may provide more practicality or user-friendly qualities to the pieces.

7) BOWLS: Materials: wheel, clay, tools. Objective: You will work toward throwing 6 bowl forms; 3 hemispheric with shelf-type rims and 3 hemispheric without the flattened rim. The diameter of each should be no greater than 8 inches and no fewer than 5 inches. Use engobes for activating the interior surface of at least 3 of the six. All six must have a trimmed foot. Process: wheel throwing. Considerations: Open bowl forms are practical for cool salads where as a more rounded enclosed forms may facilitate in maintaining the temperature of hot foods such as soups. This is an observation and by no means the law. You may be helped in thinking about what you'd like to make the bowls for. Notice the transition from bowl to rim. What type of foot is best suited for each of the forms?

8) BOTTLES & VASES: Materials: wheel, clay, tools. Objective: 3 vase forms and 3 bottle forms will be submitted for this project's evaluation. The height of each should be no shorter than 5 inches. Engobes must be employed in decorating at least 3 of the 6 forms. Process: wheel throwing. Considerations: To get started, you may want to think of what the bottles and vases will or could be used for. I would argue that certain species of blooming plants call for a certain type of form. What happens to a form when it is used to display a large bouquet of flowers. Consider how the contents of the form may inform the nature of the object. Investigate non-clay examples of bottles and vases and pay special attention to proportional arrangements of rim to neck to body.

9) HANDLED DRINKING VESSELS...MUGS: Materials: wheel, clay, tools. Objective: Create at least 6 cup forms at least 4 inches tall. Once you've completed all six, pull and attach handles on each cup. Process: wheel throwing, handle forming. Considerations: Most handled cups or mugs are utilized for holding hot beverages such as tea or coffee though we are also familiar with handled root beer mugs or beer steins that are used for cool beverages. Should a tea cup look different than a coffee mug? What are appropriate proportions for the height and diameter of your cups? How many fingers should the handles on each of your pieces allow for.

10) LIDDED CONTAINERS: Materials: wheel, clay, tools. Objective: Make three different forms with two different types of lid (Ex: 2 with a recessed type lid, 1 upside-down bowl type lid). All three forms should be about 6 inches tall including the lid height. Process: wheel throwing, hand building. Considerations: It may be helpful to think of what each container will be used for: a candy jar? Garlic container? Sugar bowl? Money? Food? Personal curios? Remember that the knob on the lid is the part you grab to remove the lid from the pot so it must be designed with practicality in mind. Be aware of the lid seat or gallery of the pot and the diameter and form of the lid. Also consider the lid and pot as one form made of two parts. The task will be to make a lid that makes sense with the pot in both a visual and physical relationship.

PROJECTS ARE SUBJECT TO CHANGE IN ORDER AND/OR NUMBER AND NEW PROJECTS MAY BE ADDED OR REPLACE OTHERS IN THE SEMESTER'S SCHEDULE

TURN YOUR CELL PHONES OFF!!!