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Student Work Samples

The following twenty images are taken from a variety of classes taught beginning in 2013. Image information includes the student's name, level, and the class in which the work was made. A brief description explains the assignment and goals.



Mugs

Hayley Brooks, Jerri Mlady, Brooke Sattler, Jenny Taylor, Audrey Barrett, et al.

Undergraduate Non Art Majors

Stoneware Cone 10 Reduction

Size ranges from 3-6 inches high

CERM-131 Ceramics for Non Majors Spring 2015

The goal of this assignment is to learn simple shaping, handle making, and trimming feet.



Stencil, Carved, and Sgraffito Decorated Cylinders

Katie Krajicek, Jenny Taylor, Brooke Sattler, Chloe Dana, Audrey Barrett, Emily Manos, Et al.

Undergraduate Non Art Majors

Stoneware Cone 10 Reduction

6-8 in H

CERM-131 Ceramics for Non Majors - Spring 2014-Spring 2015

Making a well-crafted cylinder is the foundation of student's introduction to throwing on the wheel. This assignment asks students to throw eight-inch tall cylinders with straight even walls, a level and considered lip, and a finished undercut foot. The cylinders are then decorated using slips, stencils, sgraffito and carving. The goal is to create a cylinder in which the decoration activates the surface and prompts further visual exploration.



Matching Bowl Set

Emily Manos

Undergraduate Non Art Major

Stoneware Cone 10 Reduction

4 in H X 5 in W

CERM-131 Spring 2015

The goal of this assignment is to learn to create sets, trim feet, and use various glazing techniques including vinyl masking, over-glaze washes, and glaze layering. Students are asked to consider a variety of forms by sketching profiles and throwing several different bowl shapes. From those variations they chose one and make a matching set.



Majolica Chalice

Jerri Mlady

Undergraduate Non Art Majors

Earthenware Cone 04 Oxidation

11 in H

CERM-131 Ceramics for Non Majors - Spring 2015

As an introduction to hard and soft slabs, students build a chalice or other vessel. These vessels introduce students to low-fire clay and glazes and provide an opportunity for them to explore majolica decoration.



Historical Vessel with Contemporary Sgraffito Surface

Chloe Dana

Undergraduate Non Art Major

Earthenware Cone 04 Oxidation

17 in H

CERM-131 Ceramics for Non Majors - Spring 2015

The historical vessel with a contemporary surface is a research-based assignment in which each student reproduces a historical vessel form in an eighteen-inch coil built vessel. It is then decorated using white slip and sgraffito to create a contemporary narrative relating to the student's lives.



Historical Vessel with Contemporary Scraffito Surface

Keith Buswell

Undergraduate Art Major

Earthenware Cone 04 Oxidation

17 in H

CERM-231 Beginning Ceramics - Fall 2014

Keith chose to reproduce a Moche vessel with pronounced skeletal features. The imagery and narrative developed for the vessel reflect the impact of global warming on the planet. As part of the coil built historical vessel assignment, students research and write a paper on the vessel's method of construction, use, and historical significance.



Relic Remnant

Hailey Luken

Undergraduate Non Art Major

Earthenware and terra sigillata

10in H X 20in W X 8in D

CERM-131 Ceramics for Non Majors - Spring 2015

As a part of this slab building assignment students must produce multiple sketches and a scale model. They learn how preparation and planning can contribute to their success.



Relic Remnant

Ji Won Choi

Undergraduate Art Minor

Earthenware and terra sigillata

14in H X 8in W X 6in D

CERM-131 Ceramics for Non Majors - Spring 2015

As a part of this assignment students are taught how to document their work using a SLR digital camera, tripod, and backdrop. Photograph by Ji Won Choi.



Relic Remnant Install Image

Kelly Kretchmer

Undergraduate Non Art Major

Earthenware and terra sigillata

CERM-131 Ceramics for Non Majors - Fall 2014

During the class critique the pieces are installed in a gallery space. The class discusses not only the success of the works themselves, but also the way installation, lighting, and presentation affect how a work of art is perceived.



Multiples

Hannah Demma

Undergraduate Art Major

Earthenware, and mixed media

72 in H

CERM-232 Intermediate Ceramic Sculpture - Fall 2015 (GTA)

The Intermediate Ceramic Sculpture class builds on the foundation developed in beginning ceramics. It is designed to teach the aesthetic and technical skills needed to create sculptural work from ceramic materials. Assignments are based on building methods or skills that allow students to begin developing content and a personal aesthetic. This assignment was to work with multiples. Hannah made over 1000 ceramic buttons that were then sewn to her mother's wedding gown.



Untitled (Rat)

Emma Johnson

Undergraduate Art Major

Earthenware and terra sigillata

58in H X 13in W X 13in D

CERM-232 Intermediate Ceramic Sculpture - Fall 2015 (GTA)

The Intermediate Ceramic Sculpture class builds on the foundation developed in beginning ceramics. It is designed to teach the aesthetic and technical skills needed to create sculptural work from ceramic materials. For this assignment the goal is to create a piece that exceeds three feet in any dimension. The body of this rat was built solid, cut apart and hollowed out, and then reassembled.



36 Years

Amy Sanders

Undergraduate Art Major

Press molded white earthenware, terra sigillata, underglaze, and gold luster

36in L X 36in W X 6in H

ART – 340 Advanced Ceramics – Fall 2018

The Advanced Ceramics class builds on the foundation developed in beginning ceramics. Assignments are based on building methods or skills that allow students to begin developing content and a personal aesthetic. This piece utilizes the multiple to investigate China's one child policy.



Multiples

Regine Crawford

Undergraduate Art Major

Cone 10 oxidation

Installation

72in L X 72in W X 6in H

ART – 340 Advanced Ceramics – Fall 2018

These cups are part of a 45 piece set. They use words and their synonyms to describe emotions that have had a major effect on the student's life.



Appalachian Identity

Michaela Swiger

Undergraduate Art Major

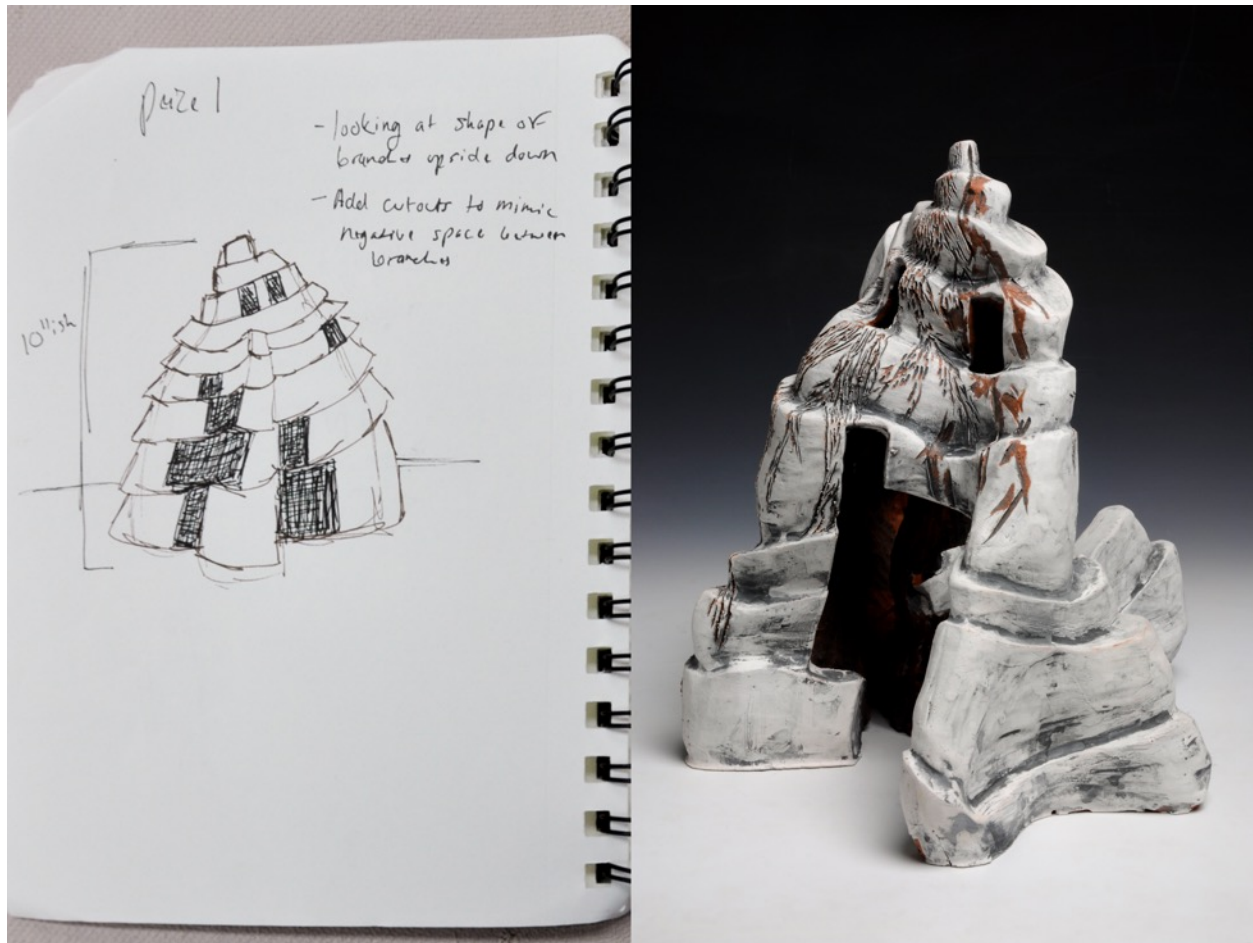
thrown and altered

cone 10 stoneware

7in H X 8in W X 3in D

ART – 440 Ceramics Capstone – Fall 2018

In the Ceramics Capstone class students work to create a cohesive portfolio. They develop a body of work and have a solo exhibition, write an artist statement and resume, document their work, and give an artist talk. Michaela's work focused on creating narratives that captured her conflicting views on coal and her identity as a person from rural Appalachia.



One Source

Erin Zirkle

Undergraduate Art Major

Earthenware, terra sigillata and stain

10in H X 5in W X 6in D

ART – 340 Advanced Ceramics – Fall 2018

Sketching and model making is an important part of each assignment.



Tessellating Tiles

Erin McCarty

Graduate Student, Ceramics

Stoneware

Cone 10 Reduction

20in H x 14in W x 1in D

ART – 593 3D Printing and Modeling – Spring 2019

For this assignment students create models of clay cutters and texture stamps. The models are then printed in plastic and used to create a set of tessellating tiles.



Cup

Tyler Stonestreet

Graduate Student, Ceramics

Slip cast

Cone 10 porcelain

9in H X 5in W X 3in D

ART – 593 3D Printing and Modeling – Spring 2018

This slip cast vessel was modeled in Fusion 360. The model was 3D printed in plastic and used as a tool to make slip cast molds.



Delta clay prints

Felix Pyron, KT Tiereny, Charles McCay, Larry Whittington, Hannah Vincent, and Stephani Alaniz
Undergraduate and Graduate Art Majors
Cone 6 Porcelain and Cone 10 Stoneware
4-6in H

ART – 593 3D Printing and Modeling – Spring 2018-2019

In this class students learn various computer aided design software. These pieces were modeled with Fusion 360, Tinker CAD, and Oculus Medium and then printed in various clays on a delta clay printer.



FAT

Stephanie Alaniz

Graduate Student, Printmaking

Modeled with Fusion 360 and printed on a delta clay printer

Cone 10 stoneware

5in H x 2.5in D

ART – 593 3D Printing and Modeling – Spring 2018

This clay 3D print fits over the end of a flashlight and was designed to illuminate the issue of fatphobia. Stephanie writes “For those of us who exist in fat bodies we experience frequent hate and exclusion. Fat is not a bad word. Fat is not a moral issue. Fat does not dictate ones, value.”



Lost PLA Casting

KT Tierney

Graduate Student, Ceramics

Scans printed in PLA and cast in Bronze

2.5in H X 2.5in W X 4in H

ART – 593 3D Printing and Modeling – Spring 2019

The hand-held Sense Scanner was used to create a portrait bust that was altered in Tinker CAD and printed in clay and PLA. The PLA print was then used to make an investment mold and cast in bronze.