

Clarity Through Hindsight: A Ceramics Exhibition



Festival of Scholars
April 19-23, 2021

California Lutheran University, Thousand Oaks, CA

Student work from Ceramics 1, 2, and 3

Fall 2020 and Spring 2021 semesters, the year of Covid- 19

Enjoy getting a glimpse into this year's student work that was created in "home" studios and at CLU. Students investigated personal, contemporary and historical sources along with mining their imagination to develop concepts to begin projects. A variety of clay forming processes were explored, including: pinch, slab, coil, and wheel throwing. Clay, with its own unique language and properties, engaged students in a lively dialogue. What resulted are expressive sculptural and utilitarian forms, nurtured from a clumsy lump of clay, that had identity, meaning, and purpose.

Senior Adjunct Faculty

Janet Neuwalder, MFA

Students

Janet Neuwalder: Ceramics 1, Fall 2020

Cameron Ahlers, Diana Diaz, Marineh Allen, Giulianna Luminato, Emily Cisernos, Erik Haugen, Abby Hiller, Madison Lum, Kenzie Gerken

Ceramics 2, Fall 2020

Alaina Murphy, Nick Hayes

Ceramics 3, Spring 2021

Malia Potter

Ceramics 2, Spring 2021

Maija Romero, Chase Ahrens, Zino Ayetuoma, Anna Levine

Ceramics 1, Spring 2021

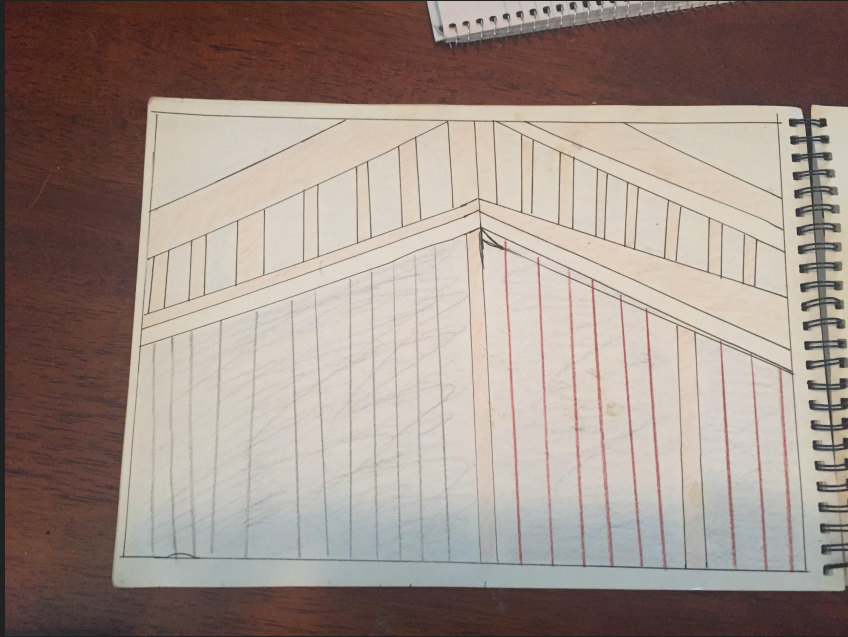
Bemi Abon, Cesar Alamanza Lopez, Juvy Andrews, Chelsie Baker, Lily Ball, Jenna Benton, Noelle Ferrante, Bianca Gaertner, McClain Griess, Maci Haddad, Claudia Smith, Angela Soto, Jacob White

The Process

- Brainstorming, sketching, image source collection, model making, studies
- Concept development
- Forming with clay
- Allowing for changes along the way
- Drying
- Bisque firing
- Glazing
- Glaze firing

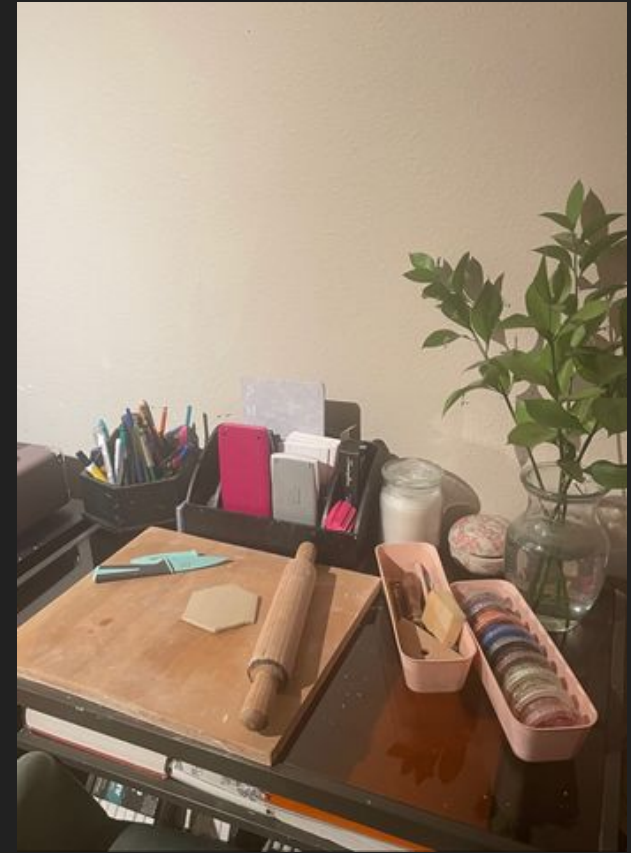
Sources of Inspiration & Sketchbook

Chelsie Baker



Home Studio: Angela Soto

Being at home instead of in the studio allowed me to create pieces that I don't think I would've been influenced to do so otherwise. Because of the pandemic, my parents were not able to visit their hometown in Mexico. When I think of their hometown I think of the church where they were married and it quickly turned into an inspiration for one of my tiles. I discovered that that timing is everything with clay and it is important to just get started with the project even if it is not exactly planned out. I avoided starting my church tile because I had no idea how to execute it, but as soon as I started, the plan came naturally and I was able to create something that I am proud of. Working with clay made my daily life and academic week more enjoyable. I genuinely never felt like I was doing homework because I was excited to see my projects through.



Home studio

Angela
Soto



Malia Potter: Ceramics 3

What impact did working in clay and taking this art class have on your daily life and academic week?

I learned how to manage my time more efficiently! Working on ceramics at home was a challenge, but it also taught me more about the drying process and the best way to store clay while it is drying. It also helped me de-stress from my daily life of Zooming in to each of my academic classes. It was really nice to get off the screen and focus on making art with my hands.



Malia Potter, Ceramics 3, Home studio, kitchen table



How did the pandemic change studio art practice for you ? And How did these changes shape the work that you created?

Ceramics this semester was a very different experience than I've ever had before. With the pandemic forcing all classes to be virtual, we were faced with the challenge of making ceramics from home. My apartment dining room table became my studio and I experimented with a lot of hand built vessels that when in person, I would have never considered. Exploring handbuilt pieces expanded my knowledge of clay and challenged me to step outside of my comfort zone and approach ceramics with a new lens. I was able to make pieces using molds, and slab techniques. During this semester I gained so much more respect for handbuilding and the time and precision that goes into making pieces with techniques such as dartsed mugs, which was the focus of my independent project this semester.



What valuable lessons did you discover through this process?

I learned to never take what you have for granted. Although I missed Cal Lutheran's ceramic studio during the pandemic, I also learned that art does not have to be made within a studio, your dining room table can be your studio! Your patio can be your studio! The possibilities are endless!



Malia Potter

PLEASE share anything else that was important or stood out to you about art, ceramics, creativity, virtual academic classes vs hands-on virtual or face-to-face classes..

My creativity was definitely challenged during this period of time, and at times I found myself frustrated that I didn't have the materials or supplies that I wanted, but that made me think outside of the box and I experimented with finding tools around the house that would help me execute what I wanted within my art piece.



Nick Hayes: Ceramics 2



Angler's Tale Collection

7 x 7 x 7 in-7.5 x 11 x 11

ceramic, papier-mâché,
polymer Clay, found
object, acrylic paint

Did you learn any valuable lessons this year? Please would you share a few insights?

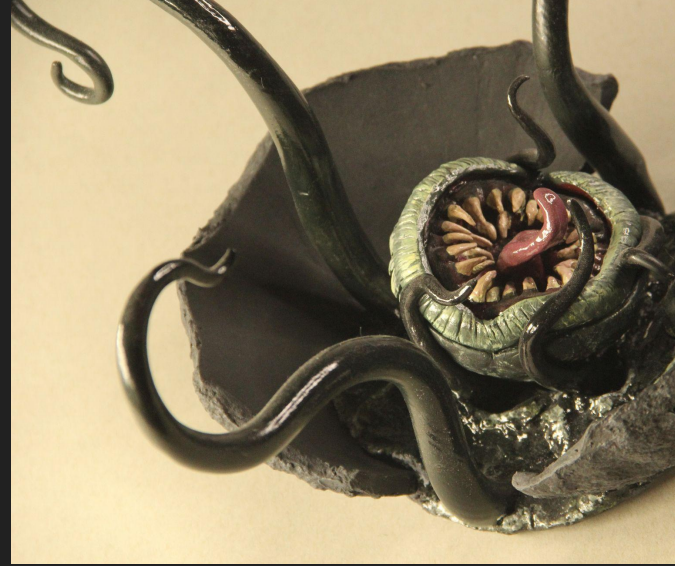
First and foremost, do not procrastinate. Deadline date always sooner than they appear, and I definitely learned how to budget my time better to account for any surprise life events that may impeded upon my work time. I also learned the importance of fun. While working on my pieces for the senior show, I would have 2-3 pieces in progress at the same time, and if I had spent too many hours on a single piece and felt myself starting to lose motivation, I would stop and give myself a 30 minute break. Then, I would start work on a different piece. I found that cycling between multiple projects at once and setting aside time for rest helped me stay motivated and excited about my work, and made the whole process fun.



Nick Hayes Angler's Collection

Clay, mixed media

Narrative Project



How did the pandemic change your studio art practice and how did these changes shape the work you created?

The remote learning caused by the pandemic forced me to think more creatively about how to realize my visions. I tried my best to use the limitations to my advantage, and ended up learning about many new and unorthodox materials that I probably would not have thought to use otherwise.

What impact, if any, did working in clay during the pandemic have on your life and academic semester.

I used art as a vessel to escape the stresses and anxieties of this period of uncertainty.

My work also doubled as a sort of therapy.

Fatal Mistake



Alaina Murphy, Ceramics 2

Narrative Project



Navigation



How did the pandemic change studio art practice for you? And how did these changes shape the work that you created?

The pandemic prevented me from working in the classroom, so I set up a makeshift studio at home instead. I was lucky enough to be able to borrow some supplies from the school, and when I was missing something I substituted what ever I had on hand. I used taped-down rows of colored pencils to help me roll out even slabs and cut up an old stocking to cover my molds. These changes shaped the work I made by encouraging me to think creatively and not worry so much about making things perfect



Please share anything else that was important or stood out to you about art, ceramics, creativity, virtual academic classes vs hands-on virtual or face-to-face classes.

I always knew I loved people, I think all artists have to love people in some way, but this pandemic really underscored just how much being around people contributes to my artistic and academic experience. There is an energy that comes from being around other artists that is extremely difficult to replicate in a virtual setting. To me, art is personal but it is also fundamentally social and communicative. I miss the little ritual of handing your ceramic piece to someone else for them to hold. Those connections are what I'm looking forward to most about returning to campus next semester



What impact did working in clay and taking this art class have on your daily life and academic week?

I like to settle in and work on a project for a significant chunk of time, and given that I also had to completely set up and disassemble my studio whenever I wanted to work, I ended up doing most of my ceramics work over the weekends. I quickly started to look forward to it every week. In my other art classes there was always a layer of separation between me and the piece, such as a paintbrush or a camera, but with clay you get to work directly with your hands. Having that change of pace really helped counteract the monotony of life during a pandemic, and it was also greatly satisfying to be able to create things that were tactile and interactive.



What valuable lessons did you discover through this process?

?One lesson I took away from this process is that when it comes to art, there is always a way. Circumstances can take away everything you thought you needed to be successful with a project, but if you have the supplies and the will you can make it work. It reminds me of our ancient ancestors smearing paint on cave walls. You work with what you have.



“Feet” help elevate the form and enhance the profile







Coil pot

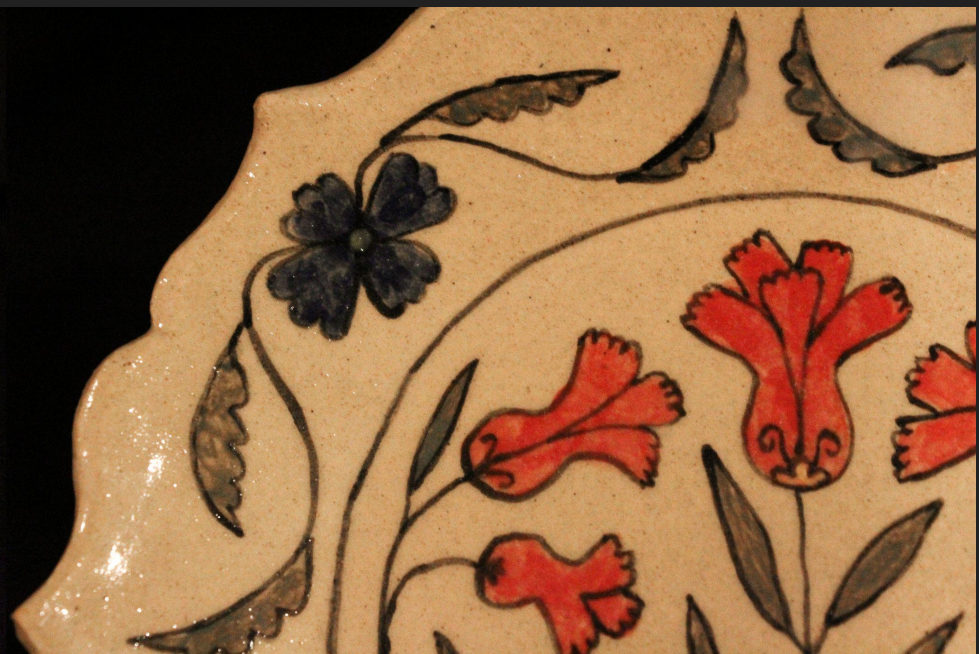








The Myth of Persephone



Chase Ahrens , Ceramics 2

Pinch process exploration



Zino Ayetuoma, Ceramics 2

Coil pot



Hump Mold Project

Process:

- Create a solid “hump mold” out of clay
- Carve according to your concept
- Roll out slabs, compress and drape over mold
- Remove and finish according to concept

Ceramics 1

Mcclain
Greiss



Hump Mold

Slab is rolled and formed onto
hump mold



McClain Griess



Maci Haddad



Bemi Adegbemisola



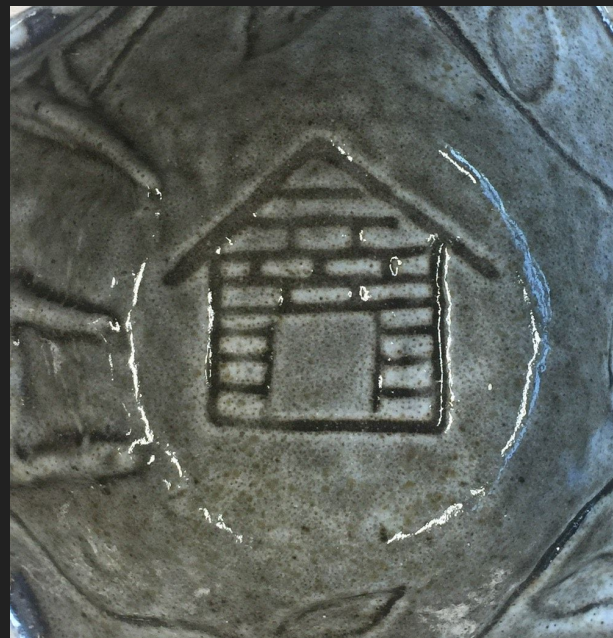
Juvy Andrews



Abby
Hiller



Erik Haugen



Cameron Ahlers



Tiles

Claudia Smith



Angela
Soto



Abby Hiller



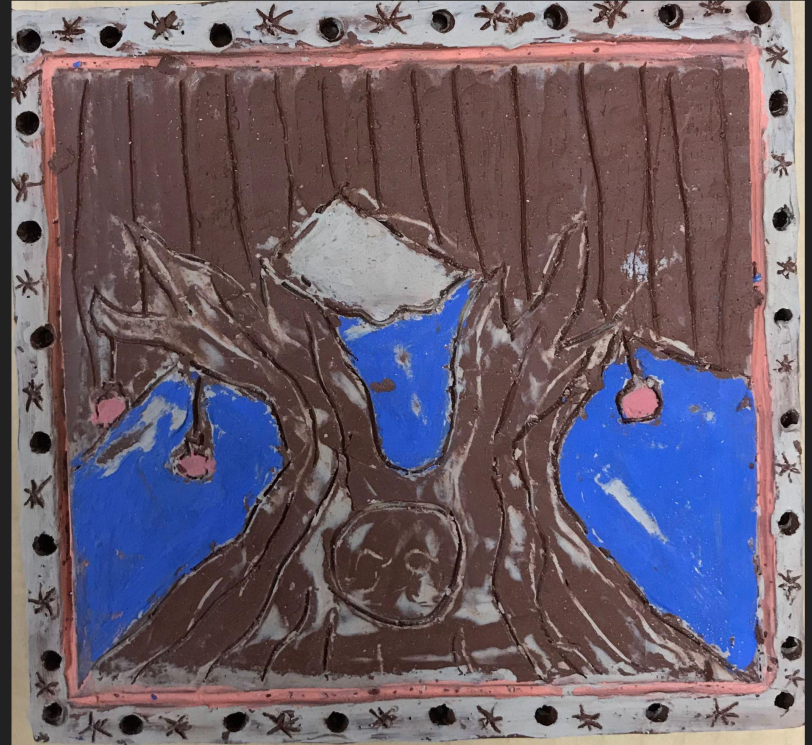
Diana Diaz



Giulianna Luminato



Marineh Allen



Emily Cisernos



Angela Soto



Jenna Benton



Jacob White



Abby Hiller



Jacob White

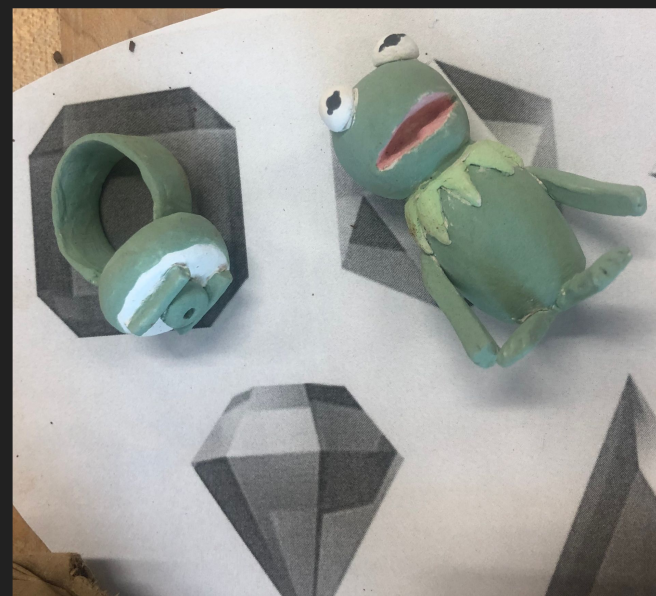


Lily Ball

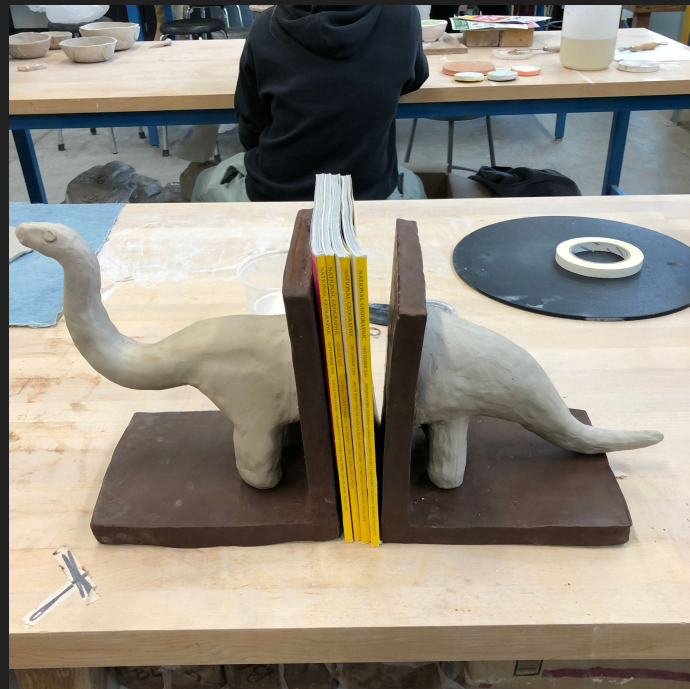


Retablos Project

Jacob White



Noelle Ferrante



I am making ceramic bookends which I hope to put in my own elementary classroom someday.

Plates

Chelsie Baker





Angela Soto



McClain Greiss



Noelle Ferrante



Cesar Almanza Lopez



Brendon Orr



Bianca Gaertner



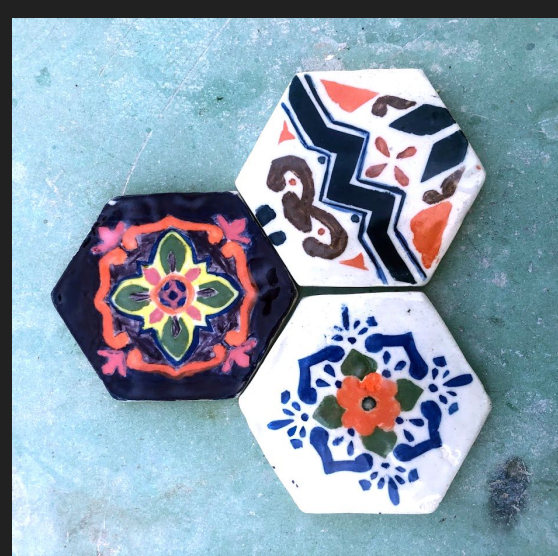
Back at work in the CLU studio



Bemi Adegbemisola, Claudia Smith

Glazing

Angela Soto



Glazing

Maci Haddad



Questions or comments?

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