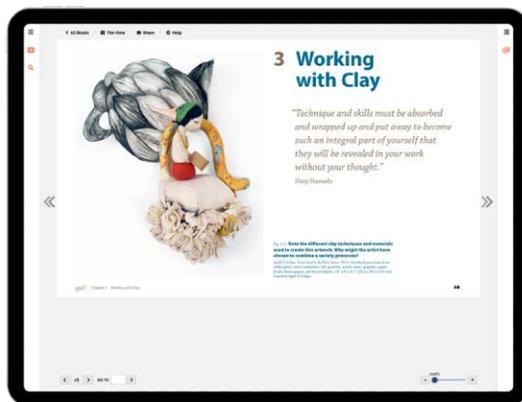
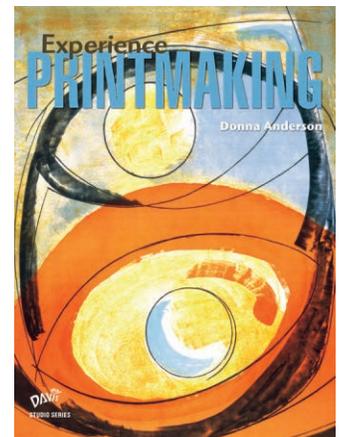
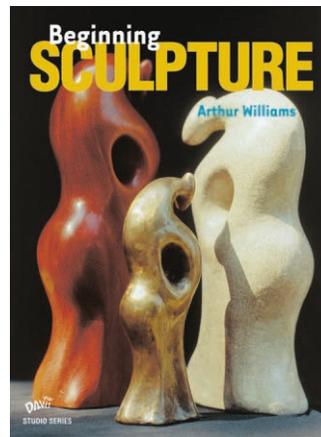
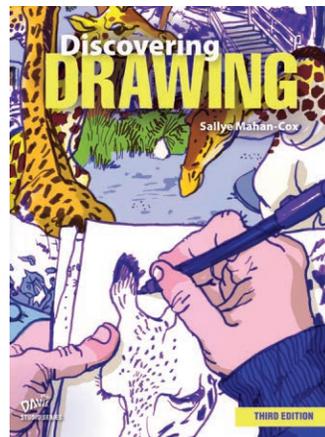
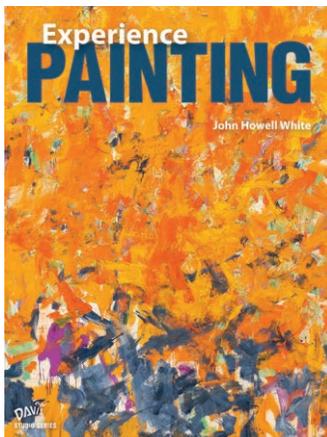
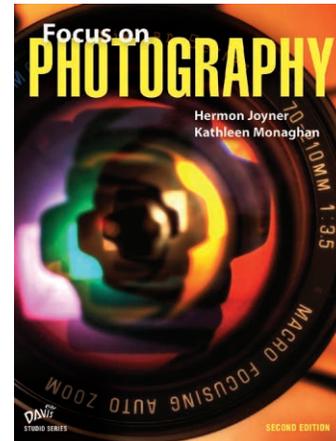
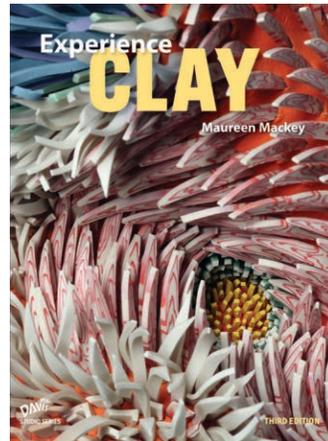
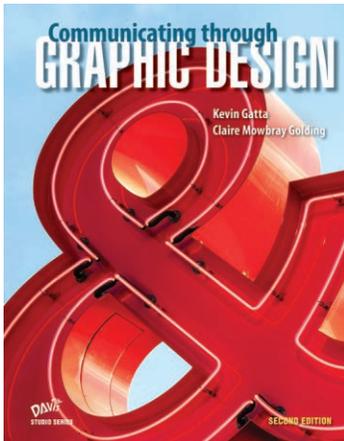


The Davis Studio Series

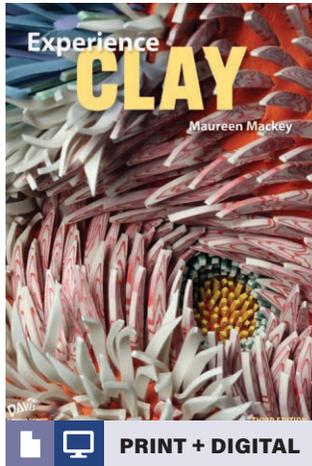


Developed to address the needs of increasingly diverse student populations and support art teachers' ever-changing instructional demands, teaching styles, and classroom configurations, the Davis Studio Series provides the ultimate flexibility!

These programs encourage students to explore their own unique styles and interests with stimulating hands-on studio opportunities that help develop strong foundations in tools, techniques, and traditions. Engage students immediately with a wide range of compelling images throughout each book.

The Davis Studio Series Overview

All titles in the Davis Studio Series contain a similar structure and features. Common chapter features are called out in the following section from the third edition of *Experience Clay*.

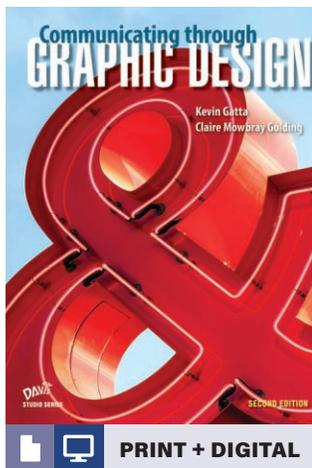


Experience Clay, 3rd Edition

Highlighting a wide variety of processes from hand-building and wheel-throwing techniques to firing and mixed media, *Experience Clay* encourages students to discover their unique styles and interests through ceramics. Engage them with **nontraditional approaches to ceramics** in each chapter. This **expanded program** provides students with career profiles, and studio experiences filled with choice.

Highlights:

- In-depth studio activities that foster hands-on learning.
- Interviews with professional artists.
- Art history profiles that chronicle cultural influences.
- Award-winning student art examples.
- Photographs and illustrations that detail fundamental techniques.
- Dazzling contemporary and historical fine art.

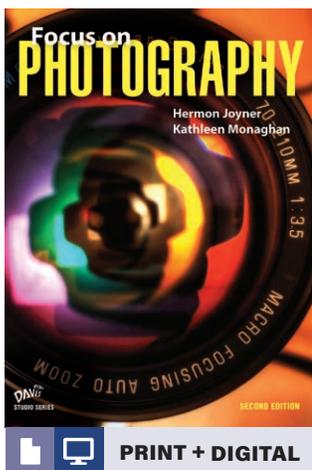


Communicating through Graphic Design, 2nd Edition

Addressing the needs of **contemporary graphic design classes**, this program offers a fresh look at one of the most dynamic art careers. Students explore stimulating studio opportunities developed to mirror real-world design challenges that highlight the importance of idea generation and decision making. Engage students meaningfully with content that **emphasizes design thinking, observation, and problem-solving skills**.

Highlights:

- Studio experiences recreated as Design Briefs to provide students with a glimpse of real-world design challenges.
- Career profiles and exemplary works from a variety of designers.
- Three new chapters: Image Creation for Design, Design in Motion, and Working as a Graphic Designer.
- Think Like a Designer prompts give students the opportunity to reflect on chapter content.
- eBook includes videos covering essential concepts like ideation, feedback, and working as a design team.

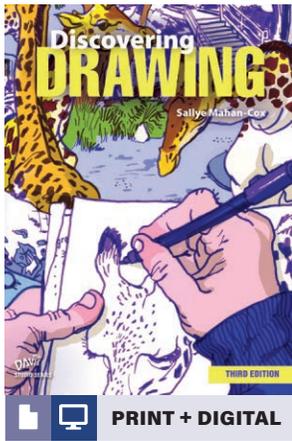


Focus on Photography, 2nd Edition

Showcasing both **traditional and digital photography** with step-by-step explanations of darkroom-based and digital processes, this one-of-a-kind photography program introduces students to the basics and challenges of commercial photography. Written in a clear, friendly style and designed to be used flexibly to reach all learners at a range of ability levels, *Focus on Photography* will engage and inspire both teachers and students.

Highlights:

- Brilliant fine art and commercial images.
- Technical images and videos guide students toward mastery.
- Exemplary studios provide step-by-step instruction.
- Critical technical and aesthetic inquiry opportunities.
- A wealth of art history and alternative approaches.



Discovering Drawing, 3rd Edition

This comprehensive and visually dynamic resource covers all of today's drawing media. Students explore both **realistic and expressive drawing** techniques through stimulating **hands-on studio opportunities**. Special features include examples of master artworks, portfolio tips, drawing career profiles, and connections to design that support drawing as an essential skill for creativity and problem solving.

Highlights:

- Engaging studio experiences foster hands-on learning.
- Instruction on the use of a variety of media and materials.
- Step-by-step illustrations sequentially detail fundamental techniques and skills.
- Interviews and profiles of professionals show a range of careers in art.

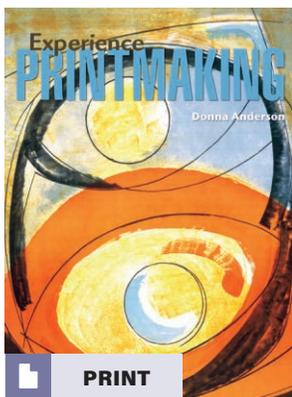


Experience Painting

Offering a wide-ranging view of painting's **diverse media, tools, and processes, including street art and nontraditional approaches**, this program will engage and inspire. **Hands-on studio experiences** allow students to build skills and invite experimentation while teacher material supports inquiry-based practice and connections to other subject areas. Fine art, accomplished student art, and career profiles complete the program.

Highlights:

- Contemporary and historical fine art.
- Opportunities for writing, portfolio development, and critical analysis.
- Outstanding student art.
- Point-of-use instructional support for teachers.
- Tips for developing good studio habits.
- How-to process videos in every chapter of the eBook.

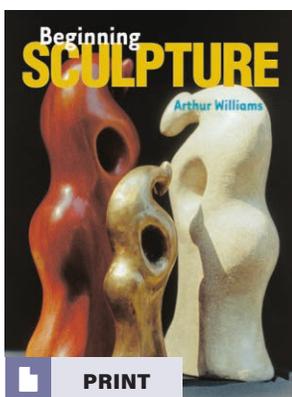


Experience Printmaking

This complete program explores the four different processes of printmaking: **relief, intaglio, serigraphy, and planography**. Each chapter relates the rich history of printmaking processes to **studios that benefit the beginning student and challenge the advanced student**. The many aspects of planning a print, creating an edition, and even making a process book are described in depth.

Highlights:

- Step-by-step instruction for each method of printmaking.
- Career profiles of contemporary printmakers.
- Print planning stages using art history references.
- Safety notes specific to the printmaking studio.



Beginning Sculpture

This complete program explores traditional sculpting methods as well as the latest tools and techniques. It covers a **diverse range of media**. Studios are designed to enhance student learning and **nurture self-discovery**. Special features include an in-depth look at **contemporary sculpture**; examples of **student work**; and **easy-to-follow how-to features** on creating molds from life, wood carving, and working with clay.

Highlights:

- In-depth instruction on the origins and history of sculpture.
- Comprehensive coverage of how the elements and principles are used to create three-dimensional artworks.
- Photographs and illustrations that detail fundamental techniques.
- Contemporary careers in sculpture.

Chapter Opener

Opening pages introduce the chapter topic with a visual and written overview of concepts. Openers give you consistent previews of each chapter, plus strategies for engaging students with the chapter's Essential Question.

Point-of-Use Support

In addition to providing a full-size student page, this annotated Teacher Edition is designed to help you tailor instruction to your concerns and student needs.

Essential Question
How do artists combine clay with other media to create works of art?

Tips for Using the Opening Image
Originally from Nagoya, Japan, Jun Kaneko moved to Los Angeles, California, to study at the Chouinard Art Institute (now CalArts). He studied with Peter Voukios, Paul Soldner, and Jerry Rothman during the period known as the Contemporary Ceramics movement or the American Clay Revolution, which began in the 1950s and 1960s and continues to influence ceramic works today. Kaneko currently lives and works in Omaha, Nebraska, where he and his wife, Ree Kaneko, founded the nonprofit cultural organization KANEKO. Jun Kaneko has worked with studios and manufacturers around the world to experiment with techniques and realize his large-scale works. He is known for his hand-built ceramic sculptures, some as large as 10 feet tall. His forms are the result of patience and advanced technical skill; for these large pieces must survive the building, drying, and firing processes intact. Encourage students to describe the shape and form of the sculpture in Fig. 9-1. Ask, *How are rhythm and movement important elements in this work?* Direct students to Kaneko's website and discuss the variety, size, and scope of his work. Why is he considered an innovative and productive ceramic artist?

Link
junkaneko.com

9 Mixed Media

Mixed media, a relatively new term, broadly encompasses the combination of more than one medium, such as wood, clay, paint, fiber, textiles, metal, glass, or found objects. Throughout history, people have combined different materials with clay. Feathers, beads, or shells add layers of meaning to ceremonial vessels in the Americas and Africa. Pewter lids on pottery mugs were common in Europe during the Middle Ages. Wooden, metal, or bone handles have been added to teapots for centuries. As clay moved from purely functional wares to more expressive forms, the process of **creatively combining clay with other media began to emerge as an art form**.

You might choose to combine other media with ceramics for functional reasons; for example, you might add a wooden handle to a teapot because it stays cooler than a ceramic one. Or you might choose to mix media for artistic reasons. Regardless of whether the outcome is functional or expressive, you must have some knowledge of other disciplines, along with an understanding of the possibilities and restrictions involved when bringing other media together with clay.

In this chapter, you will:

- explore ways to add media after firing.
- understand how to prepare unfired clay forms for additional media.
- create a clay-based mixed-media sculpture.



installation



fired clay



unfired clay

Key Terms
assemblage
collage
found object art
installation art
mixed media
multiple-form construction
single-form construction

Objectives
Students will:
• discuss a variety of ways to combine clay with other materials in artworks.
• experiment with planning, combining, and attaching a variety of nonceramic materials to fired and unfired clay works.
• create a clay-based sculpture with two or more media additions to show message, unity, and emphasis.

Vocabulary
mixed media Artwork made with a combination of materials or techniques.

Links
The following websites will provide useful historical resources while working with this chapter:
[George E. Ohr: America's First Art Potter](http://GeorgeE.Ohr.org)
mshistorynow.mdah.ms.gov/issue/george-e-ohr-america-s-first-art-potter
famsi.org
[National Museum of African Art
africa.si.edu/collection](http://NationalMuseumofAfricanArt.africa.si.edu/collection)

316 Chapter 9

"It takes three to four years to get really confident at making pottery, and it takes a lifetime to get really good at it."
Nanty Youngblood Lugo

Mixed Media 317

Tips for Using the Opening Image
create observation-oriented activities to introduce the chapter and jumpstart the learning process.

Essential Questions
promote student inquiry, reflection, and exploration of the chapter topic.

Key Terms
are highlighted and defined the first time they appear to help build your media-specific vocabulary. These and other terms are also defined in the Glossary.

Chapter Objectives
provide an overview of expected student outcomes.

Getting Started

Each chapter begins with an overview of the chapter focus and provides information to support inquiry and creative thinking as students engage with the content. In this case, students are given suggestions about how to begin thinking through a mixed-media project. They are encouraged to discuss their ideas, plan their work, and experiment with combining different methods and materials.

Experience Clay, Teacher Edition, Chapter 9.

Teaching Tip
Use this chapter as a culminating experience for students. Review and discuss previous practice in hand building, throwing, surface design, and firing techniques. Provide links to mixed-media art and artist sites for inspiration.

Art Criticism
Initiate a class discussion on how works are constructed and how different media are incorporated. Question whether a piece is functional or intended as a work of art. Does the creation bring forth a theme or concept? How do the materials reinforce it?

Getting Started with Mixed Media

As you prepare to design within the mixed-media framework, begin to collect objects and other materials that you could combine with your claywork. These might be found objects—items that you consider unique, like something that holds a special spot in your memory—or they could be everyday items, such as rhinestones, beads, wire, coins, glass, fiber, fabric, buttons, yarn, ceramic shards, or metal pieces. Include natural objects like seashells, twigs, or small stones—anything that grabs your attention and that you think would be fun to use to enhance your work and give it excitement and meaning.



Fig. 9-2. Ken Jensen has created a body of work about music. He makes four-string guitars, bugles, ocarinas, and jug band sets. Describe the sensory qualities of this work, including the design elements of shape and form, line, color, space, and texture.

Ken Jensen, *4 String Guitar*, 2020. Glazed stoneware, wood, steel, acoustic guitar strings, 32" x 9" x 4" (81.3 x 22.9 x 10.2 cm). Courtesy of the artist.

For Your Sketchbook

Research clay artists who use mixed media in their work. How can artists combine different media with clay to achieve something exceptional? Look back at the results of your own claywork and determine how you could have incorporated other materials into some of them. Use your sketchbook to define and illustrate those ideas. Consider how you can use some of the materials you have collected.



Fig. 9-3. How can combining clay with other media provide opportunities to create large-scale artworks?

Hala Matta, *Partition*, 2020. Raku-fired ceramic, bronze, 6' N x 6' 6" (1.8 x 2 m). Photograph by Joe Kramm. Courtesy of R & Company.

Art History

Collage, Found Object Art, and Assemblage

Collage, found object art, and assemblage are three forms of visual expression related to the concept of mixed media. Their histories are linked through the combination of unrelated or unexpected elements in meaningful compositions.

Collage

Collage comes from *coller*, the French word meaning "to glue." A collage is an artwork made by gluing or attaching pieces of paper, objects, or both to a flat surface. It can also be combined with painting and drawing. Collage began in China around 200 BCE, when paper was invented. Japanese calligraphers used glued paper in the 900s CE. Georges Braque (1882–1963) and Pablo Picasso (1881–1973) were influential collage artists in the early 1900s.

Found Object Art

Artworks made from objects collected by an artist are called **found object art**. The objects can be anything that the artist feels is special or exhibits unique aesthetic qualities. When incorporated into an artwork, these items can be used as a focal point or as a decorative counterpart. Found objects were integral to the Surrealist, Dadaist, and Conceptual art movements in the 1900s and have continued to fuel artists' creativity into the 2000s.

Assemblage

An **assemblage** is a three-dimensional artwork constructed from found parts, such as everyday objects, natural or crafted materials, and scrap metal. French artist Jean Dubuffet (1901–1985) first used the term "assemblage" in the early 1950s for a series of collages composed of butterfly wings. In the United States during the 1950s and 1960s, Robert Rauschenberg (1925–2008) combined objects and images in his work.



Fig. 9-4. Artist Betye Saar combines found objects, drawing, and printmaking to create assemblage boxes that reflect personal narratives, mysticism, and history. How does this composition engage the viewer to look closely and make associations?

Betye Saar, *Green Visions at the Villa*, 1994. Mixed media collage, 14" x 11" x 1 1/2" (35.6 x 27.9 x 3.8 cm). Courtesy of the artist and Roberts Projects, Los Angeles, California. Photo Robert Wedemeyer. <https://www.robertsprojectsa.com/artists/betye-saar>.

Vocabulary
assemblage A three-dimensional composition consisting of components—items not usually considered art-related—found by the artist.
collage Artwork made by a technique (also known as collage) that consists of gluing or attaching pieces of paper, objects, or both to a flat surface.
found object art Artwork made from objects found by the artist.

Art Criticism
Ask students to explain how the art forms collage, found object art, and assemblage are alike and different. Identify artists who have used one or more of these techniques. Review the artists' works, including those by Robert Rauschenberg. Encourage students to analyze how the use of collage, found objects, or assemblage can play a role in highlighting an artist's idea or concept.

Links
Have students search online to find artworks by the artists and art movements named in the "Collage, Found Object Art, and Assemblage" Art History feature. Additional resources are linked below.

Arctyclopedia
arctyclopedia.com
Assemblage Artists on the Internet
collageart.org/assemblage
Mix Media Ceramic—2D and 3D
venicclayartists.com/mix-media-ceramic-2d-and-3d/

318

Chapter 9

Mixed Media

319

Captions

ask students to think deeply about what they see.

Art History

features provide interesting information that can be used as springboards for independent, in-depth investigations. These features provide insight into the historical and/or cultural influences that have shaped works of art.

Art Criticism

opportunities for students to respond to art and design with a careful analysis of artwork to demonstrate their understanding of the unit theme as well as specific art concepts.

Special Features

Experience Clay, Teacher Edition, Chapter 9.

Teaching Tip

Demonstrate how to calculate the size of the holes needed in unfired clay to accommodate additional media, such as yarn, leather, wood, and so on. Hold the addition upright on a piece of paper and trace around it. Estimate the clay's rate of shrinkage and add it to the circumference of your tracing. Cut out the shape and use the paper as a pattern. Place it on the clay's surface and use a pencil or pointed tool to outline where holes will be added.

How to...

Make a Slab Sculpture with Media Additions

You will need: Sketches of your design and paper cutout patterns to trace onto a leather-hard slab; your choice of mixed-media items, such as string, cord, yarn, plastic, or leather, as well as glue; a narrow dowel to make uniform holes in the clay.

- 1 Roll out a clay slab that is large enough to fit the pieces of your pattern. When the slab is leather-hard, trace the patterns on the surface using a pencil.
- 2 Use a thin dowel to poke holes where you plan to add media, such as string, wire, and so on. Make sure to poke holes far away from the outside edges to avoid cracks during the drying process.
- 3 Cut out the traced pieces. Using the traditional slab construction method, score, slip, and use a thin coil to join edges together to complete the structure. Be sure to clean out any slip or glaze in the holes to accommodate the media you plan to add.
- 4 Bisque fire, glaze, and glaze fire the piece.
- 5 Add your choice of mixed-media items to your structure. Working in one section at a time, attach cords (yarn, string, wire, leather, or plastic) to the piece. Use a tool or the end of a pencil to force the media into the holes. Glue in place.



Fig. 9-25. Look carefully at the sculpture to determine how the string is woven. What art are prominent? Point out the areas of rhythm and contrast.

Inquiry

Encourage students to find artworks in the textbook that display juxtaposition. Ask them to identify the materials, images, and ideas that show contrast, as well as the new meanings that are created by combining them. Students can further research the artist, materials, and ideas to support their argument. In a class discussion, ask other students to suggest and defend their own interpretations and analysis.

How to...

Each chapter includes at least one How-to feature that provides step-by-step suggestions to reinforce a variety of important skills and techniques across all Studio Series titles.

Teaching Tips

offer proven and practical tips, suggestions, and studio strategies to make the most of your time and effort.

Art Fundamentals

Postmodern Principles: Juxtaposition

Artists can bring together media and environments to create new meanings with installation art. Materials and imagery can transform not only the physical space but also how viewers perceive themselves and their ideas. Whether in an installation or other art form, the combination of contrasting materials and ideas is called *juxtaposition*. Merging seemingly unrelated or opposing objects focuses on the relationships between them, encouraging the viewer to imagine how they are connected in this new context. The result can be surprising, unnerving, or sublime, and it may lead to greater understanding of the self and the world.

The versatility of ceramics lends itself to juxtaposition. Shiny, flat tiles can be combined with rough, unglazed sculptures. This ancient form of human expression can contrast with the latest developments in mass production and digital media. Artists familiar with clay techniques can combine them with multiple other processes to express ideas and challenge assumptions through contrast.

Try It Work with a classmate to review the ceramics in your portfolios. Are there works that portray opposing ideas, materials, or techniques? How can you present these artworks in an installation to create new meanings through juxtaposition?



Fig. 9-41. Artist Shannon Sullivan juxtaposes natural forms, such as minerals and microbes, with human-made materials in large-scale installations. How are the textures and shapes juxtaposed with the title of this mixed-media artwork?

Shannon Sullivan, *Growing in the Grit* (detail), 2008. Ceramic, acrylic, latex, post-fire assembly, low-fire glaze, cone 04, 50" x 175" x 3" (127 x 68.8 x 7.6 cm). Photo: Shannon Sullivan. www.flickr.com/photos/32755170@N04/438387749. CC BY 2.0.

Art Fundamentals

Every chapter includes a section about art fundamentals that highlights an important concept, element of art, principle of design, or postmodern principle with a fine art example that demonstrates the featured concept.

Inquiry

promotes in-depth understanding through meaningful research opportunities.

Aesthetics

Lauren Grossman Explains Her Work

These pieces are part of a series based on the Tower of Babel. The intimate scale and footed bases are a nod to the Asian tradition of scholar's rocks.



Fig. 9-45. The biblical story of the Tower of Babel serves to explain the many languages spoken around the world. All people spoke one language and worked together to build a tower that would reach heaven until God made different languages and spread people throughout the world. How does this work relate to the ancient narrative?

Lauren Grossman, *Babel Study in Black and White*, 2018. Coil-built and carved cone 6 stoneware, matte glaze, cast aluminum, enamel paint, ink, 40" x 9" x 9" (101.6 x 22.9 x 22.9 cm). Photo: Masso Everett. Courtesy of the artist.

In *Babel Study in Black and White*, I used the story of the tower as the literal structure of the piece by carving out the interstitial spaces of the text. In a reference to the normal material of texts, ink spills out of the holes.

In *Melty Pink Tower*, I wired and rubber banded sheet-copper letters onto the surface of the glazed clay. The copper melted into the glaze and ate into the clay, resulting in a rich surface that is simultaneously beautiful and gritty.

Try It Write a description that includes your aesthetic view of these towers, along with the individual components that make them up. Explain how the sculptures fit together to inform your understanding of the artist's body of work. Then, describe the organization and structure of each composition. Finally, tie it all together and elaborate on the ideas and values that you, the viewer, gained from this perception. What do the artworks suggest about the big ideas this artist is exploring?

Fig. 9-46. In China, scholar's rocks—*gongshi*—are traditionally selected for placement in studies and gardens. The rocks are admired for their aesthetic qualities, particularly negative spaces created by erosion. How does the artist's process in clay reflect these qualities?

Lauren Grossman, *Melty Pink Tower*, 2017. Coil-built cone 6 stoneware, glaze, cast aluminum, copper, steel, 26" x 9" x 9" (66 x 22.9 x 22.9 cm). Photo: Masso Everett. Courtesy of the artist.

Aesthetics

Ask students to research the tradition of scholar's rocks and the story of the Tower of Babel. Discuss how the combination of those two narratives are brought to light in the arrangement of this artist's works. Students can consider the works in terms of the postmodern principles of juxtaposition and hybridity.

Link

laurengrossman.com



Review

Students can review post-modern principles, including hybridity and juxtaposition, on pages 50-51. Discuss the meaning of these two terms, as well as how they apply when analyzing a work of art.

Hybridity: The combination of different materials, techniques, ideas, or cultural influences.

Juxtaposition: Unrelated or contrasting ideas and objects used together to make new meanings.

Link

cristinacordova.com

Aesthetics

features help students develop vocabulary to form thoughtful responses about what they notice and feel when interacting with art.

Try It

activities provide opportunities for students to give new techniques or media a try.

Nontraditional Approaches

Cristina Córdova



Contemporary mixed-media artist Cristina Córdova juxtaposes order and chaos in her *Jungla* installations. A large-scale photograph divided into tiles provides a backdrop of lush foliage, reflecting the artist's memories of her childhood in Puerto Rico. The dense, imposing vegetation of the photograph contrasts with the repetition and organization of the tiles.

The photographic wall installation is combined with a finely sculpted figure made from clay and mixed-media elements. The hybridity of these different ceramic techniques, both handmade and high-tech, start a dialogue about the relationship between the artist and the artistic process.

Figurative and floral elements of the installation explore the connections between people and the natural world. The artist examines her own relationship with the landscape of her

youth and how it informs her identity and cultural heritage.

Discuss It As a class, discuss how the process of creating can inform the meaning and ideas expressed in a finished artwork. Do you feel connected to a particular ceramic technique? How does this influence your own artmaking? How does having a deeper knowledge of ceramic techniques help you better understand and appreciate the work of others? Consider additional information that can influence your own artmaking and your understanding of art.

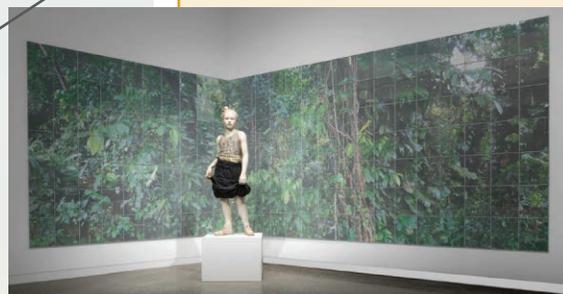


Fig. 9-47. Sculptor and installation artist Cristina Córdova combines the physical presence of objects with deeply personal experiences. How did the artist juxtapose imagery and materials to form new ideas in this work?

Cristina Córdova, *Jungla*, 2017. Photographic polyptych, ceramic, resin, metal, paper, glass, plastic, wood, 78" x 18" (198.1 x 45.7 cm). Courtesy Cristina Córdova.

Nontraditional Approaches

features give students the opportunity to dive into how contemporary artists use methods and materials in new ways.

Discuss It

activities provide students with opportunities to meaningfully analyze artwork, essential questions, processes, and materials as small groups or with the whole class.

Studio Experience

Hands-on Studio Experiences allow students to apply the techniques and skills they've learned throughout each chapter while making creative decisions and developing their artistic voice. Each experience is clearly organized with goals and materials presented prominently, and procedures that are carefully described and illustrated.

Studio Experience

A Mixed-Media Sculpture

You are now familiar with several ceramic mixed-media techniques. In this Studio Experience, you will create a clay-based mixed-media sculpture. Plan to use at least two media additions that relate to each other and to the subject matter of your design. Think about the various surface treatments you can use to unify this work as you begin to develop and establish your own style.

Before You Begin

Research examples of clay and mixed-media artworks. Analyze the compositions for emphasis and unity. As a class, discuss different ways that mixed media and ceramics could be used to create a sculptural piece.

Review the variety of mixed-media production techniques presented in this chapter. Consider whether you will use media with fired clay, unfired clay, or both. Will you emphasize form, color, or surface design?

Materials

- clay
- hand-building tools
- molds, if desired
- ware boards
- mixed-media materials
- decorating and glazing tools
- acrylic paints, permanent markers, sealant
- adhesives
- wire or cord



Fig. 9-48. Student work. Moira Marie Rausch, *Cleaved Together*, 2018–2019. Low-fire earthenware sculpture with safety pins and terra sigillata, cone 06, 5 1/2" x 14" x 6" (14 x 35.6 x 15.2 cm). Courtesy Suzanne Conine.

Create It

- 1 Make several drawings to determine your subject and visualize your composition. Plan how each part will relate to create a unified design and show emphasis. How will you express aspects of your own artistic style in your sculpture? What message do you want to send to the viewer? What media will you include?
- 2 Gather the mixed-media materials you plan to use. Determine how you will connect the various parts of your design.
- 3 Construct the individual pieces for each section of your artwork, using hand-building or throwing methods. The clay should be of uniform thickness, about 3/8" (9.5 mm). Score and slip to attach clay additions. Add holes in areas where you will attach non-clay media, keeping in mind the clay shrinkage rate.
- 4 Refer to the section on unfired clay combinations in this chapter. Materials such as paperclay, metal, and organic matter can be added to unfired clay but only with teacher approval. If you do use an addition, how will it help convey meaning in your work?

Studio Objectives

- Students will:
- research clay mixed-media artworks to analyze use of emphasis, unity, and sculptural applications.
 - construct a clay and mixed-media artwork using forming methods, clay shrinkage rates, surface design and underglaze techniques, bisque firing, glazes, glaze firing, and mixed-media addition techniques.
 - create a ceramic sculpture with mixed-media additions to display personal style, subject, message, unity, and emphasis.
 - evaluate own artwork for successful aspects and areas that need improvement for insightful reflection.
 - work independently and use time management to complete project on time.

Materials

- clay
- clay tools
- molds, if desired
- ware boards to hold sections as they are constructed
- other mixed-media materials of students' choice
- decorating and glazing tools—brushes, paints, or markers
- underglaze, glaze
- acrylic paints, permanent markers, sealants, finishing materials
- adhesives: bonding materials, epoxy, industrial glue
- tools and materials for connecting pieces, such as wire or cord
- paperclay (optional)

Setup

Decide if additions to unfired clay can be handled by the classroom kilns and ventilation system.

Create It

Prepare images and reference materials for students to learn more about mixed-media sculpture. Include artists featured in this chapter, as well as Rose B. Simpson, Susan Beiner, Ahrong Kim, and Tony Natsoulas. Review students' sketches and plans, providing suggestions for connecting different media.

Links

Rose B. Simpson
rosebsimpson.com

Susan Beiner
susanbeiner.com

Ahrong Kim
ahrongkim.com

Tony Natsoulas
tonynatsoulas.com

- 5 Work in groups to provide feedback to your work in progress. Is your subject and message clear? Do your sketches show emphasis and unity? Is your plan evident? Review your work as needed.
- 6 Add surface designs and glazes to greenware and sign your sculpture. Construct any planned mixed-media additions to your sculpture.
- 7 Bisque fire the pieces, then glaze fire. Some furnaces are toxic, so proper venting is important.



Fig. 9-49. Student work. Eh Dah, *Earth*. Earthenware clay, low-fire glaze, plastic, 22.9" x 15.2" x 15.2" cm. Courtesy Suzanne Conine.

Mixed Media

345

346

Chapter 9

Materials

are displayed at point of use and list the necessary supplies and tools needed for the Studio Experience.

Setup

offers suggestions to help you prepare ahead of time.

Objectives

list what students will know or be able to do at the end of the lesson.

Rubric

provides an analytic scoring mechanism for each Studio Experience. Each rubric defines levels of achievement and evaluative criteria specific to the studios.

Rubric: A Mixed-Media Sculpture

| Advanced | Proficient | Developing | Incomplete |
|---|---|---|---|
| PREPARE | | | |
| <p>Researches at least five examples, interpreting emphasis and unity and leading discussion.</p> <p>Researches mixed-media and clay techniques for fired or unfired clay and emphasis.</p> | <p>Researches at least three examples, analyzing emphasis and unity and participating in discussion.</p> <p>Reviews mixed-media and clay techniques and emphasis.</p> | <p>Researches at least two examples, describing some emphasis and unity.</p> <p>Partially reviews mixed-media and clay techniques; does not fully understand processes.</p> | <p>Does not research examples or participate in discussion.</p> <p>Does not review mixed-media and clay techniques.</p> |
| CREATE | | | |
| <p>Selects and uses appropriate techniques to match artistic vision, including forming methods, clay shrinkage rates, unfired clay combinations (if available), surface design and underglaze techniques, bisque firing, glaze application, glaze firing, mixed-media additions, and additional two-dimensional media applications.</p> <p>Creates a ceramic sculpture with clear personal style, meaning, subject matter, unity, and emphasis through the incorporation of at least three mixed-media additions.</p> | <p>Uses appropriate techniques to create artwork, including forming methods, clay shrinkage rates, surface design and underglaze techniques, bisque firing, glaze application, glaze firing, and mixed-media additions.</p> <p>Creates a ceramic sculpture with personal style, meaning, subject matter, unity, and emphasis through the incorporation of at least two mixed-media additions.</p> | <p>Some issues using techniques to create artwork, including forming method, determining clay shrinkage rates, surface design and underglaze techniques, bisque firing, glaze application, glaze firing, or incorporating mixed-media additions.</p> <p>Creates a ceramic sculpture that lacks personal style, clear meaning and subject matter, unity, or emphasis with at least one mixed-media addition.</p> | <p>Does not create artwork.</p> <p>Does not incorporate mixed-media additions.</p> |
| REFLECT/EVALUATE | | | |
| <p>Offers insightful reflection on own work and process, identifying successful aspects and areas that need improvement.</p> <p>Shares ideas and takes interest in others; eagerly participates in class discussions.</p> | <p>Offers meaningful reflection on own work and process, identifying successful aspects and areas that need improvement.</p> <p>Shares ideas and shows interest in others; participates in class discussions.</p> | <p>Reflects on own work and process, but has difficulty identifying successful aspects and areas that need improvement.</p> <p>Shares a few ideas and sometimes listens to others; reluctant to participate in class discussions.</p> | <p>Does not reflect on or evaluate own work.</p> <p>Does not participate in class discussions.</p> |
| WORK PROCESS | | | |
| <p>Works independently in each class and remains on task at all times. Uses time management to complete project on time.</p> | <p>Usually works independently and remains on task. Work completed on time with some time-management issues.</p> | <p>Works somewhat independently and usually remains on task. Rushes through project and completes almost on time.</p> | <p>Does not work independently and is off task most of the time; disruptive behavior. Project not completed.</p> |

Mixed Media

347

Differentiated Instruction

Review portfolios, work-in-process photos, and sketchbook notes with students individually. Talk about areas where they feel the goals were achieved and the areas that may require more skill building and practice. Help them draw up a plan for the future, including ideas about how to carry it out.

Documenting and Exhibiting Art

When working with mixed media and clay, artists must take into account the life span of the work. Many early examples of mixed media included nonarchival materials with a short life span, such as cardboard and acidic glues or collage paper. In contrast, more expensive museum-grade materials can last indefinitely. Students who are practicing mixed-media techniques may not require permanence in their finished works and can choose less expensive supplies from hardware or craft stores. Student should determine the benefits and drawbacks of using various materials, keeping their needs for preserving the work in mind.

8 Attach at least two mixed-media selections according to your design plan and message. Should the materials used to attach media remain visible to contribute to the overall design? How might adhesives affect the look and durability of the finished work?

9 Add acrylic paint or colored permanent markers to highlight different areas, if desired. Apply sealants with proper ventilation to preserve these surface additions. Be prepared to explain the forming and decorating techniques you used.

Check It

Were you able to create a mixed-media work with unity and emphasis? What subject and message did you express? How did you show your personal artistic style? How many forming techniques did you use? Were you able to incorporate and attach a variety of media effectively? Did you include adequate means for mounting your work? Explain what you learned from this project.

Sketchbook Connection

Use your sketchbook to plan functional works that combine clay with other media. Practice designing functional pieces such as jewelry, clothing accessories, and containers. What do you need to consider as you plan for mixed-media additions to functional works?

Sketchbook Connection

offers prompts to help students try out and develop new ideas, explore new materials, take risks, and think meaningfully about who they are.

Check It

provides a series of questions to ensure students carefully examine their work before they hand it in.

Career Profile

The interviews and stories in the Career Profiles help students identify the essential skills needed to be successful in specific art-related careers. Each profile serves as a model for questions that students can use to interview art professionals in their own communities. Ask students to compare their own artistic production processes and/or interests with those of the artists interviewed.

Career Profile

Paul Andrew Wandless

Multimedia Artist and Author



Born in Miami, Florida, and raised in Delaware, Paul Wandless currently lives and has his studio in Chicago, Illinois. He is a clay artist, writer, and lecturer who also works directly in other media, including printmaking, stone carving, moldmaking, metalsmithing, wood carving, papermaking, and painting. His work has been widely exhibited in museums and galleries and collected privately and publicly. In addition to being a prolific artist, he is the author of several books and publications on clay techniques.

How did you first become involved in ceramics?

As a freshman at the University of Delaware, I needed to take two 3D studio classes in my spring semester. Since I wanted to be a painter, I decided to take ceramics and sculpture and get those classes out of the way. It turned out that I had natural talents for clay and sculpture. Throwing came easily to me, and hand building and working sculpturally came naturally to me since I'd always worked with my hands when I was young.

What is your favorite part of working with clay?

Although a cliché, my favorite part is the tactile experience of the clay in all of its different stages. It also allows you to create virtually anything your imagination can dream up, since it can mimic and replicate surface, color, or texture.

Link
studio3artcompany.com

Links

provide additional information to assist students who want to learn more about the artist.



Fig. 9-50. *Scribe*, from the *Atelier* series, 2016. Clay monotype, cast earthenware, underglaze, watercolor underglaze, wood frame, 13 1/4" x 14" x 1 1/2" (33.6 x 35.6 x 3.8 cm). Courtesy of the artist.

Chapter Review

Each chapter ends with review questions based on Bloom's Taxonomy. Students are required to use a variety of thinking skills to interpret the chapter content. The Chapter Review also offers students opportunities to write about specific aspects of the chapter content, and to organize, expand, reflect on, or evaluate the work in their own portfolios.

Chapter Review

Mixed Media

Recall List three types of mixed-media artworks.

Understand Explain why it is important to plan ahead when using materials that will be fired with clay.

Apply Construct a slab, work organic material or metal into the slab, and fire. Observe the textures and spaces the material left behind. Add more of the same material or a new material to the fired piece to create visual interest.

Analyze Look at Fig. 9–11, Ann PerrySmith's *Peacock Box*. How has the artist created movement and rhythm in her work?

Evaluate Choose an artwork from this chapter to evaluate with a classmate, using aesthetic scanning techniques. Work together to describe your aesthetic views



Fig. 9–56. Student work. Meredith Davis, *Deep Blue*, 2017. Earthenware clay, underglaze and low-fire glaze, bamboo, 10" x 8" x 5" (25.4 x 20.3 x 12.7 cm).

of the entire work as well as its individual components. Explain how the pieces fit together. Expand on the organization and structure of the composition. Describe what each of you gained from viewing the work together, whether you had the same or different impressions, and why.

Writing about Art

Choose a functional or nonfunctional artwork from your portfolio to consider as part of an installation. Write a proposal asking permission to create the installation on school grounds. Describe the space you imagine the work inhabits and the other objects you would incorporate. Are there concepts or messages that the work will embody? How can you create unity and variety in the installation? What technical issues might arise, and how would you solve them? Include a sketch of your ideas with the written proposal.

For Your Portfolio

Create a digital portfolio of your mixed-media work. Consider including a video of yourself creating or your source of inspiration to help support your work. Think about ways to incorporate the video into your portfolio. Do you need to add text to the moving image? What kind of sound would strengthen your message? Research how to protect your work when sharing it online, including copyright notices. Compare licensing options available through Creative Commons.

Review Answers

Recall Students may include collage, assemblage, found object art, and installation.

Understand It is important to plan for shrinkage and stability when adding mixed-media materials to the clay body. The clay may crack during the firing process if other media is added to the clay, or the work may have ill-fitting forms when connected after firing.

Apply Students' work should remain structurally sound and not crack during firing. Students should demonstrate an understanding of how to apply a non-clay material to a fired piece in a thoughtful way.

Analyze Student responses could include the following: repeated lines of wire coming out from the central structure create a sense of movement; lines on the clay form suggest swirling motions.

Evaluate Students should use the aesthetic scanning techniques in their discussion, describing the big picture and then noting individual elements and details. They should include each of their points of view.

Review Answers

offer suggested responses to the Chapter Review questions.

Review Questions

require short-answer, essay, and hands-on responses to illustrate students' understanding of chapter content.

For Your Portfolio

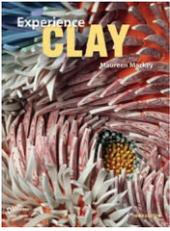
feature assists students in documenting their progress and developing a body of work.

Writing about Art

provides an opportunity to integrate composition exercises such as poetry, free verse, or descriptive text.

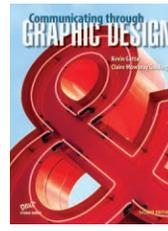
Table of Contents

Visit DavisArt.com/Sample to request a sample.



Experience Clay, 3rd Ed.

- Chapter 1:** Introduction to Clay
 - Chapter 2:** The Art of Ceramics
 - Chapter 3:** Working with Clay
 - Chapter 4:** Hand-Built Forms: Pinching and Coiling
 - Chapter 5:** Hand-Built Forms: Slabs, Molds, and Tiles
 - Chapter 6:** Thrown Forms
 - Chapter 7:** Surface Design
 - Chapter 8:** The Firing Process
 - Chapter 9:** Mixed Media
- Handbook**



Communicating through Graphic Design, 2nd Ed.

- Chapter 1:** What Is Graphic Design?
 - Chapter 2:** The Art of Graphic Design
 - Chapter 3:** Image Creation for Design
 - Chapter 4:** The Design Process
 - Chapter 5:** Identity Design
 - Chapter 6:** Publications Design
 - Chapter 7:** Advertising Design
 - Chapter 8:** Information and Experience Design
 - Chapter 9:** Design in Motion
 - Chapter 10:** Working as a Graphic Designer
- Handbook**



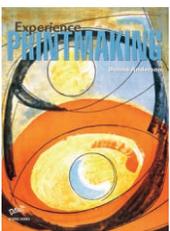
Experience Painting

- Chapter 1:** The Basics of Painting
 - Chapter 2:** Tempera and Gouache
 - Chapter 3:** Dry Media
 - Chapter 4:** Watercolors and Ink
 - Chapter 5:** Acrylics
 - Chapter 6:** Oils
 - Chapter 7:** Encaustics
 - Chapter 8:** Wall Painting
 - Chapter 9:** Other Ways to Paint
- Handbook**



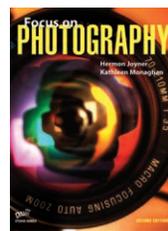
Discovering Drawing, 3rd Ed.

- Chapter 1:** What Is Drawing?
 - Chapter 2:** The Basics
 - Chapter 3:** Still Life
 - Chapter 4:** Drawing Landscape
 - Chapter 5:** The Built Environment
 - Chapter 6:** The Figure
 - Chapter 7:** Portraits
 - Chapter 8:** Drawing Animals
 - Chapter 9:** Making Meaning through Drawing
 - Chapter 10:** Imaginary Worlds
- Handbook**



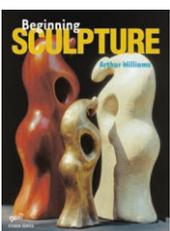
Experience Printmaking

- Chapter 1:** What Is Printmaking?
 - Chapter 2:** The Art of Printmaking
 - Chapter 3:** Basic Relief
 - Chapter 4:** Color in Relief
 - Chapter 5:** Intaglio
 - Chapter 6:** Lithography
 - Chapter 7:** Monotype
 - Chapter 8:** Silkscreen
 - Chapter 9:** Mixed Methods and New Directions
- Handbook**



Focus on Photography, 2nd Ed.

- Chapter 1:** What Is Photography?
 - Chapter 2:** Film-based Black and White Photography
 - Chapter 3:** Digital
 - Chapter 4:** The Art of Photography
 - Chapter 5:** Portraits
 - Chapter 6:** Photojournalism
 - Chapter 7:** Action Photography
 - Chapter 8:** Still Life
 - Chapter 9:** Architecture and Urban Landscapes
 - Chapter 10:** Landscape
 - Chapter 11:** Animals
 - Chapter 12:** The Basics of Commercial Photography
 - Chapter 13:** Challenges in Commercial Photography
- Handbook**



Beginning Sculpture

- Chapter 1:** Introduction to Sculpture
- Chapter 2:** Modeling
- Chapter 3:** Molding
- Chapter 4:** Casting
- Chapter 5:** Carving
- Chapter 6:** Construction and Assemblage
- Chapter 7:** Installation and Collaboration
- Chapter 8:** Portfolio, Exhibition, Education, Career