

Academy of Visual Arts
Bachelor of Arts (Hons) in Visual Arts Programme

VART 3236 From Object to Installation: The Art of Glass Kiln Forming

No. of units: 3

Pre-requisite: VART 2235 From Liquid to Solid: The Art of Glass Blowing OR VART 2236 Ceramic Art: From Pinched Pot to Sculptural Form

Duration: 52 hours

Cluster: Glass & Ceramics

I.1. Course Description & Rationale (200–300 words):

In addition to Glass Blowing and Casting, Glass Kiln Forming is another essential set of glass-art techniques with more complex firing schedules due to the effect of different melting points. It is used widely in the creative industry, from small jewellery objects, daily table products, and interior designs to artistic works, by using fusible colour glass sheets, frits and powders, as well as window glass and recycled glass. This course focuses on three Kiln Forming techniques: Fusing, Slumping and Pate De Verre.

Slumping (660°C) transfers a sheet of glass from 2-D to 3-D, from a sketch to an object. Students learn to use a diamond cutter to cut glass sheets to compose various patterns, and to slump it over a ceramic mould to sag the forms in a kiln. Use of daily recycled glass and window glass are also introduced for Slumping.

The temperature of Fusing (750-840 °C) is higher than Slumping. Fusing is suitable for making jewellery objects, 2-D works, and components for interior designs as well as creating panels for Slumping projects.

Pate de Verre (700°C) is a French word “glass paste” by using different size and colour glass frits and powders mixed with CMC glue to apply over/into a mould (ceramics fibre or high-temperature plaster), then fused together by firing. The works could be thin as a leaf, detailed as lace, vivid as a flower and complex as a building.

The three Kiln Forming Techniques could be used individually or co-ordinately to realize concepts/ideas exquisitely. Sufficient glass Kiln Forming cold-working techniques will also be taught to facilitate a professional completion of the work. Students will explore the potential and wide possibilities of Kiln Forming while building up confidence and accuracy required for craftsmanship. It will provide students with good craft skills and an artistic base for their future career development in visual arts.

I.2. Course Content:

No.		Hours	%
1.	Introduction to Glass Kiln Forming, its ways, aesthetics, designs, artists' works, theory and working safety.	4	8
2.	660°C Slumping: from 2-D to 3-D, from window glass and glass bottles to fusible colour glass, from a plate to an installation from table ware to fine arts.	8	15
3	750-840 °C Fusing: cut and play, multiple -layers fuse into one, creating an image, line drawing with a torch, colour organizations and patterning.	8	15
4	Fusing vs Slumping: reverse thinking in firing, fusing at high temperature first, and then slumping at lower temperature later.	2	4
5	700°C Pate de Verre: brush/tamp the paste of glass powders/frits onto a form (fiber moulds and high temperature plaster moulds, CMC glue mixing).	10	19
6	Pate de Verre vs. Attached Fusing + Slumping: two/three in one, one for two/three.	4	8
7	Kiln Forming Glass cold working techniques: Line Diamond Saw for cutting irregular glass shapes, a big diamond saw for re-constructing glass panels, air hand grinder for large surface works, edge grinder to smooth and to shape.	4	8
8.	Fire up the creative minds: development of concepts and designs in Kiln Forming through discussions and individual tutorials.	8	15
9.	Scooping inspirations: gathering inspirations from daily glass objects, designs and artists' works to re-search a self voice and to discover a creative path by sufficient in-depth studio research and sharing in class presentations.	4	8
		52	100

I.3. Intended Course Learning Outcomes (CILOs):

(Please take note of the PILOs for the overall BA programme in the Programme Document.)

Upon successful completion of this course, students should be able to:

No.	Intended Course Learning Outcomes (CILOs)
1.	Choose the right temperatures for particular Kiln Forming techniques;
2.	Utilize Glass Kiln Forming skills to generate a creative and practical strategy to make their own glass projects;
3.	Develop conceptually rigorous and experimental studio practice by conceptualizing an idea and develop it through practical steps;
4.	Develop the ability to contextualize their work within a contemporary glass art context;
5.	Acquire appropriate Glass Kiln Forming cold working skills to complete and enrich their projects; and
6.	Adhere to standards of professional practice and ethos.

* More may be added.

I.4. Alignment of CILOs with PILOs:

Learning Outcomes	<i>Please indicate alignment by checking '✓' the appropriate box</i>					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1				✓		
PILO1.2	✓	✓			✓	
PILO2.1						
PILO2.2			✓			
PILO2.3						
PILO3.1						✓
PILO3.2						✓

* There may not be 6 CILOs, in which case, just leave columns empty.

I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Lectures: Students will be given lectures with PowerPoint and audio-visual media on Kiln Forming Glass, its ways, aesthetics, designs, artists' works, theory and working safety.	2, 4, 6	4
2.	Studio demonstrations: Students will be given studio demonstration on Slumping, Fusing and Pate de Verre, and how the glass changes and reacts at different temperatures. Sufficient Kiln Forming Glass cold-working techniques will be also conducted to meet different finishing needs for each technique.	1, 2, 5, 6	28

3.	Supervised studio exercises: students will be guided to create their projects on each subject after studio demonstration through group discussion and individual tutorial.	3, 4, 6	8
4.	Research presentation of research and discoveries: Students will be guided to choose a research topic in relating to Glass Kiln Forming to research and discover a personal artistic voice, and then to do a PowerPoint Presentation to share their inspirations and discovery generating in their research.	4, 6	4
5.	Studio critiques: The work result of each firing for each project and final project of Kiln Forming will be discussed and investigated regarding the aspects of techniques, aesthetic approach and conceptual engagement through studio critiques. Students will apply their understanding of Kiln Forming to identify how glass is made and how to use it as a medium for visual arts, while being stimulated by others.	1, 3, 4, 6	8

**More may be added.*

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Research presentation: All students are requested to give a PowerPoint presentation of their research. To research the artists/designers whose work, articulated in Glass Kiln Forming, are the most inspiring to them. The topic they choose may or may not have reference to their final project. The presentation should demonstrate that they have sufficient in-depth research of the topic they choose within the art of Glass Kiln Forming.	10%	4
2.	Study Journal: A journal is a visual diary of study documentation. Students are requested to take notes, drawings and sketches, photos of the firing process and results as a study journal. A study journal is to be a reflection of his/her progress through the project. A journal should include: notes on each lesson clearly with date, notes on use of machinery and equipment, working process, firing schedules and results, occupational health and safety,	10%	3, 4

	drawings and sketches of ideas, handouts, relevant photos, artists' works or exhibitions.		
3.	<p>Studio Practices:</p> <p>After each studio demonstration on each Kiln Forming technique, students need to make a test work and a creative work as to experiment and to explore the possibilities of each technique, and then to develop a personal voice towards to their final project. In the studio practice works, students will demonstrate their understanding and creativities on each subject, and developing a personal artistic voice through the practice.</p>	30%	1, 2
4.	<p>Final Project:</p> <p>Students will produce a body of conceptual work by using Kiln Forming Techniques to realize their ideas and to translate their concept in visual art, to demonstrate their understanding of Glass Kiln Forming in contemporary art.</p>	20%	1, 2
5.	<p>Professional Attitude:</p> <p>Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.</p> <p>For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.</p>	30%	6

**More may be added.*

I.7. References (up to 10 books):

Books

Behrstock, Barry B. *Way of The Artist: Reflections On Creativity And The Life, Home, Art, And Collections Of Richard Marquis*. Fullerton: California State University, 2007.

Beveridge, Philippa, Ignasi Doménech, and Eva Pascual. *Warm Glass: A complete Guide to Kiln-Forming Techniques: Fusing, Slumping Casting*. New York: Lark Books, 2003.

Cummings, Keith. *Techniques of Kiln-Formed Glass*. London: A&C Black, University of Pennsylvania Press, 1997.

Ellis, William S. *Glass: From the First Mirror to Fiber Optics, the Story of the Substance that Changed the World*. New York: Bard, 1999; 1998.

Frantz, Susanne K. *The Other Side of the Looking Glass: the Glass Body and Its Metaphors*. Redding: Turtle Bay Exploration Park, 2003.

Kervin, James, and Dan Fenton. *Pâte de Verre and Kiln Casting of Glass*. Livermore: Glass Wear Studios, 1997.

Lundstrom, Boyce. *Advanced Fusing Techniques – Glass Fusing Book Two*. Colton: Vitreous Group/ Camp Colton, 1989.

Millier, Bonnie J. *Out of the Fire: Contemporary Glass Artists and Their Work*. San Francisco: Chronicle Books, 1991.

Glass Video

Gritsch, Rudi. *Kiln Formed Glass with Rudi Gritsch*. Corning: The Corning Museum of Glass, 2003.

Corning Museum of Glass. *Pâte de Verre with Shin-ichi and Kimikae Higuchi*. Corning: The Corning Museum of Glass, 2003.

Glass Journal

Glass. New York: New York Experimental Glass Workshop, 1990–

New Glass. Düsseldorf: Verlagsanstalt Handwerk, 1980–

Craft Arts International. Sydney: Craft Art Pty., 1988–

I.8. Academic Integrity:

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

I.9. Health and Safety:

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

I.10. Final Note:

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.