

Art 4760C, Advanced Ceramics

Instructor: Nan Smith, Professor

Spring, 2016

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Website: www.nansmith.com

Credits – 3-6 hours

GTA: Mariana Baquero

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 12:00 noon- 2 pm and by appointment:*

Course Description: This course will support professional development at the advanced BFA level. Students will be required studio practice and personal idea development to support the production of personal and individual art work. Four approved studio projects are required. Each person is responsible for mixing their own clay, glazes, and firing their own kilns.

As one advances; their studio practice becomes more and more specific and individualizes. Every young 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, Mariana Baquero. 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 can be viewed while you work.

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. A clearly defined written **list** describing the concept, aesthetic and technical goals is to be handed in as a contract at the beginning each project period.

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 you 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 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.

d. 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 one of the following in addition to the website:

a. **Grants** – Find a grant you might wish to apply for within the next couple of years (i.e. The Albert Murray Scholarship for graduate students, Arts Council state grant for individual artists) and acquire the guidelines. You can learn proposal preparation, which supplementary materials to include, and design the slide portfolio.

Suggested book - "Grant Writing for the Arts: The Art of Writing About Art", authors Hudson and Noonan Morrissey

b. **Mock Thesis** – What is the written portion of the BFA or MFA Thesis all about? Learn how to write about your work and create an illustrated paper which represents you. Thesis papers completed by UF Ceramics MFA candidates will be used as resources.

c. **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 - 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

<p>80% of final grade comes from ></p>	<p>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)</p>
<p>5% of final grade comes from ></p>	<p>Attendance</p>
<p>5% of final grade comes from ></p>	<p>Participation requirements: in group critiques and an evaluation of your ability to critically analyze and state ideas about visual art.</p>
<p>10% of final grade comes from ></p>	<p>Professional Practice Website and Seminar requirements: Participation in and preparedness for weekly seminar discussions.</p>

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.

A+	100%-97	B+	89%-87	C+	79%-77	D+	69%-67	F	0
A	96-94	B	86-84	C	76-74	D	66-64		
A-	93-90	B-	83-80	C-	73-70	D-	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 (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 2nd 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 2015

Course Outline

Week	Date	Topic	Homework
1	Wednesday January 6	Orientation – syllabus, set up you studio and get started Discuss exhibition venues: PLAN SITE VISITS. PLAN PHOTO LECTURE WITH ALLEN CHEUVRONT Discuss senior project, website, writing, and photo requirements for the course.	Homework: Written Proposal for Project #1 (set up and begin working)
	Friday January 8	Studio Day (set up and begin working), Library research, video with Mariana SITE VISITS TO GALLERY VENUES	Homework: Mix /purchase/clay and begin working Work on your proposal, and begin your project. Purchase course packet
2	Monday January 11	Mtgs.with Nan Come with proposal for #1 and drawings or models.	Homework: Review course packet: artist statements and resumes. Bring you current bio, resume, artist statement to class on Wednesday
	Wednesday January 13	Speed Dating Session on Bio, Resume, Artist Statement Discuss Imagine – Idea Development	Homework: Studio work
	Friday January 15	Speed Dating Session on Bio, Resume, Artist Statement (continued) SITE VISITS TO GALLERY VENUES IF NEEDED Library Research- 8:30-9:30 9:30 – 12:00, 1-2:00 Individual Mtgs. with Nan. Studio 9:30 – 12:00 Lunch 12-12:30 Studio 12:30-2:45	Homework: Studio work HOT CLAY MTG.
Week 3 -	Monday January 18	MLK DAY Holiday – No	Homework

		Classes	Studio work Complete draft 2 of your bio, resume, artist statement, Post Baccs – Select Pro Practice Semester Project via written note to me.
DUE: Professional Practice Writing: Bio, Resume, Artist Statement DRAFT 2	Wednesday January 20	Speed Dating – A review of Professional Practice Materials, Round table discussion of pro practice results	Homework: Studio work
	Friday January 22	Library Research- 8:30-9:30 Studio 9:30 – 12:00 Lunch 12-12:30 Historical Videos Studio 12:30-2:45	Homework: Studio work – Prep for Critique
Week 4 -	Monday January 25	Studio Day Meetings with Nan DISCUSS PHOTO DEMO/LECTURE Allen Cheuvront Friday February 12????	Homework: Read- Imagine: Introduction and Chapter 1 Studio work – Prep for Critique
	Wednesday January 27	Discuss Imagine – Idea Development Studio Day Meetings with Nan	Homework: Studio work
	Friday January 29 Lecture: Visiting Scholar Mingchun Zhang 2:20 pm	Library Research- 8:30-9:30 Studio 9:30 – 12:00 Lunch 12-12:30 Historical Videos Studio 12:30-2:20	Homework: Complete Studio work for Critique #1 HOT CLAY MTG.
Week 5 - Due - Final Resume (new or updated and revised)	Monday February 1	Critique #1/ ONE DAY CRITIQUE	Homework: Studio work Read – The Artist’s Guide: Introduction – Why Read This Book...and Chapter 1 – How to Assess, Plan, Take Action
	Tuesday February 2		
	Wednesday February 3	Seminar Discussion #1	Homework: Studio work

		Individual Meetings 10 10:30	
	Friday February 5\ Youtube – artist statement translated	Library Research- 8:30-9:30 Studio 9:30 – 12:00 Lunch 12-12:30 Historical Videos Studio 12:30-2:45	Homework: New Artist Statement, Studio work
Week 6 - Due - Final Artist Statement	Monday February 8	Individual Meetings 8:30 – 11:30	Homework: Read – The Artist’s Guide: Chapter 2 – How to Assemble the Essential
	Wednesday February 10 Install Trading Places Exhibition	Seminar Discussion #2	Homework: Studio Work
	Friday February 12	Library Research- 8:30-9:30 POSSIBLE PHOTO LECTURE – Allen Cheuvront Individual Meetings with Nan Studio 9:30 – 12:00 Lunch 12-12:30 Studio 12:30-2:45	Homework: Image ID List, Studio work Read – Imagine: Chapter 4 (we are skipping Chapter 3) HOT CLAY MTG.
Week 7 - Due - Image ID List	Monday February 15	Discuss- Imagine Idea Development Individual Mtgs. 8:30 9:30 10:00 10:30	Homework: Studio work Read – The Artist’s Guide: Chapter 3 – How to get Started
	Wednesday February 17 Thursday February 18 Holly Hughes Visiting Artist Lecture -	Seminar Discussion #3 Also discuss Artist statements, create a list that describes your artist practice. Group sharing of lists. Nan Powerpoint artist lecture/ discussion of representing yourself in a lecture and documenting work	Homework: Studio work

	REQUIRED		
	Friday February 19	Library Research- 8:30-9:30 Studio 9:30 – 12:00 Lunch 12-12:30 Historical Videos Studio 12:30-2:45 Individual Meetings during Nan's Office hours 12:00 1:00	Homework: Studio work, Business Cards
MidTerm – Week 8 - Due - Business Cards (Note: This gives you time to order for NCECA)	Monday February 22	Group Critique #2	Homework: , Studio work
	Wednesday February 24	Group Critique #2	Homework: Studio work
	Friday February 26	Round table discussion of business cards Individual Mtgs. 10:30 11:00 Historical Videos Individual Meetings during Nan's Office hours 12:00 1:00 2:00	Homework: Studio work HOT CLAY MTG.
Week 9 – SPRING BREAK	Monday February 29	No class	Homework: Studio work,
	Wednesday March 2	No class	Homework: Studio work
	Friday March 4	No class	Homework: Studio work
Week 10 -	Monday March 7	Individual Meetings with all Historical Videos	Homework: Studio work Read – The Artist's Guide: Chapter 4 – How to Introduce your work...
	Wednesday March 9	Seminar Discussion	Homework:

		#4 Discuss organizing your images on the computer, process shots of your work, image lists Discussion of on-line business card, post card and poster ordering, Studio Day	Studio work
	Friday March 11 Opening MFA Thesis Candidates Exhibition I at University Gallery Trading Places Opening at Grinter Gallery	Library Research- 8:30-9:30 Studio 9:30 – 12:00 Lunch 12-12:30 Historical Videos Studio 12:30-2:45	Homework: Studio work HOT CLAY MTG.
Week 11-	Monday March 14 Tuesday March 15 NCECA CONFERENCE (NAN AWAY)	Individual Mtgs. 8:30 9:00 10:00 10:30 11:00	Homework: Studio work
NCECA	Wednesday March 16 NCECA CONFERENCE (NAN AWAY)	Independent Studio Work	Homework: Studio and more studio
NCECA	Friday March 17 NCECA CONFERENCE (NAN AWAY)	Studio Day Library Research- 8:30-9:30 Studio 9:30 – 12:00 Lunch 12-12:30 Historical Videos Studio 12:30-2:45	Homework: Studio work in preparation for crits on March 31 and April 2
Week 12-	Monday March 21 Tuesday March 22	Individual Mtgs. 8:30 9:00 10:00 10:30 11:00	Homework: Read – The Artist’s Guide: Chapter 5 – How to Build Long Term Professional Relationships
	Wednesday March 23	Seminar Discussion	Homework: Begin

	Thursday March 24	#5	Project #4
	Friday March 25	Library Research- 8:30-9:30 Studio 9:30 – 12:00 Lunch 12-12:30 Historical Videos Studio 12:30-2:45	Homework: Studio work in preparation for crits next week HOT CLAY MTG.
Week 13-	Monday March 28	Group Critique #3	
	Tuesday March 29		
	Wednesday March 30	Group Critique #3	
	Patti Warashina Workshop and Lecture REQUIRED Thursday March 31 Patti Warashina Workshop and Lecture REQUIRED		
	Friday April 1	Library Research- 8:30-9:30 (for glazing) Studio 9:30 – 12:00 Lunch 12-12:30 Historical Videos Studio 12:30-2:45	Homework: Complete your work and fire for show HOT CLAY MTG.?
Week 14 -	Monday April 4	Studio Day	Read - The Artist's Guide: Chapter 7 – How to Find Even more Support...
	TUESDAY APRIL 5	LAST DAY OF WETWORK	
	Wednesday April 6	Seminar Discussion #7	
	Friday April 8	Library Research- 8:30-9:30 (for glazing) Studio 9:30 – 12:00 Lunch 12-12:30	HW- Professional Practice Website due Monday

		Historical Videos Studio 12:30-2:45	
Week 15 –	Monday April 11	Studio Day	
Potential Show Week	Wednesday April 13	Install show at Gallery	
	Thursday April 14	Install show at Gallery	
	Friday April 15	Install show at Gallery Opening Nite	HOT CLAY MTG.
Week 16 – Final Crits	Monday April 18	Final Crit Hand in Final professional packages.	Clean up duties assigned.
	Wednesday April 20 LAST Day of Classes	Final Crit class/refreshments? Clean up to be done.	
	Thursday and Friday April 21,22	Reading Days	
Sunday April 24 End of Semester Party	April 23, 26, 27,28	Finals Week	

**Art 4760C, Advanced Ceramics
Nan Smith, Professor
SPRING 2015
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**

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■ **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?

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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 2015

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 archetypal 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 1st Ave, behind the Checkers. The opening reception will be from 7-9 PM on April 6th.

Advanced Ceramics, Art 4760C

Spring 2015, 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: