

# VA Focus/ AP Visual Journal Expectations:

## 2 hours a week outside of class

**1) Respond Visually** -draw, paint, collage in response to a range of visual inspiration- draw from observation as well as photo's and your imagination- Take risks- get messy  
Visual Journal prompts as well as making up your own

### 2) Collect images:

- Art movements and artists
- From Magazines and ads
- From Google image or your own photography



Respond to



### 3) Respond/Reflect/Write:

- Respond to your sketches and collections, as well as demo's and techniques from class and youtube:
- Record pertinent info: Artist name, title of works, media, year- inspiration (why and how it was created)
- Record responses, Question, Argue, Wonder, What is the relevance of this image to you?

### 4) Dissect Composition:

How is the image composed to create impact? How is your eye lead throughout? What is the focal point? What principles are at work to create the visual effect of this piece?

### YOUR GRADE:

You will receive a Visual Journal Grade each quarter with specific feedback from Mrs. Zeller regarding how thoroughly you have engaged in the above Artist Habits and Practice- You should have an equal amount of each for example: **You will receive a grade for each section.**

- 1) You should have 8 prompt responses
- 2) 5-8 Collected and pasted/collaged images including some from each category
- 3) You should **respond to all** of your visual prompts and collections- **even with one word**- to document your thinking and work through your process.  
**For quarter one include a page focused on research and response to developing your portfolio/direction based on your interest and desire for improving a specific skill/habit/concept- or based on research of a career option in the arts. Want to go into fashion design? What skills/work do you need to develop to create an awesome portfolio to get you where you want to go? Etc.**
- 4) You should analyze in depth at least 4 compositions from professional artists (work from art history, or contemporary- work found in galleries)



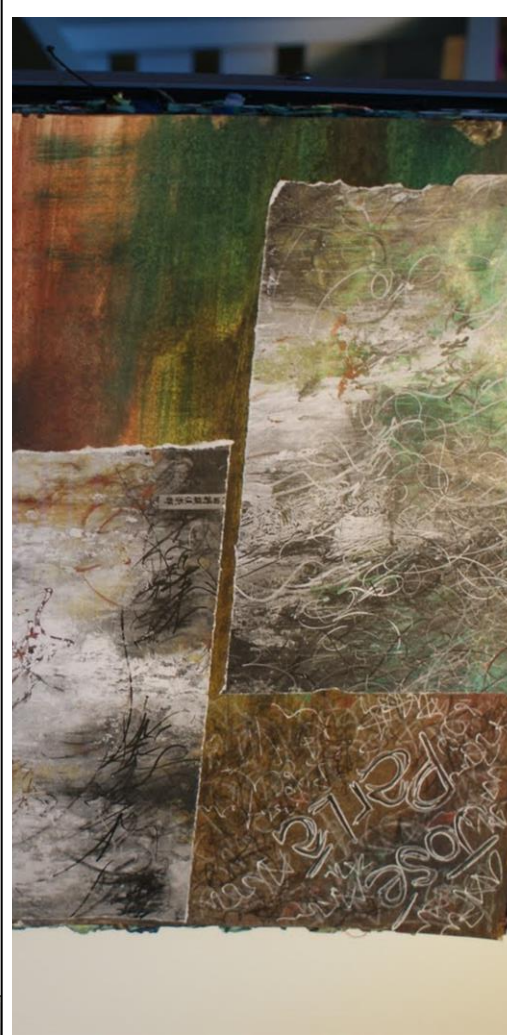
**Suppitches & Koralie**

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**WEDLICH JEDER LAARE**

...wenn sich der Haarboden sichtbar lichtet?  
 ...Sandson, Spezialist für Haarwurzeltransplantation und  
 ...Klinik Artemedic in Olten, wissen Rat.

**EXPERTEN KLÄREN AUF**

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**research raku**

date: 07/16/12

AN INFORMATION ENVIAGE [page 70]

From *Handmade Raku: making ware, glazes, building kilns, firing* - Steven Bramman, Laura Wade a couple of Stony Brook, NY New York, 2009

LAST year, we took a super fun class trip to the museum to do a raku workshop. It was awesome. I really hope we get the opportunity to do it again this year. In the anticipation of doing the workshop again, I decided to do a bit of research into the technique to gain a better understanding of the process and the origins of raku. Here's what I found!

- Raku is a category of pottery.
- It's most rudimentary technical level, contemporary raku is differentiated from other pottery processes by the fact that the ware is quickly fired at low temperatures and cooled quickly as well.
- conventional methods = pots fired over an 8-15 hour cycle and unglazed from the kiln after they are cooled.
- raku method = fired in cycles as short as 15 minutes! then when the glaze has matured = hot pieces are removed from the kiln and cooled in the open air, cooled immediately in water, or immediately smoked in a combustible material to give "post-firing reduction glazes".

Raku allows for more creative movements of the potter during the firing than other forms of firing.

- raku loosely translated to mean "enjoyment, comfort, happiness, or contentment"
- from its origins, raku is meant to have a humble, spontaneous, unceremonious appearance: asymmetry, unevenness, irregularities
- raku = not functional
- raku ware should be bisque fired before its raku fired
- raku can, in fact, be fired in an electric kiln
- metallic effects: result from a fast post-firing reduction technique = the pot has to be moved quickly from the kiln to the reduction container, and the container must be closed quickly before the pot can have the chance to reoxidize

**Raku: the history**

- traditional Japanese origins:
  - 2 types: red raku or black raku
  - black raku used more often
  - Raku originated in Kyoto, Japan during the Momoyama period [1573-1615]
- raku pottery became the preferred ware of the Japanese tea ceremony because it was aesthetically pleasing, and the clay body acted as insulation between the hand of the holder and the scalding tea.
- it is thought - the early process of removing hot pottery from the kiln and allowing it to cool in open air originated from impatient roof-tile makers who tried to speed up the firing process by taking out the tiles to cool rapidly, and as luck had it, the tiles survived the rapid cooling.
- raku moves west:
  - Bernard Leitch = first person to bring raku to the attention of the western world, 1911
  - he saw it only as a source of inspiration
  - Warren Gilbertson = first American to seriously study raku
  - it was US artists who really developed the "post-firing reduction phase"
  - Paul Soldner (who research last year) = seen as responsible for really making raku a popular method in the west
  - he really made the "post-fire reduction" popular
  - western raku is still evolving
- glazing techniques:
  - by definition raku glaze is any glaze that can be raku-fired
  - crazing/cracking = results from a poor glaze/flaky body fit
  - crawling = bare areas on the ware after firing on areas that were previously glazed

**research: date: 07/16/12**

**raku** [page 10]

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