

Topics in Ceramics: Clay and the Body

Art History 3701 01

3 Credit Hours

MW 4:00-5:20 BH 102

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Office Hours: Fridays 3:00 to 5:00, 3rd Floor Baty House

COURSE DESCRIPTION:

Clay is a material that has been mythically linked with physical embodiment for centuries and across myriads of cultures. This is no wonder, for it can implicate the fleshy landscape of the human body and emulate the skin's life-glow. As clay dries it takes on the delicately withered patterns of the aging body. Human hands for millennia have shaped this plastic and mutable medium. This course proposes that the relationship between clay and the body is one of symbiosis, that both ceramic pyrotechnology and clay as a raw material have shaped the human body just as surely as humans have shaped trillions of clay objects.

REQUIRED TEXT:

Prehistoric Figurines: Representation and Corporeality in the Neolithic, Douglass Bailey

RECOMMENDED TEXT:

The Little, Brown Handbook, Aaron Fowler

HANDOUTS AND/OR TEXTS ON RESERVE:

Clay: The History and Evolution of Humankind's Relationship with Earth's Most Primal Element, Suzanne Staubach

Body Criticism: Imaging the Unseen in Enlightenment Art and Medicine, Barbara Marie Stafford

The Arcanum: The Extraordinary True Story, Janet Gleeson

COURSE OUTLINE:

Cosmogony and Creation Myth

Painting the Body with Clay

Clay as New Media in the Neolithic

Prehistoric Figurines and Body Politics

Building with Clay: Architecture and the Body

The Vessel: Somatic Metaphor and Human Ritual

Luca della Robbia

Ceramic Art & Arts and Crafts Movement

Ceramic Art & The Mingei Movement

17th Terracotta Maquettes

20th Century Ceramics

21st Century Ceramics

DETERMINING THE FINAL GRADE:

Your attendance will be factored into the determination of the final grade. In addition to this, I will be taking your class participation into consideration. It doesn't take me very long to learn who you all are, who's attending to class business and who is not. That will also be reflected in your grade. For example if, at the end of the semester, you are right on the border between two grades, I would be inclined to give you the benefit of the doubt if you were a regular participant in class discussion. Of course I will also take into consideration the quality of that class participation. I will be evaluating your examinations according to not only how much factual data you provide, but how well you express that information. I am interested in seeing you think expansively rather than reductively. The same is true of the way in which I will evaluate

your research paper. In order to help you understand my criteria for grading, I have attached a copy of the statement of Liberal Arts Learning Outcomes and our Assessment process. Please read this carefully.

600-word Research Topic Proposal:	15 points
10-source Bibliography:	15 points
Mid-Semester Essays:	50 points
Research Paper:	120 points
Class Presentations:	50 points
Final Essays:	50 points

Total Points Available: 300 points

COURSE REQUIREMENTS:

1. See above, Determining the Final Grade.
2. Attendance.
3. Punctuality.

Students are expected to conduct themselves in a manner appropriate to a professional and educational setting and demonstrate collegial support of their peers. Students are required to observe the student code of conduct, which includes an anti-discrimination statement and no harassment policy. Please refer to your student handbook for more information.

GRADING SCALE: 90 – 100% = A 80 – 89% = B 70 – 79% = C 60 – 69% = D 0 – 59% = F

A: The writing demonstrates a detailed understanding of the subject matter. Amply exceeds the minimum word requirement. Little to no grammatical or spelling errors. Use of language is thoughtful and demonstrates a passion for the topic at hand.

B: The writing demonstrates a detailed understanding of the subject matter. Exceeds the minimum word requirement. Little to no grammatical or spelling errors.

C: All word minimums have been met. Very few grammatical and spelling errors. Generally understands the subject matter.

D: Falls short of the minimum word requirement. Grammar and spelling are questionable, and so is the understanding of the subject matter.

F: Falls woefully short of the minimum word requirement. Grammar and spelling are extremely poor. Clearly demonstrates a lack of understanding of the subject matter.

EXAMINATIONS:

Mid-semester- 1800-word minimum take-home essay

Final- 1800-word minimum take-home essay

RESEARCH PAPER:

You will be writing a research paper that is a minimum of 4000 words. The idea of this paper is for you to develop, through an intensive investigation of one particular theme, a more sophisticated understanding of an aspect of a clay art form as it is related to the body, as well as to become more fluent in research skills. In choosing your topic, be creative. Choose carefully, because you'll be spending a fair amount of time on this paper and you'll want someone or something about which you can get passionate. Hopefully this topic will be one that contributes to your work in studio, though it may or may not immediately manifest itself.

Please note: Include illustrations. You may also download images from Artstor and other sources on the internet. **PLEASE NOTE; YOU MUST CITE THE SOURCES OF YOUR ILLUSTRATIONS AS FAITHFULLY AS YOU CITE ALL OTHER SOURCES.**

Your paper must be a **minimum** of 4000-words, double spaced, **with full Chicago style notation and Bibliography**. This bibliography must include a minimum of 10 sources, of which there should be a mixture of books and articles. Internet sources are permitted, but only for academic journals who publish their articles online. Wikipedia is NOT an academic source and will not be accepted. Instructions on how to cite websites are included in the Little, Brown Handbook.

I expect you to generate your paper in a typed format, using 1" margins and a 12-point Times New Roman font, both in hardcopy and digital pdf. And you will use the Chicago Style of notation and I will not accept any other form. Papers must be stapled.

I expect you to do a **SPELLING AND GRAMMAR CHECK** before handing in your papers.

Please note: I am happy to meet with you as you research and write your paper. If you are struggling with content, form or both, I am happy to help and would be pleased to read a draft if you wish. Also don't forget, the ARC can help with writing.

ATTENDANCE:

Please be sure to turn off all cell phones or other such devices before class starts. Please email me no later than the start of class time on the day of the absence, if you must be absent. If you attain more than three unexcused absences your grade will be lowered. Excessive tardiness will also lower your grade.

KCAI

Attendance Policy

The general attendance policy is in place because students are responsible for the entire content of the courses, including required portfolios and examinations. An absence from a regularly scheduled class or studio session is defined by a student not attending a scheduled class time and/or missing a significant portion of any class time (as defined by the instructor). If absences meet or exceed 15 percent of the class meetings in any one semester, the student will be subject to a reduced final full letter grade. The use of attendance in grading, up to that point, is at the discretion of the instructor. If absences reach 20 percent of the class meetings in any one semester, the student will fail the course (if absences are excused, the student may be eligible for a withdrawal from the course).

"Excused absences" include absences due to illness of the student, illness of an immediate family member for whom the student must care, death of an immediate family member, religious observance (where the nature of the observance prevents the student from being present during class), or representation of KCAI in an official capacity. Students seeking an excused absence must provide documentation to the ARC to substantiate the excuse. The ARC will notify instructors that the documentation is on file. Students with excused absences are responsible for completing all course requirements as outlined by the instructor.

15%

1 credit hour		3 credit hours		5 credit hours		6 credit hours		9 credit hours	
1x/wk		1x/wk	2x/wk	1x/wk	2x/wk	2x/wk	3x/wk	4x/wk	
2.4 classes		2.4 classes	4.8 classes	2.4 classes	4.8 classes	4.8 classes	7.2 classes	9.6 classes	
Morning/afternoon sessions w/ lunch break:				4.8 sessions	9.6 sessions	9.6 sessions	14.8 sessions	19.2 sessions	

20%

1 credit hour		3 credit hours		5 credit hours		6 credit hours		9 credit hours	
1x/wk		1x/wk	2x/wk	1x/wk	2x/wk	2x/wk	3x/wk	4x/wk	
3.2 classes		3.2 classes	6.4 classes	3.2 classes	6.4 classes	6.4 classes	9.6 classes	12.8 classes	
Morning/afternoon sessions w/ lunch break:				6.4 sessions	12.8 sessions	12.8 sessions	19.2 sessions	25.6 sessions	

NOTE TO STUDENTS WITH DISABILITIES:

Students who have documented disabilities and are eligible for accommodations must provide documentation of the disability to Kathy Keller, Disabilities Coordinator in the Academic Resource Center before accommodations can be provided. All requests are confidential.

ACADEMIC DISHONESTY POLICY:

Academic Dishonesty is defined as follows:

- A.) The copying of another student's work or the use of unauthorized notes and materials during examinations,
- B.) Plagiarism, or the presentation of either the written or visual work of others (including that of other students), as one's own
- C.) Plagiarism is a serious offense in the academy, as well as illegal in the context of our nation's copyright law. As such, it is important to know what plagiarism is in both one's studio- and liberal arts work. According to the Modern Language Association, plagiarism is "the wrongful act of taking the product of another person's mind, and presenting it as one's own." In other words, plagiarism is the use of not just words but ideas borrowed from someone else without crediting the source. Students are required to learn the arts-standard, Chicago Manual of Style guidelines for citing sources referenced in their own work, and must follow them carefully in their research and writing projects.

Students are also expected to be honest in their studio practices, particularly since the practice of appropriation is such an important strategy in art history. Though they might appear to be similar, plagiarism and appropriation are actually two very different practices. While it is true that appropriation involves taking possession of something often without permission—which for the visual artist usually means taking an image—it is also true that an appropriated image isn't passed off as the original production of the appropriating artist. Indeed, the appropriation artist wants the viewer to recognize that an image has been utilized and referenced. (An artist who appropriates an image inevitably wishes to comment upon the original source in some way, usually as a critique, parody, or homage—all of which happen to fall under the realm of "fair use" in copyright law.) As such, appropriation is actually more like citing a source than plagiarizing it. All academic dishonesty is taken as an offense against the Institute and may result in penalties assessed by the faculty member teaching the course in which the offense has occurred and the Judicial Board, up to and including expulsion.

When a faculty member has reason to believe that an act of academic dishonesty has occurred, s/he will inform the student/s involved, the head of the department (or director/dean, if applicable) in which the course is offered, and the head of the department (or director/dean, if applicable) in which the student is majoring. The faculty member will forward a report in writing to the Dean of Student Life for presentation before the KCAI Judicial Board. The Judicial Board will interview and/or receive written statements from the student accused of academic dishonesty prior to making any determination.

Once a determination has been made that an offense did occur, faculty members maintain the right to assign a failing grade to the student. (Faculty members shall articulate their basic grading policy concerning academic dishonesty in their syllabi.) Additional penalties, up to and including expulsion, will be determined by the Judicial Board working in tandem with the faculty member who reported the offense.

Cheating/Unauthorized Assistance

It is inappropriate for students to provide or receive unauthorized assistance during an examination or for other assignments. For example, the use of cheat sheets, copying from another individual's paper/examination is in violation of the KCAI student code of conduct.

LIBERAL ARTS LEARNING OUTCOMES

#1: demonstrates the ability to express thoughts clearly and effectively.

#2: has the ability to analyze and critically assess issues and ideas.

#3: has the capacity to address art, artistry, and aesthetics from a position of cultural, historical, political and philosophical awareness and understanding.

Learning Outcome #1: demonstrates the ability to express thoughts clearly and effectively

1. possesses a linguistic fluency evidenced by a grammatical ease and a mature vocabulary that avoids mechanical errors such as spelling, punctuation, usage, and syntax
2. produces a clear and defensible thesis
3. supports the thesis with evidence
4. understands what constitutes evidence by relying on the specific and the concrete, rather than on the vague and the abstract
5. provides adequate transitions to move from one point to the next
6. avoids all use of meaningless phrases, ready-made phrases, clichés, euphemisms, elevated diction, meaningless non sequiturs, logical fallacies, and other methods that cloud, rather than clarify thought
7. considers the audience, who may or may not be familiar with or interested in the content of the material being discussed
8. employs literary devices such as image and metaphor, dialogue and simile, making every effort to clarify thought so that the audience may attain and retain the writer's meaning and intention more readily and effectively

Learning Outcome #2: has the ability to analyze and critically assess issues and ideas

1. distinguishes sense from nonsense, in their own assertions, as well as in others
2. acknowledges, tolerates, and is able to represent fairly, opposing positions
3. able to evaluate sources: aware of the difference between primary and secondary sources, university and commercial presses, a university web page, a government web site, a nutty internet site, a popular magazine article like Time, a scholarly journal, a proceeding, a first-person narrative, a dissertation abstract, etc.; has a sense for when the nutty web site can be as useful in an argument as a scholarly tome
4. recognizes the difference between paraphrase, accurate and inaccurate quotations, and plagiarism
5. able to cite sources correctly, using the Chicago Manual of Style format

Learning Outcome #3: has the capacity to address art, artistry, and aesthetics from a position of cultural, historical, political and philosophical awareness and understanding

1. able to identify influences on their own work and processes of individual artists, movements, and aesthetic theories
2. able to identify influences on their own work and processes from a political, cultural, and historical perspective
3. achieves a mature conceptual reach in their assertions
4. demonstrates a deep and wide creative reflection of relevant research
5. able to determine the information requirements for the research question, problem, or issue and then be able to locate and retrieve the relevant information, using the technological tools needed for accessing information
6. able to pose interesting, intelligent and relevant questions
7. acknowledges the intrinsic value of knowledge, as well as know-how by incorporating what they have learned in their liberal arts classes into their studio work
8. able to engage an audience, with reason, information and insight.

- Week 1 January 26 & 28**
- Monday- Review: syllabus, course description, texts and authors
 Slide Presentation: Paper Topics
 Reading Assignment: Clay, Introduction, pp xi-xv, Clays may have aided formation of primordial cells (Howard Hughes Medical Institute), Clay's matchmaking could have sparked life (New Scientist).
- Wednesday- Lecture: Definitions and properties of clay and related materials.
 Discussion & Slides: Montmorillonite and Cosmogony. Science as myth?
 Q&A: Paper Topics
 Reading Assignment: "Healing clays" hold promise in fight against MRSA superbug infections and disease (Biodesign Institute), Broad-spectrum in vitro antibacterial activities of clay minerals (JAC), Clay, Chapter 10, To Your Health, pp 192-202
- Week 2 February 2 & 4**
- Monday- Lecture: Clay and Creation Myths.
 Slide Lecture: Bodies Painted in Clay: Healing- Alborelli, Porcelain in dentistry and medicinal paste, Geophagia
- Wednesday- Slide Lecture: Bodies Painted in Clay: Ritual- New Guinea tribes, Andamanese, India, Africa, Lead-painted faces of Asia and Europe
 Video: Aborigine children dig clay and participate in face painting ritual
- Week 3 February 9 & 11**
- Monday- Video: Performance in clay, 1960s
 Slide Lecture: Ceramic Figurines as evidence of prehistoric bodily adornment.
 Reading Assignment: Clay, Farming Made Easy- Irrigation, Propagation, and Incubation, pp 160-179
- Wednesday- Discussion & Slides: Farming and Clay Technologies, A Symbiotic Relationship.
Clay, Farming Made Easy- Irrigation, Propagation, and Incubation
 Slide Lecture: Clay's role in Architecture. Adobe, Wattle & Daub.
 Video: Adobe
 Reading Assignment: Clay, Chapter 6, The most popular building material pp 112-139
- Week 4 February 16 & 18**
- Monday- ***Paper Description due: 600-word minimum***
 Slide Lecture: Clay's role in Architecture. Cob, Brick, Earthbag housing
 Video: Artchitect, Earthbag housing
 Reading Assignment: Chapter 3, The first machine and the development of an industry, pp 44-63, Chapter 2, Hearth and Home pp 19-43
- Wednesday- Slide Lecture: Ceramic Pyrotechnology: Ovens and Stoves. Beehive, Tannur, Adorno, Chiminea, tawakhaneh, steinofen, bubos kemence, chimney pots
 Reading Assignment: Chapter 1, Cooking pots and storage jars, pp 1-18, Chapter 4, Set the table, pp 64-96
- Week 5 February 23 & 25**
- Monday- Slide Lecture: Clay, Vessels & Food: Jomon, Mesopotamia, Egypt, Rome, Greece
 Reading Assignment: Prehistoric Figurines, Introduction pp 1-26
- Wednesday- Discussion & Slides: Bodily change in the Neolithic: Body Politics and Ceramic Figurines. Prehistoric Figurines, Introduction

Reading Assignment: Prehistoric Figurines, Miniaturism and Dimensionality pp 26-44

Week 6 March 2 & 4

Monday- Discussion & Slides: Prehistoric Figurines, Miniaturism and Dimensionality
Wednesday- Q&A: Formatting papers Chicago style
Reading Assignment: Prehistoric Figurines, Anthropomorphism: Dolls, Portraits and Body Parts pp 66-87

Week 7 March 9 & 11 *Mid-semester*****

Monday- Slide Lecture: Prehistoric Figurines, Anthropomorphism: Dolls, Portraits and Body Parts
Wednesday- ***Mid-Semester Take-Home Exam Essays Due***
Slide Lecture: Paul Day
Reading Assignment: Prehistoric Figurines, Visual Rhetoric, Truth and the Body pp122-146

Spring Break March 14-22

Week 8 March 23 & 25

Monday- Slide Lecture: Bodily change in the Neolithic: Body Politics and Ceramic Figurines. Prehistoric Figurines, Visual Rhetoric, Truth and the Body
Discussion: Determining truth and rhetoric in the art of Paul Day
Reading Assignment: Prehistoric Figurines, Subverting and Manipulating Reality pp 181-196
Wednesday- Discussion & Slides: Bodily change in the Neolithic: Body Politics and Ceramic Figurines. Prehistoric Figurines, Subverting and Manipulating Reality
Reading Assignment: Prehistoric Figurines, Corporeal Politics of Being in the Neolithic pp 197-204

Week 9 March 30 & April 1

Monday- Discussion & Slides: Bodily change in the Neolithic: Body Politics and Ceramic Figurines. Prehistoric Figurines, Corporeal Politics of Being in the Neolithic
Wednesday- Slide Lecture: Luca Della Robbia and the influence of marble and porcelain on terracotta figurative sculpture. 17th Century Terracotta Maquettes.
Reading Assignment: Body Criticism, Chapter 4, Marking, pp 281-339

Week 10 April 6 & 8

Monday- ***Bibliography due: 10-source minimum.***
Discussion & Slides: Body Criticism, Chapter 4, Marking, pp 281-339.
Reading Assignment: The Arcanum excerpt handouts
Wednesday- Discussion & Slides: Finding parallels between Body Criticism and Arcanum.

Week 11 April 13 & 15

Monday- Slide Lecture: Nymphenburg Commedia dell Arte & 19th Century Porcelain Busts.
Wednesday- Slide Lecture: Ceramic Art & The Arts and Crafts Movement.

Week 12 April 20 & 22
Monday- Slide Lecture: Ceramic Art & The Mingei Movement.
Video: 20th Century Ceramic Artists.
Wednesday- Video: 20th Century Ceramic Artists.

Week 13 April 27 & 29
Monday- ***Research papers due: 4000-word minimum.***
Discussion & Slides: Contemporary Vessels: Sculpture and Function.
Wednesday- Slide Lecture: Contemporary Performance and Clay.

Week 14 May 4 & 6
Monday- Discussion & Slides: Contemporary Ceramic Figurative Artists.
Wednesday- ***Class presentations***

Week 15 May 11 & 13
Monday- ***Class presentations***
Wednesday- ***Final Take-Home Exam Essays Due***
Class presentations

Paper Topics and Keywords

Adobe Architecture

African: sustainable, sculptural, community conception, fabrication and preservation
Botabu, West Africa, James Morris, Photographer
Grain Silos
Modern Pueblo- Hotel Loretto
House in Santa Fe, New Mexico
Ruins at Mesa Verde
Iran, Borujerdi House. Windcatcher and Skylights

Anthropomorphic Vessels

Egyptian, 3750-3550 bc
Zaine, c1900
Italy, 6th bc
Italy, 4th bc
Greece, 6th century bc
Afghanistan 2nd century
Mbitim, North Africa, Sudan 1930s portrait vessel
Mayan, 500

Figures on Vessels

Edward Eberle
Greek Vessels

Vessels and Human Ritual

The Tea Ceremony and Yixing
Water jars (eg. Nigerian, 20th century)
Dinnerware

A New Hygiene: Ceramics and its Role in Sanitation

Toilets (Kohler)
Ceramic Bidet's and Chamber pots
Tile

Ceramics in Response to the Industrial Revolution

The Arts and Crafts Movement
Bauhaus
Mingei

Historical Figurative Ceramics

China- Qin, Han, Tang, Sung, Ming, Xi'an, Jin Yuan, and Qing Dynasties
Korea- Joseon, Three Kingdoms (Silla, Goguryeo, and Baekje)
Japan- Edo Period, Haniwa Figures, Joman Figures
Peruvian- Moche, Nasca
Commedia dell'arte figurines
Luca Della Robbia
Tomb Guardians, Masks, Effigy Vessels, Incensarios
Portrait Busts

Bodies Painted in Clay

New Guinea
Andamanese

Modern Ceramics and the Body

Robert Ameson, Viola Frey, Peter Volkous, Stephen De Staebler

Contemporary Ceramics and the Body

Doug Jeck, Akio Takimori, Johan Creten, Paul Day, Christyl Boger, Skuja-Braden, Jean-Pierre Larocque, Laszlo Fekete, Justin Novak, Joseph Seigenthaler, Nan Smith, Judy Fox, Adrean Arlio, Marek Cecula, Pete Pinnell, Chris Staley, Richard DeVore