

## **Advanced Ceramics, Art 4760C**

Spring 2017, M,W – 2-4, room B-16

Instructor: Nan Smith, Professor UF Ceramics

### **COURSE SYLLABUS ACKNOWLEDGEMENT**

**By signing this form and continuing participation in this course you acknowledge that you have read and understand these policies. In addition, you agree that you have read and understand this syllabus, attendance and grading policies, and are aware of the Guidelines for use of University Facilities and Grounds for Making and Exhibiting Design (A copy of these guidelines is posted in the School of Art + Art History Office.)** \_\_\_\_\_

**name:**

**phone:**

**e- mail:**

**major/college:**

**art interests:**

**favorite artists:**

**Reason for taking this course:**

## Art 4760C, Advanced Ceramics

**Instructor: Nan Smith, Professor**

**Spring, 2017**

**Office: FAC B-15**

**Phone: 273-3083**

**E-mail: [nan@ufl.edu](mailto:nan@ufl.edu)**

**Website: [www.nansmith.com](http://www.nansmith.com)**

**Credits – 3-6 hours**

**GTA: Stephanie Wilhelm**

**Class meeting times are Mondays and Wednesdays 8:30 am –11:30 am (periods 2-4), Fridays 8:30 am – 2:45 pm (periods 2-7)**

**Office hours: *Wednesdays 3-4 and Fridays by appointment:***

**Course Description:** This course will support professional studio development in ceramic art at the advanced BFA level. Students are required personal idea and technical development to support the production of individual and unique art works. Course work supports the development of a consistent body of work to be used as a professional portfolio. Four approved studio projects are required. Each person is responsible for selecting and acquiring or mixing their own clay and glazes. Each student is expected to load, program, and fire their work in single or shared kilns.

As one advances; their studio practice becomes more and more specific and individual. Every student artist wishes to develop a singular body of work and to express their own voice. Thus individual projects, learning patterns, problem solving, and goal setting must become a part of your practice. This course is designed to assist you in building these vital skills.

The class will explore art ideas through readings, visual presentations, and group critiques. Practical professional skills including defining an artists' statement, artists' resources, and opportunities will be addressed in seminar fashion. Alternatives and possible professional directions within the Ceramic discipline will be discussed. Demonstrations, tutorials, and selective research will be conducted. Each student will define and address specialized areas of study.

### **Class Format:**

**Mondays** - Individual Studio Project Meetings – to discuss individual library research, idea, aesthetic, and technical development, coupled with studio in progress tutorials. Readings from textbook, "Imagine" will be discussed to aid in concept and creative development.

**Wednesdays** – Professional Practice Seminar – to discuss reading assigned in textbook, "The Artists Guide" and to participate in professional practice exercises.

**Fridays** – Research and Studio Work Day monitored by the GTA, Stephanie Wilhelm. The first hour of class will be spent in the FAA Library doing research to be logged via photocopies, bibliographic entries, and/or drawing into a sketchbook dedicated to the course. The second and third hour of class will be dedicated to your art work and hands-on work time in the studio. Lunch is from 12 – 12:30. The last two hours of class 12:30 -2:30 pm is dedicated to continued studio work. The GTA will take roll at 8:30 am. He/she will also keep track library leaves and lunch break time. Ceramic history videos will be shown weekly and will be viewed while you work. Skype interviews with selected artists will be undertaken on some Fridays.

## Required Textbooks:

(1) *The Artists' Guide; How to Make a Living Doing What You Love*, author Jackie Battenfield, paperback 2009, Da Capo Press, ISBN: 978-0-306-81652-9. Ordered into Fowlett's Bookstore and listed under course number or available on-line. On room reserve in FAA Library. We are reading a chapter from this book weekly. This will be the basis of our Wednesday seminar discussions. You are advised to get your own copy of this book.

*This is an exceptional and recent publication on what it takes to become an arts professional today. The book provides methods, analysis, planning vehicles, and pro-practice materials guidance.*

(2) *Imagine; How Creativity Works*, author Jonah Lehrer, Harcourt Publishers, 2012, ISBN: 978-0-547-386-7-2. Available on-line and on room reserve in FAA Library.

*This book explores the neuroscience behind creativity. It provides a very interesting look at how our brains work and how we come to epiphanies, creative solutions, etc.*

(3) Advanced Ceramics Professional Practices course packet is required and can be purchased at Target Copy.

*Information regarding professional practice is pivotal for you, now and in the future. The readings and subsequent discussions will aid with the development of your personal professional packet; a key requirement the course.*

## Other Course materials:

**Professional Practice Website focused on setting up a business: <http://artistswhothrive.com/>**

**Suggested for idea development and creative problem-solving (new books I ordered into the library for possible class use):**

(1) *The Back of the Napkin (Expanded Edition): Solving Problems and Selling Ideas with Pictures* [Hardcover], author [Dan Roam](#)

(2) *Thinkertoys: A Handbook of Creative-Thinking Techniques (2nd Edition)* [Paperback], author [Michael Michalko](#)

(3) *Problem Solving 101: A Simple Book for Smart People* [Hardcover], author [Ken Watanabe](#)

(4) *The Art of Innovation: Lessons in Creativity from IDEO, America's Leading Design Firm* [Hardcover] [Tom Kelley](#) (Author), [Jonathan Littman](#) (Author), [Tom Peters](#) (Foreword)

## Suggested Professional practice books:

(1) "The Practical Handbook for the Emerging Artist" Second Edition, author Margaret R. Lazzari, Wadsworth Thompson Learning Inc., 2002, ISBN: 0-15-506202-6.(required). Weekly readings will be assigned from this textbook for professional practice discussions on Fridays.

(2) "Stayin' Alive; Survival Tactics for the Visual Artist", author Robin Hopper, Krause Publications, 2003, ISBN: 0873495713. This book is available through Axner Pottery, Oviedo, Florida (1-800-843-7057 or on-line.

(3) [Field Guide for Ceramic Artisans website – juliagalloway.com/field-guide](http://juliagalloway.com/field-guide)

### **Assignments:**

Each of the four studio projects you plan are to be proposed formally through drawings and/or a maquette. These proposals will be due at the beginning of each project period. It is expected that you grow your ideas incrementally and in response to the last project undertaken and to ideas offered during process and final critiques. A clearly defined written **list** describing the concept, aesthetic and technical goals is to be handed in as a plan at the beginning each project period. For instance:

Name: Joe Artist

Concept: To create a fully sculpted sculpture vignette using wildlife imagery focused on eco-systems in wetlands.

Aesthetic: Nostalgic imagery from the European figurine tradition will be researched to inspire the design. French decorative porcelains will be referenced.

Technical: The animal figures will be realistically sculpted and hollowed. I will work from photographic images. The vignette/setting will appear on a landscape surface that will function as a stand. I will glaze with translucent and transparent cone 6 glazes and china paint and luster fire for special effects.

What will you make? Three figurine scaled sculpture vignettes. (Note: number you plan to produce must be included)

It is required that you complete all assigned chapter readings in *The Artist's Guide* and *Imagine* to prepare yourself to participate in weekly discussions. Regular participation in seminar discussions will be recorded and factored into your grade.

(3). **BFA Ceramics majors'** professional writing requirements include the following materials. These are to be presented along with a portfolio of new images on your personal website. Each writing assignment will have a separate deadline for review as the semester progresses. Much of the initial work will be done as in class group tutorials. Expect to revise your written work and place the revised version on the website with the required gallery of images (10-12).

a. You are to design, write and print a professional **resume**. For a resume the file format should be a PDF to maintain all page to page formatting.

b. You are to write a one page **artist's statement** about your current work and ideas. It is suggested that you include information about your concepts, how you reflect these formally, design issues, processes used (forming, surfacing, firing). Please follow the information on artists statements found in the course packet. Fill out the questionnaire before beginning to write this. It is required that this be double space and typed. To be considered for grading this must be handed in on time. Do not hand in your first draft. Rewrite this so that it sounds professional and well thought out.

c. You will write your biography

d. You will be shown how to design and use WIX or WEEBLY website templates as needed. We will also cover image information needed, formats for image identification.

e. You will be shown how to create a simple **business card**. You are required to design and create a card that coordinates with your resume design.

**Your professional materials are to be placed on a self-designed website using either WIX or WEEBLY templates.** You can see what others have accomplished in this class by reviewing the following sites: Michelle Bach Ceramics (wix.com), Brett Beasley Ceramics (weebly.com), Mariana Baquero Ceramics (weebly.com). It is to include: your resume, artist statement, images (labeled), business card. Examples of the written materials etc. are available in the Art 4760C course packet. Mariana Baquero, our GTA can serve as a resource for how to use these sites.

**Special Study/Post Bacc students** can choose to do the above or the following in addition to a website if you already have one:

**Applications for graduate school or “The Job”** – What is an excellent application, one that stands out from the rest?? Learn to write a letter of application, buff your resume, design an excellent slide portfolio, teaching philosophy (if applicable).

#### **Attendance:**

Class attendance is central to the learning process and to your success in this course. It is expected that a student will attend regularly and be punctual. Everyone will value this courtesy to the group. **Class begins promptly at 8:30 am.** Attendance will be taken at the beginning of each class session. A student will be counted late if he/she arrives 10 minutes after class begins.

Absences count from the first class meeting. Students who do not attend at least one of the first two class meetings of a course in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course.

#### **Nan Smith’s attendance policies:**

- **A student who will be absent for an excused reason is to send an e-mail to me – [nan@ufl.edu](mailto:nan@ufl.edu) - before class to confirm the absence and reason.**
- **No-shows w/o notice will be considered unexcused**
- **Tardiness: 2 late arrivals and/or early departures will be considered one absence.**
- **If absent a student is responsible to make up in-class work as well as assignments. It is expected that you initiate communication with me about what has been missed during an absence to plan a timeline to complete this work.**
- **Should you experience a prolonged illness or problem that will keep you from attending, please contact me and schedule an appointment to meet.**
- **Attendance comprises 5% of your grade in this course. The excellent student will attend all classes.**
- **6 unexcused absences will result in a failing grade in the course.**

Attendance <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

In general, acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other sound reasons may be offered. The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and subsequently assign a failing grade for excessive absences.

#### **Religious Holidays**

The Board of Regents and state law govern university policy regarding observance of religious holidays: Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. Students shall not be penalized due to absence from class or other scheduled academic activity because of religious

observances. Further, a student who is to be excused from class for a religious holy day is not required to provide a second party certification of the reasons for the absence.

It is your responsibility to manage your studio work time effectively. Class breaks will be taken as a group on critique days or individually on work days and should not be abused.

In accordance with university policy, our medical providers use the following guidelines when writing excuse notes: <http://shcc.ufl.edu/forms-records/excuse-notes/>

***The Student Health Care Center can provide a medical excuse note only if our providers are involved in the medical care of a student they feel will need to be absent from class for 3 or more days for medical reasons.***

*The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and subsequently assign a failing grade for excessive absences. Students are responsible for satisfying all academic objectives as defined by the instructor. Students who do not attend at least one of the first two class meetings of a course or laboratory in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course.*

**See the following link for UF attendance policy:**  
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

**Demonstrations:** Individual and/or small group tutorials will be presented as needed, please ask. I plan to spend time working on an individual basis with each of you. Please let me know if you have a question or problem with any process. I will also employ individual tutorials in response to areas of investigation identified in critiques.

**Grades:** Your final grade for the semester will evaluate overall performance including: quality of artwork produced, timely completion, aesthetic, conceptual and technical development. Projects will be evaluated in a group critique and formally graded after the critique. Finished glaze fired work is required for all critiques unless otherwise discussed.

#### **Grades – methods by which students will be evaluated**

<b>80%</b> of final grade comes from >	4 studio project requirements (including research, preparatory sketches and maquettes, craft/forming, design/aesthetics, concept (focus and effective communication, completeness of effort), technical difficulty (forming process, scale, experimentation), individual voice. (20 % ea)
<b>5%</b> of final grade comes from >	Attendance
<b>5%</b> of final grade comes from >	Participation requirements: in group critiques and an evaluation of your ability to critically analyze and state ideas about visual art.
<b>10%</b> of final grade	Professional Practice Website and Seminar requirements: Participation in and preparedness for weekly seminar discussions.

comes from>	
-------------	--

A = excellent, distinguished use of concepts, materials, and execution  
 B = good use of concepts, materials, execution  
 C = average  
 D = marginal  
 F = unacceptable, failure. No credit.

<b>A+</b>	100%-97	<b>B+</b>	89%-87	<b>C+</b>	79%-77	<b>D+</b>	69%-67	<b>F</b>	0
<b>A</b>	96-94	<b>B</b>	86-84	<b>C</b>	76-74	<b>D</b>	66-64		
<b>A-</b>	93-90	<b>B-</b>	83-80	<b>C-</b>	73-70	<b>D-</b>	63-60		

- **Please note: A grade of C- will not count toward major requirements.**

UF grading policy website: <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>  
<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

Grade Values for Conversion May 11, 2009 and After												
Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E, I, NG, S-U, WF
Grade Points	4.0	3.67	3.33	3.00	2.67	2.33	2.00	1.67	1.33	1.00	.67	0.00

**LATE WORK:**

All projects must be completed on time to receive full credit. Specific due dates are stated on the course syllabus schedule. A hard copy of this schedule is posted on the classroom door. Failure to complete any project on time will result in a drop of one full letter grade

The ceramic process requires that green ware be completely fabricated and detailed, then dried for an average of 7 – 10 days, depending upon scale and complexity. Clay requires your regular attention to achieve good results. It cannot be rushed or neglected.

You must have work finished and installed before the start of class on critique days. It is the student's responsibility to turn in all work on time. Full participation by showing completed work during all critiques is required along with active participation through shared ideas and commentary.

A semester **grade of incomplete** will not be given for late work unless there is an excused absence involved. To be approved for an incomplete:

1. Students must have completed the major portion of the class with a passing grade of C or better.
2. The student is unable to complete course requirements because of documented circumstances beyond his or her control.
3. The student and instructor have discussed the situation prior to the final critique (except under emergency conditions).
4. The student will fill out the College of Fine Arts incomplete grade contract, which will be signed by the instructor and the chair and will detail the work to be completed and the date by which this must be done .

**Supplies:** It is expected that as you maintain the professional level of this course by buying, mixing and/or recycling your own clay. You have the choice of the clay you use and the temperature and firing done for your artwork. I suggest that you think about those tools and props to make studio life easier. I would be glad to help you design and make tools. Please include these professional needs in our discussions, so that we can come up with appropriate solutions (i.e. recycling bats, slump, hump or sectional molds, rubber molds, sand bags, trimming chucks etc.). for moving work from studio to the kiln, studio turntables, special tools that you might fabricate, ways to get cheap dental tools, specialty tools I use).

When you purchase a specialty clay recipe through the UF Bookstore you are required to pay for your glazes separately through a \$35.00 glaze materials fee. This permits you to use all mixed shop materials as well as mixing your own specialty glazes. You are required to pay this fee to the clay dispensary employee at the beginning of the semester.

**Specialty Tools (can be ordered on-line):**

1. Kemper Ribbon Sculpting tools (set of 6), available thru Laguna/Axner's in Florida – **1-800-843-7057**, approximately \$8.99
2. Stainless steel Wax Modeling tools – Amazon.com or Euclid.com
3. Michael Sherrill red rib, SMT-R1, \$6.00 (also suggest yellow rib same price)  
<http://www.highwaterclays.com/handtools/cooltools2.html#smt>

**Health and Safety:**

Please wear shoes and proper attire, tie back hair and loose clothing when working around shop equipment.

The ceramics program recommends that you wear a respirator when mixing clay and glaze materials and applying glaze with a spray gun. Fowlett's Bookstore has ordered N95 Filtering Face piece Respirators. Tight fitting respirators can be ordered from Grainger's or a similar lab safety supply company.

The link for information regarding the SA+AH H&S policy and handbook on health and safety is:  
<http://www.arts.ufl.edu/art/healthandsafety>

2) Each student must complete a H&S STUDENT WAIVER FORM (available next to the copier in the SAAH office) and on-line (see address above). Waivers must be turned into the SAAH Director of Operations before the end of the 2<sup>nd</sup> week of classes. Please staple the course sheets together. University of Florida Environmental Health and Safety (EH&S) has determined that the use of respiratory protection is not required for projects and activities typically performed in the School of Art + Art History. It is against the School of Art + Art History policy for any instructor to require students to wear respiratory protection however, you may recommend it, and you may voluntarily choose to wear respiratory protection: either an N95 filtering face piece, commonly known as a dust mask, or a tight fitting half or full-face respirator. Any user who chooses to wear such respiratory protection is therefore said to be a voluntary user. Environmental Health and Safety follows or exceeds OSHA 29CFR1910.132-137 standards for Personal Protective Equipment. Any voluntary user: student, faculty, or staff is required to follow all Environmental Health and Safety policy which can be found at:  
<http://www.ehs.ufl.edu/General/resppol.pdf>.

For simplicity, the regulations are outlined below. You must follow each step in order:

1. I want to wear an N95 dust mask. a. Complete "Request for Respirator Use" form (<http://www.ehs.ufl.edu/OCCMED/respreq.pdf>).

Mail to: Environmental Health & Safety  
attn: OCCMED  
PO Box 112195  
Gainesville, FL 32611



b. Complete "Medical History Questionnaire for N95 Filtering Face piece Respirators" form (<http://www.ehs.ufl.edu/OCCMED/N95.pdf>) and "UF Voluntary Use Respirator Supplementary Information Memo" (Below) Mail to:

SHCC OCCMED  
Box 100148  
Gainesville, FL 32611

c. Include Payment: i. There is a \$5 charge for the review and processing of this form. 1. Graduate student payment options: a. Enclose a \$5 check with drivers license number written on the check  
b. Bill to Gator Grad Care by filling out enclosed UF Graduate Student Voluntary Use Respirator Payment Memo

2. Undergraduates must make payment in person. Go to:

Health Science Center  
Dental tower, second floor Room D2-49  
On the corner of Archer Road and center drive  
West entrance

ii. Contact SHCC OCCMED at 352.392.0627 with questions.

Nan Smith - Art 4760C – SPRING 2017

Course Outline

Week	Date	Topic	Homework
1	Wednesday January 4	Orientation – syllabus, set up you studio and get started  Discuss senior project, website, writing, and photo requirements for the course.	<b>Homework:</b> Written Proposal for Project #1 (set up and begin working)
	Friday January 6	Studio Day (set up and begin working), Library research, video with Stephanie	<b>Homework:</b> Mix /purchase/clay and begin working Work on your proposal, and begin your project.  Purchase course packet
2	Monday January 9	Complete Awareness Exercise and Professional Exercise with Stephanie (See form after calendar)/ Discuss with group (1 1/2 hours)  Mtgs. with Stephanie Studio Day (3-4 people) Come with proposal for #1 and drawings or models.	<b>Homework:</b> Studio work Review course packet: artist statements and resumes.
	Wednesday January 11	Mtgs. with Stephanie Studio Day (5-6 people) Come with proposal for #1 and drawings or models.  Discuss Imagine – Idea Development	<b>Homework:</b> Studio work
	Friday January 13	Studio Day (set up and begin working), Library research, video with Stephanie  Speed Dating Session on Bio, Resume, Artist Statement (continued) Library Research- 8:30-9:30	<b>Homework:</b> Studio work

		9:30 – 12:00, 1-2:00 Individual Mtgs. with Stephanie <b>Studio 9:30 – 12:00</b> <b>Lunch 12-12:30</b> <b>Studio 12:30-2:45</b>	
<b>Week 3 -</b>	Monday January 16	MLK DAY Holiday – No Classes	<b>Homework</b> <b>Bring you current bio,</b> <b>resume, artist</b> <b>statement to class on</b> <b>Wednesday</b> Studio work
	Wednesday January 18	<b>NAN BACK FROM</b> <b>ISRAEL</b>  <b>Discuss exhibition</b>  <b>Discuss senior project,</b> <b>website, writing, and</b> <b>photo requirements for</b> <b>the course.</b>  <b>Speed Dating Session</b> <b>on Bio, Resume, Artist</b> <b>Statement</b>	<b>Homework:</b> Studio work
	Friday January 20	<b>Library Research-</b> <b>8:30-9:30</b> <b>Studio 9:30 – 12:00</b> <b>Lunch 12-12:30</b> <b>Historical Videos</b> <b>Studio 12:30-2:45</b>  <b>Discuss students</b> <b>doing recruiting</b> <b>workshops at their</b> <b>previous schools</b>  <b>Meetings with Nan by</b> <b>appointment</b>	<b>Homework:</b> Studio work – Prep for Critique
<b>Week 4 -</b>	Monday January 23	<b>Studio Day</b> <b>Meetings with Nan</b> <b>DISCUSS PHOTO</b> <b>DEMO/LECTURE Allen</b> <b>Chevront</b>	<b>Homework:</b> <b>Read- Imagine:</b> <b>Introduction and</b> <b>Chapter 1</b>  Studio work  Bring revised Bio, Resume, Artist Statement for in class review
	Wednesday January 25	<b>Discuss Imagine – Idea</b> <b>Development</b> <b>Speed Dating – A</b>	<b>Homework:</b> Studio work

	Thursday January 26 – Nan at recruiting workshop Panama City	<b>review of Professional Practice Materials</b> , Round table discussion of revised Bio, Resume, Artist Statement <b>Meetings with Nan by appointment</b>	
	Friday January 27	Library Research- 8:30- 9:30 Studio 9:30 – 12:00 Lunch 12-12:30 <b>Historical Videos</b> Studio 12:30-2:20	<b>Homework:</b> <b>Complete Studio work</b> <b>for Critique #1</b>
<b>Week 5 - Due - Final Resume (new or updated and revised)</b>	Monday January 30	<b>Critique #1/ ONE DAY CRITIQUE</b>	<b>Homework:</b> Studio work <b>Read – The Artist’s Guide: Introduction – Why Read This Book...and Chapter 1 – How to Assess, Plan, Take Action</b>
	Wednesday February 1	<b>Seminar Discussion #1</b>  <b>Individual Meetings 10 10:30</b>	<b>Homework:</b> Studio work
	Friday February 3	Library Research- 8:30-9:30 Studio 9:30 – 12:00 Lunch 12-12:30 <b>Historical Videos</b> Studio 12:30-2:45	<b>Homework:</b> New Artist Statement, Studio work
<b>Week 6 - Due - Final Artist Statement</b>	Monday February 6	<b>Individual Meetings 8:30 – 11:30</b>	<b>Homework:</b> Studio Work
	Wednesday February 8  Wednesday February 8 or Thursday February 9 Sam Harvey Visiting Artist Lecture – REQUIRED  Thursday February 9 - Guerilla Girls at Harn Museum	<b>Sam Harvey Visiting Artist Workshop - REQUIRED</b>	<b>Homework:</b> Studio Work

	Friday February 10  <b>Nan Presents at WATER Symposium at UF</b>	<b>Library Research- 8:30-9:30 Studio 9:30 – 12:00 Lunch 12-12:30 Studio 12:30-2:45</b>	<b>Homework:</b> Image ID List, Studio work <b>Read – The Artist’s Guide: Chapter 2 – How to Assemble the Essential</b>  <b>Read – Imagine: Chapter 4 (we are skipping Chapter 3)</b>  <b>HOT CLAY MTG.</b>
<b>Week 7 - Due - Image ID List</b>	Monday February 13	<b>Seminar Discussion #2</b>  <b>Discuss- Imagine Idea Development</b> Individual Mtgs. 8:30 9:30 10:00 10:30	<b>Homework:</b> Studio work <b>Read – The Artist’s Guide: Chapter 3 – How to get Started</b>
	Wednesday February 15	<b>Seminar Discussion #3</b> <b>Also discuss Artist statements, create a list that describes your artist practice. Group sharing of lists.</b>  <b>Planning meeting group shows</b>  Nan Powerpoint artist lecture/ discussion of representing yourself in a lecture and documenting work	<b>Homework:</b> Studio work
	Friday February 17	<b>Library Research- 8:30-9:30 Studio 9:30 – 12:00 Lunch 12-12:30 Historical Videos Studio 12:30-2:45</b> Individual Meetings during Nan’s Office hours 12:00 1:00	<b>Homework:</b> Studio work, Business Cards
<b>MidTerm – Week 8 -</b>	Monday February 20	<b>Group Critique #2</b>	<b>Homework:</b> ,

Due - Business Cards (Note: This gives you time to order for NCECA)			Studio work
	Wednesday February 22	Group Critique #2	<b>Homework:</b> Studio work
	Friday February 24	Library research and studio work Lunch 12-12:30 <b>AT 12:30 CLASS SET UP FOR ART BASH WITH STEPHANIE room B-16</b>	<b>Homework:</b> Studio work Design your business card for Wednesday <b>ART BASH/CLASS SET UP ROOM B-16 WITH STEPHANIE</b>
<b>Week 9 –</b>	Monday February 27	<b>Round table discussion of business cards</b>  <b>Planning meeting group shows</b>  Individual Meetings with all	<b>Homework:</b> Studio work  Design your business card for Wednesday  <b>Read – The Artist's Guide: Chapter 4 – How to Introduce your work...</b>
	Wednesday March 1	<b>Seminar Discussion #4</b> <b>Discuss organizing your images on the computer, process shots of your work, image lists</b>  <b>Business cards due</b>  Discussion of on-line business card, post card and poster ordering, Studio Day	<b>Homework:</b> Studio work
	Friday March 3	<b>Library Research- 8:30-9:30</b> <b>Studio 9:30 – 12:00</b> <b>Lunch 12-12:30</b> <b>Historical Videos</b> <b>Studio 12:30-2:45</b>	<b>Homework:</b> Studio work
<b>Week 10 – SPRING BREAK</b>	<b>Monday March 5</b>	No class	<b>Homework:</b> Studio work
	<b>Wednesday March 7</b>	No class	<b>Homework:</b> Studio work

	Friday March 9	No class	<b>Homework:</b> Studio work
<b>Week 11-</b>	Monday March 12	Individual Mtgs. 8:30 9:00 10:00 10:30 11:00	<b>Homework:</b> Studio work <b>Read – The Artist’s Guide: Chapter 5 – How to Build Long Term Professional Relationships</b>
	Wednesday March 14	<b>Seminar Discussion #5</b>  Meetings with Nan about exhibition design Group #1 and Group #2	<b>Homework:</b> Studio and more studio
	Friday March 16	<b>Studio Day</b> <b>Library Research- 8:30-9:30</b> <b>Studio 9:30 – 12:00</b> <b>Lunch 12-12:30</b>  12:30-2:45  <b>PHOTO LIGHTING AND DIGITAL LECTURE – Allen Cheuvront</b>	<b>Homework:</b> Studio work in preparation for SHOWS
<b>Week 12- NCECA</b>	Monday March 20  Tuesday March 21 <b>NCECA CONFERENCE (NAN AWAY)</b>	Individual Mtgs. 8:30 9:00 10:00 10:30 11:00	<b>Homework:</b>
<b>NCECA</b>	Wednesday March 22	Independent Studio Work	<b>Homework: Begin Project #4</b>

	<b>NCECA CONFERENCE (NAN AWAY)</b>		
	Thursday March 23		
<b>NCECA</b>	Friday March 24 <b>NCECA CONFERENCE (NAN AWAY)</b>	Independent Studio Work <b>Library Research- 8:30-9:30 Studio 9:30 – 12:00 Lunch 12-12:30 Historical Videos Studio 12:30-2:45</b>	<b>Homework:</b> Studio work in preparation for crits next week
<b>Week 13-</b>	Monday March 27 Tuesday March 28	<b>Individual Pre-Show Crits with Nan Group #1/ Project #3</b>	
	Wednesday March 29	<b>Individual Pre-Show Crits with Nan Group #2/Project #3</b>	
	Friday March 31	<b>Library Research- 8:30-9:30 (for glazing) Studio 9:30 – 12:00 Lunch 12-12:30 Historical Videos Studio 12:30-2:45</b>	<b>Homework: Complete your work and fire for show</b>
<b>Week 14 –</b>	Monday April 3 <b>TUESDAY APRIL 4</b>	Studio Day <b>LAST DAY OF WETWORK</b>	<b>Read - The Artist's Guide: Chapter 7 – How to Find Even more Support...</b>
	Wednesday April 5	<b>Install show at Gallery</b>	
	Friday April 7	<b>Install show at Gallery Opening Nite</b>	<b>HW- Professional Practice Website due Monday</b>
<b>Week 15 –</b>	Monday April 10	<b>Professional Practice Website due Monday</b>	
<b>Show Week Group #2</b>	Wednesday April 12	<b>Final Crit At galleryTBD De-install Group #1/</b>	



		<b>Install Group #2 show at Gallery</b>	
	Thursday April 13	<b>Install show at Gallery</b>	
	Friday April 14	<b>Install show at Gallery Opening Nite</b>	
<b>Week 16 – Final Crits Final Crit for websites</b>	<b>Monday April 17</b> <b>Tuesday April 18</b> <b>Group #2 de-install at gallery</b>	<b>Final Crit At gallery TBD</b>	<b>Clean up duties assigned.</b>
	<b>Wednesday April 19</b> <b>LAST Day of Classes</b>	<b>Final Crit of Websites</b>  class/refreshments?  Clean up to be done.	<b>Class clean up</b>
	Thursday and Friday April 20, 21	Reading Days	
<b>Sunday April 23 End of Semester Party</b>	April 22, 25, 26, 27	<b>Finals Week</b>	

**Art 4760C, Advanced Ceramics  
Nan Smith, Professor  
SPRING 2017  
Awareness Exercise for artists:**

**The following exercises may aid you in deciding your creative direction for the semester.**

- (1) Make a list that describes your primary interests as a child...**
- (2) List 10 words describing yourself. Please go beyond a mere physical description.**
- (3) Create a grid and select colors that for you reflect color harmony. Use your choice of color marking instruments on paper.**
- (4) List your favorite forms in dogs, flowers, cars, etc.**
  
- (5) What are your Hot buttons – pop culture, science/technology, humanities – religion, psych, autobiographical**

**Art 4760C, Advanced Ceramics**  
**Nan Smith, Professor**  
Spring 2017

■ **Professional Development Exercise:**

Please think about and answer the following questions. Bill Hunt, former editor of Ceramics Monthly offers a professional workshop where he asks related questions to artists to aid in their self-awareness as a professional.

What are your strengths as an artist?

What are those things you would like to strengthen?

What characteristics are you looking for in a clay recipe?

What surface qualities excite you?

How do you like to handle firing?

What scale do you see as optimal for you work?

What time of day do you have peak energy?

How do you prefer to work in the studio; Hours at a time? Breaks? Hours during the day?

What are your professional goals? Short term? Long Term?

**Art 4760C, Advanced Ceramics**  
**Nan Smith, Professor**  
**Spring 2017**

**Guidelines for Creating a Resume or Curriculum Vitae**

A resume is a one page overview of your professional qualifications and work experiences. A curriculum vitae, more often used by artists, is a multiple page listing of your professional history which includes educational background, work related experience, exhibition, publications, grants etc.

- List your name address and phone number at the top. Your e-mail address and fax number can be included if you have them. If you have a web site include it. Your birth date, place and marital status are not necessary.
- Listings within topic headings should be organized with the most recent accomplishments first.
- Be consistent about the way you list things and only list an accomplishment under one topic heading.
- Describe you accomplishment concisely but completely. Do not inflate your accomplishments.
- Choose a font style that is easy to read. Design your CV so that is reflects you.
- Your goal is to put your best foot forward, so list topics according to your unique set of accomplishments.
- Things that can individualize your CV are: design or layout of the page, your name header, the paper you choose, use of color or not, and or course the content. With most people owing a personal computer these days CV's and resumes have become very personalized. Please do not forget that this is a business document and should look professional although personal.
- Topic Headings for artists can include:
  1. Education
  2. Career Related Experience
  3. Teaching Experience
  4. Exhibitions (under this you can organize - Solo or One Person Exhibitions, Two Person Exhibitions, Group Exhibitions. Group Exhibitions can state whether they are juried, national, regional, or statewide. Group Exhibition can also be listed as invitational).
  5. Publications (under this you can organize - Books authored, Inclusion in books, Articles authored, Inclusion in magazine publications, Citations in books, periodicals, list whether you are represented through an image of your work, list the page).
  6. Awards, Grants, Recognitions - Include honors, prizes, fellowships, grants. This category can be separated into separate topic headings depending upon what you have to list.
  7. Professional Lectures and Workshops - those presented by you, where, when? Title or topic.
  8. Professional Memberships (like NCECA, Florida Craftsmen Inc., International Sculpture Center)
  9. Collections (your work in Public, Private, Museum collections)
  10. Media Profiles (newspaper reviews, newspaper citations, images in newspapers, video documentation of your work).
  11. Catalogues (from exhibitions)
  12. Committee work (if an academic resume)

References - Can be listed, or you can state "references are available upon request".

Notes for resumes

- Consistency
- Layout should be easy to read

- CV versus resume
- How to group categories –group then unfold them
- Correct way for publications
- Fill in information that is not universally known about scholarships, grants, honors, jobs you held by listing duties and secondary information
- Use a header and number each page
- Keep a record for the future
- Layout so that things do not run pages
- Use spell check
- Proper titles for those offering references
- Employment shows you have work skills –list this
- Art related volunteering, jobs
- Do you really need to list workshops attended? What is listed under education?

**Art 4760C, Advanced Ceramics**  
**Nan Smith, Professor**  
Spring 2017

FOR IMMEDIATE RELEASE:

---

## PRESS RELEASE

---

Ten artists working within the context of contemporary ceramics explore the versatility of clay in an upcoming exhibition. As they near the completion of their BFA candidacy at the University of Florida, they present an exciting and diverse body of sculptures and pottery in “This Side Up,” an exhibition to be hosted by the WARPhaus Gallery in Gainesville.

Each artist approaches the clay in a unique way. Riley Kenney uses surrealistic imagery on hand-built pottery. Courtney Casto uses provocative metaphor to investigate feminist issues. Ka-Hei Fok explores origami cranes and the variety with which they can be arranged. Laura Smith uses the tradition of doll-making to address the nature of personal relationships. Ashley Jonas approaches difficult issues of childhood through illustration. Through detailed drawings, Andrew Cho studies social interaction. Ana Holmes’ sculptures address fairy tales and archetypical stories. Eva Hosein creates geometric architectural formalware. Jackie Baiata makes decorative porcelain tableware. Emily Covell builds figurative sculptures which comment upon the roles of women in the workforce.

The WARPhaus Gallery is located at 818 NW 1<sup>st</sup> Ave, behind the Checkers. The opening reception will be from 7-9 PM on April 6<sup>th</sup>.

