

Hungary 2022

May 16 - June 19, 2022

Syllabus

Ceramics Open Elective

Professor Emeritus George Timock

3 Credit Hours

8:00am - 11:30am Monday-Friday

The Ceramic Open Elective is a self-directed offering taught by George Timock and assisted by the visiting and resident artists at the International Ceramic Studio (I.C.S.). Students are encouraged to identify areas of visual interest and create works with the translucent porcelain clay used exclusively at the Herend Porcelain Factory in Hungary. The I.C.S. is the only venue outside the Herend Factory that is authorized to use this extremely high temperature, glass-like porcelain material!

Students will have the opportunity of working with this Herend porcelain clay to form with the potter's wheel, implement hand-building construction and the specialty of Eastern Europe: plaster mold design and porcelain slip casting! Hands-on demonstrations are an integral part of this studio experience. Students will take part in a 5-day mold-making intensive led by I.C.S. master artist, Gabrielle Kuzsel. The KCAI faculty and I.C.S. resident master artists assist students with both technical and aesthetic concerns.

The introduction of glazing the porcelain ware, loading and firing high fire kilns (1380 C) with both wood and natural gas, as well as luster and potentially oil raku, gives the students a strong knowledge base and understanding of these materials and processes. Developing and demonstrating critical thinking skills for examining and discussing their creative work and the work of their peers during this month+ long adventure in Eastern Europe is an important expected learning outcome for the studio elective course. A final presentation and critical evaluation with faculty is required.

Open Studio Elective
Instructor//Artist: Nathan Neufeld
3 Credit Hours
12:30pm - 4:00pm Monday-Friday

The Open Studio Elective is an exploration of tradition and innovation, taught by Nathan Neufeld with excursions into traditional processes led by master mold makers of the International Ceramics Studio (ICS). Students will explore the intersections and core differences between historic Eastern European porcelain manufactory traditions, and emerging digital fabrication processes. All while working with the legendary porcelain of Herend Porcelain Factory. Investigation, discussion, and writing will be core aspects of our conception process. This will be fueled with first hand experiences at the Herend Porcelain Factory, Zsolnay Museum and Factory, Magyarszombatfa Pottery Museum, Pityerszer Museum, and ICS' museum and underground collection.

Students will use these influences to develop a series of works utilizing digital processes. They will learn and/or develop fluency with Rhinoceros3D and will be introduced to a new processes of mold making that I have been developing; a reductive process in which a CNC mill directly carves a plaster mold part from drawings/models. This will be done on a modular and deconstructable CNC mill that will be brought with us to ICS. Students will have a set of assignments to get them acclimated to the space and to the process, then will be let loose to create a self-directed line of work.

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Student Learning Outcomes and Grading Criteria

Student achievement will be assessed based on the following criteria. I will look for student growth and progress over the course of the entire term instead of grading projects individually. Students will have one-on-one meetings with the instructor during class times, as well as critique opportunities. Classes and class material taught by visiting instructors count toward your overall final grade in the course.

Research (20% of overall grade)

- Gain a greater awareness of ceramic material and process
- Identify and research relevant ceramic artists and techniques
- Thoughtful, purposeful engagement with the material, information, and processes presented in the coursework
- Following up on relevant suggestions and studio conversations in pursuit of creative solutions
- Depth and consistency of self-directed research

Project Development (60% of overall grade)

- Development of formal and aesthetic qualities (craftsmanship, style, presentation, documentation, over-all quality of finished product) in all projects
- Ability to make connections between materials, processes, and concepts introduced in the course work and in your research
- Application of knowledge of material and process to your working methodology (exhibiting best practices)
- Continued, consistent effort and engagement in all aspects of the coursework
- Work with classmates and the community in a professional, respectful, manner
- Continued growth and development (both conceptual and physical) of projects over the course of the term from conception to completion
- Risk taking, experimentation, open-mindedness and thoroughness of studio investigation
- Quality and care of presentation of work

Critical Skills (20% of overall grade)

- Ability to generate creative, compelling project proposals and ideas

- Ability to discuss the formal, conceptual, and aesthetic qualities of your work and the works of your peers
- Active and thoughtful contributions to class discussions, field trips, and activities
- Synthesize information from readings, field trips, and research into source material for course projects
- Utilization of this unique opportunity to learn about another culture, place, and set of materials/skills as source material for your work
- Active participation in group discussions and projects including critiques of your own work and the work of others

Participation and attendance are expected. They are not assigned a point value, but will impact your final grade. Students who are marked present in my courses are ACTIVELY ENGAGED and on task.

Attitude and effort speak volumes.

Grading and Assessments

I think in a 100% system.

Here is the grading conversion chart I use so that you can think about grades on whatever scale works for you.

Letter Grade	Percent Value	4.0
A	93-100	4.0
A-	90-92	3.7
B+	87-89	3.3
B	83-86	2.7
B-	80-82	2.7
C+	77-79	2.3
C	73-76	2.0
C-	70-72	1.7
D+	67-69	1.3
D	65-66	1.0
F	Below 65	0.0

Late proposals, reflection logs, reading responses, papers or journal entries will receive half-credit, up to 2 days from due date. Assignments more than 2 days late will not receive credit. Due to the nature of this course, students cannot miss firing deadlines. Students that miss the firing deadlines may not be able to complete their projects, which may result in a failing grade. Planning, preparation, and communication is key.

Methods of Assessment

Students will have one-on-one meetings with the instructor during class times, as well as critique opportunities. Classes and class material taught by visiting instructors count toward your overall final grade in the course. Students will receive a written assessment after their final critique/meeting.

Course Structure

This course will be an intensive course, meeting Monday-Friday from 8am-11:30am; 12:30pm-4:00pm. Studio course work will be supported through relevant field trips to museums, collections and the Herend Porcelain Factory.

Students will start the course by giving a brief presentation of their past work and showing inspiration images. Students will be asked to identify independent goals and areas of research through a professional project proposal for their time in Hungary. We will take part in a 5-day plaster workshop early in the course, led by I.C.S. plaster master, Gabrielle Kuzsel, to learn unique Hungarian plaster mold making and slip casting techniques.

Students are expected to be present and actively working during class time. We will have a group progress critique mid-way through the course. Individual check-ins will happen on a regular basis. Students are expected to spend significant time outside of class hours on their studio work, and kiln firing checks, field trips, and other studio tasks will occasionally be scheduled outside of normal class hours.