

Adopt an Artwork-2024-25

Title **Graffiti Ceramics**

Work of Art Roberto Lugo, *Water Tower Pour Over*, 2023

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School and District Mariner Middle School, Cape Henlopen School District

Grade 8th grade

Content Ceramics

OVERVIEW: Overview Students will create a hand-built ceramic vessel that combines traditional/historical forms (e.g., Greek amphora, Ming porcelain, or African pots) and is Lugo decorated with contemporary graffiti, street art elements, pattern-based, or narrative surface designs inspired by Robe

TIME REQUIRED: 8- 10 classes, 45 Minutes to an 1 hour long classes

Time Required

- 8-10 Class Sessions (45–60 minutes each):
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Standards for Instruction and Assessment

- **Anchor Standard 1: Generate and conceptualize artistic ideas and work.**

VA:Cr1.1.8a Document early stages of the creative process visually and/or verbally in traditional or new media.

Enduring Understanding: *Creativity and innovative thinking are essential life skills that can be developed.*

Essential Questions: *What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?*

VA:Cr1.2.8a Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.

○ Enduring Understanding: *Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.*

○ Essential Questions: *How does knowing the contexts, histories, & traditions of art forms help us create works of art & design? Why do artists follow or break from established traditions? How do artists determine what resources are needed to formulate artistic investigations*

- **Presenting: Anchor Standard 5: Develop and refine artistic techniques and work for presentation.** • **VA:Pr5.1.8** Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer.

○ Enduring Understanding: *Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.*

○ Essential Questions: *What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?*

- **Responding: Anchor Standard 8: Interpret intent and meaning in artistic work.**
VA:Re8.1.8 Interpret art by analyzing how the interaction of subject matter,

characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

- Enduring Understanding: *People gain insights into meanings of artworks by engaging in the process of art criticism.*

- Essential Questions: *What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?*

- **Connecting:Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

- **VA:Cn11.1.8** Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.

- Enduring Understanding: *People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.*

- Essential Questions: *How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?*

Student "I Can" Statements

Creating

- I CAN document my creative process.
- I CAN use my knowledge of contemporary art and design to collaboratively plan an artist exploration of everyday life.

Presenting

- I CAN work collaboratively to prepare and present selected artworks for display based on a theme and I CAN write an artist statement.

Responding

- I CAN interpret and analyze artists' intent and meaning in artistic work.

Connecting

- I CAN distinguish different ways art reflects group identity.
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Materials

For building clay forms:

- Clay [approximately 2-3 pounds per student]
- (<https://www.theceramicshop.com/product/31/mc10-white-lowfire-clay-em-100/>) ○ CircleMatic Form Finder Templates (<https://www.sandiandneil.com/new-page-3>) ○ Slab Pottery Templates from CutClayLove
- (<https://www.etsy.com/listing/1703031261/vase-collection-slab-pottery-template>)

[s?click_key=acd7789e504b2f035f56ab0ce7971ba1d1a3e34c%3A1703031261&click_sum=ab8152a7&ref=hp_rv-3&sts=1\)](https://www.theceramicsshop.com/store/departments/11/tools/)

- Clay tools (<https://www.theceramicsshop.com/store/departments/11/tools/>) ○ Slab Roller and/or Rolling Pins
 - Slip (mix of clay and water)
For decorating clay forms:
 - Preferred Glazes & Underglazes - based on type of clay used, food-safe (<https://www.theceramicsshop.com/store/departments/10/glazes-underglazes/>) ○ Wax Resist
 - (<https://www.theceramicsshop.com/product/4911/wax-resist-standard-gallon/>) ○ GelliPlates (<https://www.gelliarts.com/>)
 - IkonArt Silkscreen Stencil Kit (<https://ikonartstencil.com/shop/>)
 - Sample images of *Water Tower Pour Over*
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Lesson Activities

Lesson 1: Introduction: Introduce Roberto Lugo's *Water Tower Pour Over* and view photos of the artwork on display in the Biggs museum. Show additional selected works from Roberto Lugo or allow students to explore Roberto Lugo's website to see more examples of his work. [Whole group]

- Examine historical ceramic vessels and their cultural significance. Students should consider and discuss: Why are similar forms seen in cultures all around the world and across vast spans of time? (e.g. Greek amphora, Dutch delftware, celadon pottery from Korea, Pueblo and Hopi Native American pottery, Australian earthenware, etc.) [Table teams/small group]
- Using the AVID-style Cornell 2-column notes, students sketch potential vessel forms based on historic ceramic vessels. Students should note the culture and artist (if known) from which the piece is from as well as any vocabulary terms or stylistic notes associated with the historic piece. [Independently with support as needed].

Lesson 2:

- Demonstration of basic clay techniques: slab rolling & slab construction, pinch pots, and coil construction. Students annotate their notes to include which technique(s) they plan to use when constructing their vessel. [More in-depth videos of each clay technique are available in the PearDeck presentation and linked below in resources.]
- Students who plan to use slab construction should select which templates from the CircleMatic Templates will be used to create their forms. Students may trace these templates onto construction paper and attach with tape to get a better idea of what the finished form will look like. CircleMatic templates can be extended or shortened to accommodate taller or shorter forms.
- Students will conference with their teacher to review their sketches/ideas and then begin building with clay using the basic techniques (slab construction, pinch pots, and coil

construction) to create a traditional-inspired form. Students should be sure to score, slip, stick, and smooth all attachments.

- Students may need 2-4 class periods to build their clay depending on the length of class, previous clay experience, and skill-level of students. Between classes, keep clay damp in plastic bags and/or a damp box.

Lessons 3

- While clay is drying and bisque firing, students should plan and sketch what decorations they will include on their artwork. **If students are interested in sgraffito or inlay, this should be done before the bisque firing. Underglazes could be applied before or after bisque firing.*
- Show videos of Roberto Lugo's various *Water Tower Pour Overs* for decorating inspiration.

Lesson 4

- Demonstrate surface decoration techniques such as *sgraffito*, underglaze painting, wax resist, and stencil work inspired by Roberto Lugo's works. Like Lugo's examples, surface designs may include: graffiti and bold motifs; narrative, story-driven imagery and text; intricate designs and pattern motifs; examples of activism; portraits of people who are historically under-represented or from popular culture.
- For adding graffiti, students could paint directly on their clay with underglaze, use a wax resist and glaze, or make an underglaze stencil using an IkonArt stencil kit and a GelliPlate.
- For artists who want to add a portrait on their artwork, students can prepare a photograph for printmaking manually or digitally (using photoshop if available or a variety of free online photo editing options).

Lesson 5: Reflection and Presentation

- While finished pieces are in the kiln for a glaze firing, students should write an artist's statement. Students should articulate how their artwork combines traditional ceramic techniques with Roberto Lugo inspired decorations. Students should also reflect on the process of constructing and decorating their ceramics.
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Assessment for Learning

Formative:

- Sketchbook studies analyzing the artists' works and exploring historical vessels.
- Class discussions on the role of ceramics in storytelling and social commentary.
- Peer and self-assessments during in-progress critiques.

Summative:

Summative Performance Task

- Students will create a hand-built ceramic vessel that combines traditional/historical forms with contemporary graffiti/street art elements, pattern-based or narrative surface designs, and is inspired by Roberto Lugo's works. The rubric will assess artworks using the following criteria:
 - Hand-built ceramic vessel inspired by historical forms.
 - Made of 3 forms - Decide on combination of forms in your sketches based on the function of your vessel
 - Decorated with graffiti, pattern-based, or narrative surface designs inspired by Roberto Lugo's work. The vessel should reflect a social or personal story. ○ Skillfully use clay techniques, form is well-built & materials are used well and cleaned up. Everything should be attached using 'score, slip, stick, and smooth'
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Vocabulary

<u>Stages of Clay:</u>	Form	Slab & Slab Roller / Rolling Pin
Slip	Clay	Pinch Pot
Plastic / Wet Clay	Kiln	Coil
Leather Hard	Firing	Graffiti
Bone Dry / Greenware	Underglaze	Narrative
Bisqueware	Glaze	Wax Resist
Glazeware	Score-Slip-Stick-Smooth	Sgraffito
		Silkscreen

Resources and References

- *Internet Resources:*

Roberto Lugo

<https://www.robertolugostudio.com/work>

Village Potter

<https://villagepotter215.>

Roberto Lugo Water Tower Examples

https://drive.google.com/file/d/1musb9lp6aWfWD_Hu_UmfNYdVhCsCnH5n/view?usp=drive_link

Water Tower Pour Over Build - Stop Motion

https://drive.google.com/file/d/1sxcARF_Ie14UWI08Yv0fPXEuzdhmdrr-/view?usp=drive_link

Roberto Lugo Water Tower Coffee Pour Over Demonstration

https://drive.google.com/file/d/1qPi0Bpy02Wq4fJmM9OQIRp-v8mBgsweG/view?usp=drive_link

- LA Modern, Roberto Lugo Examples

<https://www.lamodern.com/auctions/2024/10/latin-american-art/232>

- LA Modern, Water Tower Coffee Pour Over

<https://www.lamodern.com/auctions/2024/02/post-war-contemporary-ceramics/26>

- *Resources for Pottery Examples around the World:*

- Google Arts & Culture: Historic Ceramic Forms

<https://artsandculture.google.com/u/1/favorite/group/MgLyitaNnDZuJA>

- Google Arts & Culture: Contemporary Ceramic Forms

<https://artsandculture.google.com/u/1/favorite/group/-QJiWwbTHb45Lw>

- Vessels Across the Globe (includes map and photo examples)

<https://storymaps.arcgis.com/stories/5366de12bb044a8aae479122cb4aab1b>

- Pottery through History

<https://www.worldhistory.org/collection/54/pottery-through-history/>

- Korean Ceramics

<https://www.veniceclayartists.com/korean-ceramics/>

- Hopi Pottery

<https://lammuseum.wfu.edu/exhibits/virtual/living-arts-of-the-hopi/pottery/>

- Pueblo Pottery - Maria Martinez

<https://nmwa.org/art/artists/maria-martinez/>

- Azure Allure Along the Silk Road

<https://www.veniceclayartists.com/azure-allure-along-the-silk-road/>

- Clay Construction Videos & Resources

- CircleMatic Form Finder Templates (<https://www.sandiandneil.com/new-page-3>)

- Mastering Slab Pots (from Amaco)

<https://docs.google.com/presentation/d/1PspSznLAvkcGOZWYVUMtoRP1YKcJ4TlhcuRvDvdOm2l/copy?usp=sharing>

- Slab Pottery Bowl with CircleMatic Templates

https://youtu.be/7_Qxwpqzfbk?si=eLYZmR3EOKmKhtmf

- Slab Pottery Simple Vase

<https://www.potterytothepeople.com/free-pottery-tutorials/slab-pottery-tutorial>

- Coil Building a Large Vase

<https://youtu.be/lk9jQJBL8Lw?si=iCNF7HZdaFU7k7CI>

- Mastering the Coil Pot (from Amaco)
https://docs.google.com/presentation/d/1-4BlpZseaZK4Oes6MBk267-YpZRuPGA3AI_wFDyyGy8/copy?usp=sharing
- Pinch Pot How-To Video
https://youtu.be/yJTNmOYfVol?si=tDRCpbX_TC0Wk5bU
- Mastering Pinch Pots (from Amaco)
https://docs.google.com/presentation/d/1KJThcOQJAPjNKL4qUico2sHxmCKsli-2uRH7ozMdr_M/copy?usp=sharing
- How to Wedge Clay
<https://ceramicartsnetwork.org/daily/article/How-to-Wedge-Clay-Properly>

Handouts

Sketchbook pages, PearDeck presentations, and digital resources attached and linked below:

- Graffiti Ceramics Sketchbook Pages
- Digital Resource Collection

Extensions and Accommodations for various learners

To extend the unit:

- Introduce additional contemporary ceramic artists including Bonnie Hislop (Brisbane, Australia) and Xanthe Somers (Harambe, Zimbabwe) for inspiration.
- With more time, or for older learners, introduce mold-making and slip-casting to create a series of forms.
- If a pottery wheel is available, introduce wheel-throwing for the ceramic build. ● For cross-curricular connections, the unit could be connected to an English Language Arts lesson or to Social Emotional Learning for textual inspiration for the graffiti. The portraits of activists could be connected to Social Studies and/or ELA biographical studies.

For students with varied readiness levels:

- Learners who are not-yet-ready can use pre-made ceramic forms for painting and graffiti. Students could also work collaboratively to support learning as needed. ● Just-ready learners or students who are less-experienced with clay construction could create simpler forms such as a plate (using a slump or drape mold), or a slab-built mug from a template.
- Advanced learners can experiment with more complex techniques like combining multiple forms, designing their own templates, adding lids or pouring spouts, and layering glazes.
- To support learners with diverse learning styles:
 - Provide plenty of visual references and demonstrations.
 - Allow extra time for hands-on practice with clay and tools.
 - Include class discussions and video resources about ceramic techniques.
- For Students with Special Needs:
 - Provide adaptive tools (e.g., lightweight tools or alternative grips).
 - Break tasks into smaller, manageable steps.
 - Offer one-on-one or small-group support during studio time.

Studio Adaptations:

- For classrooms without a kiln, alternative materials such as papier-mâché could be used to construct large vases. Printable templates are available or students could design their own.

Graffiti Ceramics Criteria

- Hand-built ceramic vessel inspired by historical forms.
- Contemporary forms influenced by historic made of 3 forms - Decide on combination of forms in your sketches based on the function of your vessel
- Decorated with graffiti, pattern-based, or narrative surface designs inspired by Roberto Lugo's work. The vessel should reflect a social or personal story.
- Skillfully use clay techniques, form is well-built & materials are used well and cleaned up. Everything should be attached using 'score, slip, stick, and smooth'

Name: _____ Date: _____

Directions - Answer the following question in 2-3 sentences on the back of this sheet.

What part of the everyday object was the most challenging for you? Why?

Self-Assessment Directions - Please circle what grade you deserve for your overall project and participation in the following categories:

	Exceeds	Proficient	Developing	Beginning
Process: I can create Hand-built ceramic vessel inspired by historical forms.	The student followed all the project's steps accurately and successfully to result in an historic vessel! (4-5 Points)	The student followed most of the project's steps to create an historic vessel. (3-4 Points)	Student missed some key instructions and/or produced some of the steps creating an historic vessel. (2-3 Points)	Major directions were not followed, and/or they turned in an incomplete or historic vessel. (1-0 points).
I can use my knowledge of contemporary art and design to collaboratively plan an artist exploration of everyday life.	The student shows and explains in the artist statement how the cultural influence of their vessels are historically based and is influenced by contemporary	Student shows or explains the cultural influence of their historic vessel, but more time could have been spent on them. (4 points)	The student shows minimal cultural influence on their object, but it appears rushed and/or not related well. (3-1 points)	The student did not attempt to connect to any cultural influence on their object. (0 points)

	art! (5 points)			
Clay Details in Graffiti Thickness and Shape Glaze	Student understands the proper clay thickness and shapes required to fire their object, and applied them to their project well. (5 points)	The student mostly understands the proper clay thickness and shapes required to fire their object, but could have applied them better. (4 points)	Student seems to not understand parts of the firing process and/or didn't apply them very well to their project. (3-1 points)	Student didn't follow crucial clay guidelines and/or didn't apply them. (1-0 points)
Craftsmanship and Effort	The artwork is neat, clean, organized, and detailed. The student put effort into making the artwork look the best they could. (5 points)	The artwork is neat, clean, and organized. There was effort put into the artwork. (4 points)	The artwork is sloppy AND/OR looks rushed (3 -2 points)	The artwork is sloppy. Minimal effort was put into the artwork. (1-0 points)

FOR TEACHER USE ONLY -----

TOTAL POINTS: _____/20

Comments:
