

Justin Quaid Grubb

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Education

Rhode Island School of Design; M.F.A. 2021

Ceramics Department Graduate Program

Internationally recognized program that promotes independent research and experimentation in consultation with faculty advisors, Lesley Baker, Katy Schimert, Anina Major, Nicole Cherubini, Jeannine Falino and thesis advisor, Glenn Adamson; Special studies in Queer Film, American Consumer Culture and Interdisciplinary Collaboration.

Collegiate Teaching in Art & Design: Certificate

Study in the area of collegiate-level studio pedagogy.

IUPUI Herron School of Art and Design; B.F.A. 2019

Ceramics Department Undergraduate Program

Rigorous program focused on the development of various technical abilities, with interdisciplinary practice highly encouraged; Special studies in CNC Milling and Design, Studio Art and Technology, and Sociology.

Art History Minor

Studies include: Women in Art, German Expressionism, Digital Art and Design, and Contemporary Art

Teaching Experience

Digital Ceramics Instructor 2021

Rhode Island School of Design; Providence, RI

Responsible for instruction of students from various departments and degree levels (undergraduate freshman - second or third year graduate students); Provides demonstrations of the 3D printing process as related to the ceramic medium to ensure comprehension of newly acquired skills; Prompt critical thinking to enhance each student's individual studio practice.

Slip Casting and Mold Making Instructor 2020

Rhode Island School of Design; Providence, RI

Responsible for instruction of students from various departments and degree levels (undergraduate freshman - second or third year graduate students); provides demonstrations of slip casting, mold making, slip making, glaze application and of general studio equipment used in the process to insure comprehension of newly acquired skills; Prompt critical thinking to enhance each student's individual studio practice.

Slip Casting and Mold Making Teaching Assistant 2020

Rhode Island School of Design; Providence RI

Provided teaching-related assistance to professor by mixing slip and glaze, firing student work, monitoring and purchasing supplies; Supported students in understanding coursework, developing technical skills, and communicating concerns related to coursework in order to insure success.

Digital Ceramics Teaching Assistant 2020

Rhode Island School of Design; Providence, RI

Responsible for performing teaching-related duties to assist professor in leading Digital Ceramics coursework; demonstration preparation, 3D printer assembly and operation, working with students one-on-one to understand coursework and in developing technical skills in order to insure success.

Ceramic Sculpture Teaching Assistant

2019

Rhode Island School of Design; Providence, RI

Responsible for performing teaching-related duties to assist professor in leading Ceramic Sculpture coursework. Supports students individually and as a group in understanding coursework and developing technical skills in order to insure success.

Professional Experience

3D Print Room Manager

2020-2021

Rhode Island School of Design; Providence, RI

Develop supplemental educational materials including a 3D Potterbot 9 user manual and video tutorial for the ceramics department; Schedule time slots for students and maintain equipment including (2) 3D Potterbot 9, Lulzbot, chop saw, wet sander and slab roller; Provide students with technical support related to equipment use.

Studio Technician Assistant

2019-2020

Rhode Island School of Design; Providence, RI

Assist technician in making repairs to all departmental equipment as needed (including electric and gas kilns, clay mixers, and all related equipment); assist in making physical alterations within the department; work with technician to meet deadlines of solve emergency problems with equipment; assist in preparing for scheduled classes or events.

Direct Support Professional

2017-2019

Noble; Indianapolis, IN

Support individuals with disabilities by teaching, assisting, facilitating and building on the individual's strengths in the areas of: Recreation; Socialization; Health and safety; Self-advocacy; and Employment. Actively engage in creating and maintaining a healthy and safe environment specific to each client; Discover and foster activities that promote a meaningful day; Introduce clients to new experiences and relationships; Work one-on-one to support our clients to learn new skills for daily living and growth.

Direct Support Professional

2015-2017

Stonebelt; Bloomington, IN

Assist clients in leading self-directed lives and contributing to society; assist with activities of daily living and encourage clients to exhibit attitudes and behaviors that promote community inclusion.

Academic Service

Graduate Student Alliance Representative

2020-2021

Rhode Island School of Design; Providence, RI

Attend meetings where representatives communicate ideas, suggestions, and concerns from their departmental cohort that relate to and affect the graduate student community both academically and socially. Help plan and execute events by facilitating communications and connecting their department with the broader graduate community, the GSA and the Grad Studies Office and vice versa.

Exhibitions

Graduate Thesis Exhibition

2021

Group Exhibition

WaterFire Arts Center - Providence, RI

Epperson National Clay Competition

2020

Juried Exhibition

Epperson Gallery of Ceramic Arts - Crockett, CA

RISD Ceramics Department Triennial

2020

Group Exhibition

Woods Gerry Gallery - Providence, RI

Coextensive Matter <i>Collaborative Exhibition: Justin Quaid Grubb + Marita Chustak</i> Eskinazi Fine Art Center - Indianapolis, IN	2019
Paper & Clay <i>Juried Exhibition; Honorable Mention</i> Caine College of the Arts - Logan, UT	2019
Onyx + East <i>Group Exhibition</i> Harrison Gallery - Indianapolis, IN	2019
Herron Undergraduate Student Show <i>Juried Exhibition; Second Place</i> Herron School of Art and Design - Indianapolis, IN	2018

Relevant Technical Skills

- Slip Casting & Mold Making
- Wheel Throwing & Hand Building
- Clay & Glaze Formulation
- Electric & Gas Kiln Operation
- Electric Kiln Repair
- 3D Printing in Plastic & Ceramics
- Rhino 3D Modeling
- Adobe Photoshop, Indesign & Illustrator
- CNC Milling

Qualified to Teach

- All levels of ceramics
- Installation
- 3D foundations
- Introductory sculpture
- Introductory digital fabrication

References

Lesley Baker

Department Head, RISD Ceramics
lbaker@risd.edu
 510-219-4447

Katy Schimert

Associate Professor, RISD Ceramics
kschimer@risd.edu
 917-968-4971

Jeannine Falino

Independent Curator
jfalino@risd.edu
 646-784-4649

Artist Statement

My work deals with subject matter related to the Space Age, specifically the predictive futuristic approach to product design and the pop culture that came out of the movement. By refurbishing the camp sci-fi aesthetic of the past to fit the new era of human space flight, the work becomes a playful commentary on the commodification of the future and the resurgence of space exploration in contemporary pop culture. Influenced by residential Mid-Century Modern architecture, specifically the implementation of balance, intentionality and notion of accessibility, each piece exists in a neo-Space Age interior case study made up of unfamiliar objects. This study intends to speculate what role objects will play in domestic space of the future and explore the ways in which we use objects to communicate identity.

Unfamiliar objects supported by precarious structures convey my personal relationship to domestic life. The representations of domestic bliss and aspirational living that I have been presented with, and that I reference in the work, are often overtly heterocentric. A DIY approach to constructing anxiety inducing displays, becomes a way for me to reclaim my masculinity as a queer man in these fictionalized domestic spaces. Fear of domestic bliss being unattainable, and a longing for community and connection are driving forces behind the need to create domestic objects that transcend time and space. By not existing in reality but acknowledging it, these transcendent objects disrupt norms associated with the material as it relates to domestic space. In blurring the line between fantasy and reality the aim is to stimulate curiosity and to call into question our innate fear of the unknown.

My inclination toward the ceramic medium lies in its relationship to domestic life. The material of ceramics is an expert at navigating domestic space; it is present throughout the home. It occupies space in the kitchen in the form of dinnerware, a backsplash or the tile on the floor, in the living room it morphs into a vase or a dish on the coffee table, a lamp on a bedside table, and a bathroom could not function without its presence. In stripping the ceramic objects of their functionality and placing them within the context of this fictionalized futuristic domestic setting, the viewer is positioned in a space between the known and unknown. It is in this space that I communicate my reality as it relates to domesticity. The future of my studio practice relies on this framework and shall expand upon topics related to queer theory in order to further disrupt social norms and generate representation. In a continued effort to integrate materials outside of my formal discipline, the goal is to create micro domestic environments which facilitate moments of intimacy and venerability between viewer and object.

Teaching Philosophy

My main objectives as an educator are to facilitate the development of critical thinking skills which prove beneficial far beyond the classroom, in each individual student's life and studio practice and to generate enthusiasm for the creative process. The educational methodologies that I implement begin with the encouragement of production. In a medium that relies heavily on technical proficiency, I believe the best way for students to develop such proficiencies is by gaining as much hands-on making experience as possible. Furthermore, higher output of individual student work not only allows the development of quality, but the opportunity for more frequent group and instructor critiques that help each student establish their own aesthetic and perspective as a maker. In my own education I have found critiques to be imperative to the development of my work and as an instructor I seek to facilitate frequent group and one-on-one critiques on technicalities, in-progress work, finished work, and ability to communicate conceptual concerns. Initiating ongoing conversations about work activates critical thinking skills and develops a constructive communal atmosphere among the student body, which is essential in any ambitious academic space.

With these methods my intent is not to overwhelm students, especially those who are beginners. I have found that an effective way to offset student anxieties surrounding assignment expectations is to allow for the student to have a significant role in deciding assignment specifications. For instance, in my beginning slip casting and mold making course my assignment requirements do not go far beyond fundamental mold making techniques. Students are required to create three different types of molds: a one part, two part and three part mold throughout the course. Specifications such as, the objects they are casting, methods used to produce the casted objects, and the function of said objects are left up to the student to decide. When I taught the course in 2020, the open ended nature of the assignments was met with enthusiasm from the students and created an environment where many students went above and beyond. Some students even prompted me to change my lesson plan moving forward, by adding an assignment that implements 3D printing into the curriculum. This approach allows me to lay the foundation, by providing students with a comprehensive overview of essential technical skills, while simultaneously permitting the students creative freedom in an effort to realize my primary objective of promoting innovation in the field of ceramics through education.

Inclusion Statement

Specifically within the field of ceramics, minority groups have actively been discluded or misrepresented in regard to the historical discourse. Being an educator in this field it is my responsibility to be conscious of this and conduct myself in a way that works to break this cycle. In order to do so I must actively initiate conversations about cultural appropriation, representation and misrepresentation as it relates to my coursework and the field at large. In addition, as someone who identifies within the LGBTQIA+ community, I acknowledge the importance of inclusive professional representation. With this in mind, in the classroom I strive to present students with an all-inclusive reference of artists and create a learning environment where a variety of identities are represented and valued. Beginning students will be tasked with researching and presenting information on a list of artists that includes names such as, Theaster Gates, Salvador Jimenez-Flores, Simone Leigh, Maria Martinez, Dustin Yager, Jose Sierra, and Greyson Perry. Through ongoing group conversations about the importance of visually communicating lived experience and identity, students will be prompted to recognize and emphasize their own unique individual perspectives as it relates to their work.

Mentorship also plays an important role in facilitating inclusivity. As a faculty member it is my responsibility to establish a trustworthy rapport with each individual student. A relationship in which the concerns students have and the obstacles they face can be freely communicated and addressed. By researching and connecting students to resources on and off campus that meet their individual needs and by serving as an advocate, I hope to provide each student with all of the tools necessary for success. In doing so my aim is to create a safe environment of shared respect where we all, student and instructor alike, are able to learn from one another and grow as a community.

Course Descriptions

Slip Casting and Mold Making: Introduction to Mass Production Processes in Ceramics

Course Description:

Intended to familiarize students with the processes of slip casting, mold making, and the contemporary applications of this method, students will develop technical resources for efficient studio practice. Students will gain a variety of necessary technical knowledge by completing three mold making projects that will involve mixing plaster and slip, casting in large quantities, and 3D printing. Themes of accessibility will be explored in regard to the relationship between mass production and fine art. By the end of this course students should have the ability to successfully utilize the fundamentals of the process and have a comprehensive understanding of this industrial approach and its possibilities.

Major requirement; Level: Beginner; Open to non-majors

Digital Ceramics: Investigating Clay in the Age of New Media

Course Description:

Immersed in a method of making that is reliant on computers and 3D modeling software, a relatively new development in the ceramic medium, students will be tasked with the challenge of viewing their work through a digital lens. Encouraged to push the boundaries of the medium through experimentation, throughout a series of hands on assignments using Rhino (CAD software) to develop and print forms in clay, students will explore the possibilities and perceived limitations of this production method. To offer a more well rounded curriculum, topics covering the variety of ceramic 3D printing capabilities and contemporary fine art applications will also be addressed in the course.

Studio Elective; Level: Advanced; Open to non-majors with CAD experience

Domestic Objects of the Future

Course Description:

Domestic objects of the past, present and future play a large role in communicating individual identity and give clues to overarching societal values and norms. Students will examine the domestic objects that they use everyday, what their uses are, and why they are drawn to these objects. Assignments will be centered around employing a predictive approach to design to create prototypes of domestic objects that exist in the everyday life of future human beings. Mixed media is encouraged and a wide variety of making methods will be covered, from 3D modeling to hand-building. Throughout the course students will think critically about their role as a maker in consumer culture.

General Studio Elective; Open to all Levels

Syllabus

Rhode Island School of Design

Ceramics Department

Fall 2020

Instructor: Justin Grubb

jgrubb@risd.edu

(812)381-4822

Digital Ceramics: Investigating Clay in the Age of New Media

Course Description:

Immersed in a method of making that is reliant on computers and 3D modeling software, a relatively new development in the ceramic medium, students will be tasked with the challenge of viewing their work through a digital lens. Encouraged to push the boundaries of the medium through experimentation, throughout a series of hands on assignments using Rhino (CAD software) to develop and print forms in clay, students will explore the possibilities and perceived limitations of this production method. To offer a more well rounded curriculum, topics covering the variety of ceramic 3D printing capabilities and contemporary fine art applications will also be addressed in the course.

Studio Elective; Level: Advanced; Open to non-majors with CAD experience

Course Goals:

1. Learn digital modeling and 3D printing techniques applied to the ceramic medium
2. Familiarize with contemporary applications in the field
3. Explore the possibilities and challenge the perceived limitations of the production method
4. Push the boundaries of the medium through experimentation
5. Conceptualize and develop student's work through digital media

Learning Outcomes:

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| 1. Technical proficiency | 30% |
| 2. Two individualized exploratory projects | 30% |
| 3. One cumulative specialized final project | 30% |
| 4. Source presentation | 10% |

Course Structure:

An introductory lecture on contemporary applications of 3D printing as it relates to the ceramic medium, a series of demonstrations on topics such as, CAD, printing, slip casting and mold making, a thorough critique schedule and a student source presentation, will assist in the successful completion of three major projects throughout the course. The three projects are as follows:

Project One: Printing in Series

Project Two: Slip Casting a Print

Final Project: Viewing Your Work Through a Digital Lens

Course Plan:Topics covered in first 1/3 of the course plan:

1. Lecture on contemporary applications of 3D printing in ceramics and related fields
2. Rhino modeling demonstration
3. Ceramic print demonstration
4. Introduction of *Project One*
5. One-on-one student and instructor meeting covering *Project One* proposal and specialized course expectations

Topics covered in second 1/3 of course plan:

1. Group critique of *Project One*
2. Plastic print demonstration
3. Slip casting and mold making demonstration
4. Introduction of *Project Two*
5. One-on-one student and instructor meeting covering *Project Two* proposal

Topics covered in final 1/3 of course plan:

1. Group critique of *Project Two*
2. Introduction of *Final Project*
3. One-on-one student and instructor meeting covering *Final Project* proposal
4. Student presentation
5. Group critique of *Final Project*

Course Critique Statement:

In order to optimize the continuous improvement of each student's work and motivate the implementation of effective visual communication long-term, students will participate in a number of one-on-one and group critiques throughout the duration of this course. Each student's participation in group critiques is of significant importance. Peer feedback is

critical to the development of a constructive communal atmosphere, which is most helpful in inspiring advancement. The critiques for this course will consist of three informal individual critiques of in progress work and three formal group critiques of finished work.

Detailed Weekly Course Schedule:

Week One; Sept. 15th:

- Introduction and group conversation about course objectives and learning outcomes
- Lecture on contemporary applications of 3D printing in ceramics and related fields such as architecture, citing artists such as; Time Tihanyi, Andrea Salvatori, Jonathan Keep and the Emerging Objects collective.
- Rhino modeling demonstration: pt. 1

Week Two; Sept. 22nd:

- Rhino modeling demonstration: pt. 2
- Ceramic print demonstration and introduction to the various ceramic 3D printers.
- Introduction to *Project One*: Students will be designing a series of three objects using Rhino to be printed on the ceramic 3D printer.
Homework Begin designs in Rhino based off of knowledge gained in modeling demonstrations and be prepared to share a rough draft of your designs next class.

Week Three; Sept. 29th:

- *Project One Informal Critique*: A one-on-one meeting to discuss individual approaches, concerns or questions regarding project proposals. Students will receive instructor critique on rough drafts of designs, covering both aesthetic and conceptual concerns, in order to strengthen work in the early stages.
- Workday - students will finalize their designs and begin printing.

Week Four; Oct. 6th:

- Workday - students will continue printing and have all prints for *Project One* ready for bisque by the end of the week.

Emerging Learning Outcomes (Week 1 - Week 4):

- Familiarity with contemporary 3D printing practices in fine art
- Awareness of the possibilities and perceived limitations of 3D printing
- Ability to translate designs in Rhino to ceramic 3D prints

Week Five; Oct. 13th:

- Plastic print demonstration + slip casting and mold making demonstration

- Introduction to *Project Two*: Students will design an object on Rhino to be printed as a plastic positive for a mold.
- Workday - students must have *Project One* glaze fired by the end of the week.
Homework Begin a design in Rhino and be prepared to present a rough draft of your design next class.

Week Six; Oct. 20th:

- *Project One Formal Critique*: In this group critique of *Project One* students should be prepared to address the relationship between the series of objects they produced and the intent behind that relationship.
- *Project Two Informal Critique*: A one-on-one meeting to discuss individual approaches, concerns or questions regarding project proposals. Students will receive instructor critique on rough drafts of designs, covering both aesthetic and conceptual concerns, in order to strengthen work in the early stages.
Homework Students must have their plastic positive printed by the beginning of class next week.

Week Seven; Oct. 27th:

- Slip making and casting demonstration
- Workday - students must complete a mold of their plastic positive.
Homework Once the mold has cured begin casting.

Week Eight; Nov. 3rd:

- Workday - at least five castings must be ready for bisque by the end of the week.
- Introduction of *Final Project*: Students will utilize one or more of the techniques learned in previous projects, demonstrations or lectures in an open ended project that best represents an integration of digital ceramic media into individual studio practice and give a presentation on how this integration was achieved in which they show their body of work separate from and related to 3D printing.
Homework Brainstorm on this open ended project and come up with a rough draft in Rhino. Be ready to discuss next class.

Developing Learning Outcomes (Week 5 - Week 8):

- Comprehension of ceramic production methods in relation to fine art
- Technical proficiency in both slip casting and mold making
- Technical proficiency in 3D printing both plastic and ceramics

Week Nine; Nov. 10th:

- *Final Project Informal Critique:* A one-on-one meeting to discuss individual approaches, concerns or questions regarding project proposals. Students will receive instructor critique on rough drafts of designs, covering both aesthetic and conceptual concerns, in order to strengthen work in the early stages.
- Workday - all five castings from *Project Two* must be glaze fired by next class and start printing for *Final Project*.

Week Ten; Nov. 17th:

- *Project Two Formal Critique:* In this group critique of *Project Two* students should be prepared to discuss how they used this production method differently than that of the production method covered in *Project One*. Intention and purpose of the piece will also be topics of discussion in this critique.
- Workday - *Final Project*

Week Eleven; Nov. 24th:

- Workday - *Final Project*
Homework Pieces for *Final Project* must be ready for bisque by the end of the week.

Week Twelve; Dec. 1st:

- Workday - presentations and pieces for *Final Project* must be glaze fired by the end of the week
Homework Prepare *Final Project* and presentations for next class.

Week Thirteen; Dec. 8th:

- *Final Project Formal Critique:* In this group critique of the *Final Project* students should be prepared for a 10 minute presentation on their body of work and how they used the *Final Project* to integrate digital processes into that body of work. Discussions in this final group critique should be centered around the role process plays in individual studio practice.

Advanced Learning Outcomes (Week 9 - Week 13):

- Understanding of digital processes in relation to individual studio practice
- Proven ability to exercise experimentation with material and process
- Proficiency in communicating individual conceptual concerns via multiple processes

Assignment

Final Project: Viewing Your Work Through a Digital Lens

Digital Ceramics: Investigating Clay in the Age of New Media

Level: *Advanced*

Students will utilize one or more 3D printing techniques learned throughout the course to create a piece that best represents an integration of digital ceramic media into their individual studio practice. Final pieces can be printed on the Potterbot, in plastic and slip cast (as in *Project Two*) or be a combination of both processes. Mixed media and experimentation is encouraged. Students will then give a presentation on how this integration was achieved in which they show their body of work separate from and related to 3D printing. In this presentation students are expected to discuss how they benefited from learning this process and speculate the conceptual implications of introducing digital media into their studio practice.

Goals:

1. Implement digital processes learned
2. Prompt critical thinking about the role of digital media in fine art
3. Initiate conversation about digital processes in relation to individual studio practice

Learning Outcomes:

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| 1. Technical proficiency and experimentation | 40% |
| 2. Integration of digital processes | 30% |
| 3. Communication of conceptual implications | 30% |

Assessment:

Basic Competency:

- Demonstrated technical proficiency and ability to execute one or more digital processes
- Understanding of digital media in relation to individual studio practice

Advanced Competency:

- Evidence of experimentation and/or inclusion of mixed media in addition to demonstrated technical proficiency
- Use of both digital processes in final piece
- Understanding of digital media in relation to individual studio practice in the form of a resolved and cohesive finished piece which addresses conceptual interests

Assessment Rubric

	A: Advanced Competency	B: Basic Competency	C: Lacking Competency	D: Inadequate
Technical Proficiency	<ul style="list-style-type: none"> Exceeds expectations in application of techniques Continually shows evidence of and interest in improvement 	<ul style="list-style-type: none"> Meets expectations in application of techniques Shows interest in improvement 	<ul style="list-style-type: none"> Struggles to meet expectations in application of techniques Shows little interest in improvement 	<ul style="list-style-type: none"> Does not meet expectations in application of techniques Does not show interest in improvement
Exploration and Experimentation	<ul style="list-style-type: none"> Actively demonstrates innovative problem solving skills Demonstrated evidence of trial and error analysis Exhibits a willingness to take risks 	<ul style="list-style-type: none"> Often demonstrates innovative problem solving skills Demonstrated evidence of trial and error analysis Exhibits a willingness to take some risks 	<ul style="list-style-type: none"> Rarely demonstrates innovative problem solving skills Struggles to demonstrate evidence of trial and error analysis Takes few risks 	<ul style="list-style-type: none"> Does not demonstrate innovative problem solving skills Does not demonstrate evidence of trial and error analysis Takes no risks
Conceptual Communication	<ul style="list-style-type: none"> Effectively communicates and identifies conceptual attributes Readily responds to content driven inquiry Demonstrates diligent engagement in individualized research 	<ul style="list-style-type: none"> Able to communicate and identify conceptual attributes Engaged in individualized research 	<ul style="list-style-type: none"> Struggles to communicate and identify conceptual attributes Passively engaged in individualized research 	<ul style="list-style-type: none"> Cannot communicate or identify conceptual attributes Not engaged in individualized research
Participation	<ul style="list-style-type: none"> Routinely engages in class discussions and critiques Respectful of peers and invested in the advancement of their work 	<ul style="list-style-type: none"> Often engages in class discussions and critiques Respectful of peers 	<ul style="list-style-type: none"> Rarely engages in class discussions and critiques Respectful of peers 	<ul style="list-style-type: none"> Infrequent participation or engagement

Please provide feedback on the course and instructor in general. What have been the strengths of the instructor and course? What could the instructor do to improve the class?

Does the instructor teach in such a manner that students like you can succeed? In what ways? How can the instructor improve upon the accommodation of multiple learning styles?

Have you found that this course challenged your usual ways of thinking? In what ways?