

Art 6933C, Ceramics Graduate Seminar

Experimentation; Materials and Processes

Fall 2016



Instructor: Nan Smith, Professor

Office: FAC B15

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Class Information:

- Group seminar meeting times Tuesdays and Thursdays Periods 8-10, FAC B14, Tuesdays (seminar critiques and individual meetings) Thursdays (Seminar discussions and critiques)
- Credit hours – 03
- Office Hours for this semester are Thursdays 1:00 pm – 2 pm and by appointment

Course Description: Innovation and advanced technical research; enhancing your technical palette.in creating studio art.

Studio Practice

This seminar focuses upon your aesthetic and conceptual studio development of a new body of work. Your art work will be evaluated in mid-term and final group critiques during which finished fired and formally presented art is required. It is expected that the art work will be made for this class exclusively. Please note that the projects made for this class may NOT be submitted to any other class for credit unless both faculty, have given prior approval. Failure to follow this rule will be considered academic dishonesty.

Technical Research

The seminar portion of this course focuses upon a technical research project which supports your studio practice.

Concepts about materiality, experimental techniques and materials research will be explored. The class will read and discuss selected articles and book chapters on, or related to materiality. Each student will explore and experiment

with a new and experimental studio process of his/her own choosing. This may involve transferring a process or technique usually implemented in the use of one material for use within ceramics. You can transfer information from a process outside of clay working and adapt it to use in ceramics. It may involve new exploration of an alternative material (i.e. encaustic surfaced clay) in conjunction with clay. You are being asked to develop a new area of technical research within your studio practice; one which you may be thinking about and have not addressed as yet. This area of research should be avant-garde for you. You can go so far as to invent à la Da Vinci. You are to work experimentally on your defined project after both a discussion with the instructor and writing a research statement describing the project.

Research Data and Presentation

The experimentation you conduct is to be documented and should outline the problem-solving used to determine each step taken in developing your technical methods. You are to have notes, and physical examples of where you started and how you developed your research, as well as final results/examples of this technical investigation. This studio research will be shared during a seminar presentation highlighting your research findings. Please pattern your presentation according to a demonstration or workshop format. You will be required to do a series of tests and show this series and the working methods during your presentation. The demonstration must incorporate a technical handout and should teach your peers about the material, the process, your working method.

Your presentation should not be based on preliminary results but on decided research information in the middle to late stage of development. This is not something you can complete in a week or short term so begin following the meeting with me.

Some examples of recent research topics include:

Nathan Murray/Topic: Dissolved Greenware Applications in Time-lapsed Video

Liz Sauer/Topic: Figure Sculpture Armatures

Mario Mutis/Topic: Reconstitutable Bricks

Adrienne Eliades/Topic: Raised Enamels

Charity White/Topic: Rubber Mold Casting

Marianna Baquero/Topic: Kiln Cast Glass and Decals

Marty Fielding/Topic: Making Plaster Press molds (for vessels and handles)

Cheyenne Rudolph/Topic: Integrating video into Pottery Installation

Rob Kolhouse/Topic: Reynolds Casting and Moldmaking for Ceramic Work (resin and ceramic)

Nicole Gugliotti/Topic: Light, Shadow and Color

Readings:

Optional Course Packet:

Available through Target Copy (located on University Avenue). The packet can be printed for special order and would cost approximately: \$38.00. I will have a copy on reserve in the FAA Library for your review. Please let me know if you want to order this packet.

The packet includes resource information on the broad variety of materials, where to access information about the use of art materials on-line, i.e. www.smooth-on.com > **Reynolds website** for rubbers and plastics, as well as how one can implement their use within or along with ceramics.

The course packet includes examples of the research completed both previous Ceramics graduate students. These will serve as samples of the type of research done in the past and the resource information gathered for the written handout. I will place a copy on room reserve in the FAA Library for your convenience.

Assigned Readings:

- *Medium as Metaphor*; author Maika Pollack, The Jane Hartsook Gallery – catalogue excerpt.
- *Postmodernism and Creativity*, author Glen R. Brown, PhD. This is in the course packet.
- *Imagine: How Creativity Works*, author Jonah Lehrer, Harcourt Publisher. Introduction and pages 3-52.

- *Ways and Means*, The Studio Potter Magazine, Volume, 36 Number 2, Summer 2008. On reserve at the Art and Architecture Library. Articles will be assigned.
- *Ceramics*, author Philip Rawson, Color – pages 127-150. On reserve at the Art and Architecture Library. This chapter will be scanned and placed on-line for your access. You will need to create an ARES account – here is the link for creating accounts:

<https://ares.uflib.ufl.edu/ares.dll?action=10&form=80>

- *Sculpture*, author Philip Rawson, Color in Sculpture – pages 46-55. On reserve at the Art and Architecture Library. This chapter will be scanned and placed on-line for your access. You will need to create an ARES account – here is the link for creating accounts:

<https://ares.uflib.ufl.edu/ares.dll?action=10&form=80>

- We will also review the Studio Potter Issue December 2006, Color to assess contemporary ceramists ideas about color use. This can be accessed electronically through WilsonWeb (although the reproductions are a bit pixilated) and in paper behind the Circulation desk along with the latest unbound issues of Studio Potter (ask at desk by title of journal). The FAA Library has The Studio Potter in paper (back to 1982) and electronically (back to 1997). They keep the latest few unbound months at the Circulation desk before we bind them. Back issues of bound paper copies are found in the book stacks at: NK7000 .S86.
- The short article “The Limited Palette” will be provided for review during our discussion of color.

Additional Books/DVD's:

- Additions to Clay Bodies, author Kathleen Standen, Ceramics Arts Daily Press, Newly acquired for this class
- Understanding Glazes: How to Test, Tweak, & Perfect Your Glazes With John Britt, Ceramics Arts Daily, DVD SET, Newly acquired for this class
- The Sculptor's Bible; the All-Media Reference to Surface Effects and How to Achieve Them, John Plowman, KP Books, an imprint of F+W Publications
- Glaze Book, by Stephen Murfit, glaze tile samples F+W Publication
- Consider looking up articles in Ceramics: Technical (for archived articles from this year: <http://www.ceramicart.com.au/home/technical.htm>) and using artists websites as resources.
- Consider reviewing Polytek Videos Vol. 1-4,, “Body Casting and Special Effects Seminar/Workshop”, **Published:** Easton, PA : Polytek Development Corp., c1997. ARCHITECTURE/FINE ARTS LIBRARY Video PN2068 .B63 1997. On reserve under this course # in FAA Library

Course Goals:

- Aesthetic and conceptual studio development by the individual artist as expressed through development of a new body of art work.
- Research to develop a new technical process (using any material) that support's your studio art practice.
- Experience in research plan statement, development of steps and execution of stated goals.
- Experience in grants writing to support new research.
- Experience presenting a formal report/demonstration/workshop of research data.
- Experience writing a handout which offers research information, resources and conclusions
- Experience through reading and direct observation (field trips) of technical and/ or experimental processes.

Field Trips and Demonstrations:

- Demonstration: Reynolds Advanced Materials – Topic: Plastics and Casting Materials
- Lecture/Demo: Allen Cheuvront and Associates– Topic: From Lighting to Digital Imaging
- Workshop and Artists Lecture: Sunshine Cobb– October
- Art and Culture; Japanese Tea Ceremony (Nan)
- Mark-making, Chinese Brushwork (Nan)

Grading:

Your grade will be an evaluation of the following criteria:

- Quality and evolution of your studio work; including concepts and related aesthetics, Work must be completed and glaze fired and formally presented for both mid-term and final critiques. Please schedule an appropriate space to mounting you work for critiques.
- Quality of your research presentation; development of research technique or process, quality of demonstration and handout
- Preparedness; reading all assignments evident through contributions to seminar discussions
- Attendance; 2 absences will result in a grade drop in the energy aspect of your grade. Consistent lateness will lower your grade. Perfect attendance and being on-time to class is expected.
- Active participation during visiting artist workshop and lecture.
- Timely completion of all aspects of assigned projects. If you do not fulfill an assignment as described and fail to independently ask for clarification you will receive a lower grade. If you do not make the deadlines for any part of an assignment you will accrue late grades and limit your ability to receive an excellent cumulative grade.

Sample Evaluation Sheet:

Technical Research Presentation

Name:

Topic:

Depth of research completed (independent research reading, interviews, tutorials received, experimentation, divergent thinking, and problem resolution, implementation into your studio practice)

Organization of presentation (Lecture component, powerpoint, demo and flow between each)

Information offered (educational information offered, information included in hand out)

Attendance:

Roll will be taken at the beginning of each class session. You will be considered late if you arrive after 10 minutes after the listed start time for the course. You are to check in for roll in Room B-14 at the beginning of class on Tuesdays and then will go to studio to work. Seminar sessions will take place on Thursdays. Mid-term and final critique times will be arranged on Tuesdays and Thursdays (Room B14 and Ceramics Area Crit Space etc). Be aware of set rules for use of Sculpture crit space. Sign up and abide by time limits set by the Sculpture Program. Signing up for an alternate crit space which is outside of the Ceramics facility is your responsibility if you choose an alternate location for your critique.

Regular attendance is expected. Individual meetings with the instructor are required and will be scheduled on Tuesdays. These meetings will be used to discuss the development of your art work, concepts, research projects and technical expertise.

Everyone's time is valuable. Please come prepared and be on time for all individual meetings. Please have a legitimate excuse and inform me at least one day in advance by e-mail if you cannot make an individual meeting or group session for this course.

Your attendance is expected and is a mark of your professionalism barring health and emergencies. More than one unexcused absence on a Thursday or for a group critique will result in a drop of five points in your final graded average. More than one unexcused absence for an individual meeting will result in a grade of five points in your final graded average drop. Two lateness's will also result in a grade drop of five points in your final graded average.

See the following link for UF attendance policy:

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

I am aware of the following policy by UF healthcare providers:

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.

Studio Responsibilities

Graduate studios are to be kept clean. Please set up a regular mopping schedule for your group studio and post it on the studio door. It is expected that you will comply with all health and safety guidelines established by SA+AH and within it the Ceramics Program. Carefully consider your studio storage. We do not have storage space for your art work or belongings outside of your designated studio area. If you need to work in a shop area in Ceramics please inquire about this (see me) and offer an estimated timeline to myself and to Derek.

If you are using shop materials please do not remove them from the general studio area. If materials need replenishing please inform Derek. If you need a special piece of equipment please inform myself or Derek.

Do assist the faculty and staff on evenings and weekends with locking the studios. Studio security is very important especially since of our 13th Street location. Use of key cards greatly assists security. No one should have the outer doors to the building propped.

We greatly appreciate your professional assistance with our studios and equipment during evenings and weekends. Please do take a benevolent yet proprietary view so that the students who are in undergraduate classes remain safe by using the equipment correctly.

Grading Procedures

Finished, glazed or surfaced and formally displayed art is to be presented for mid-term and final critiques. Consideration will be given to more complex art work for mid-term, if a valid case is made to the instructor. A plan must be offered prior to the critique with an alternate date for surfacing completion. If this option is approved and an extension given, in-process art work presented for group critique must be accompanied by comprehensive color and surface examples (Ceramic glaze tests, color drawings or Photoshop images) and graphic imagery where applicable.

It is the student's responsibility to present all art work to the instructor for a physical evaluation and subsequent grading. If a student decides to present selected works (not all work completed) only during the mid-term group and/or final critiques it is the student's responsibility to inform the instructor that only **selected** works are being shown. I can only be fair when grading, if I am aware of all that you have done. I do consider work and effort as well as final results.

If you would like the full body of work considered for grading it is your responsibility to inform the instructor during your critique and to schedule an appointment in a timely fashion so this work can be reviewed and considered for the mid-term or final studio practice grade. If work is included in an exhibition or sale, it is your responsibility to inform the instructor and set an appointment for an on-site review prior to travelling the work. This must be formally undertaken for the said art work to be evaluated as a part of the grade for this course.

It is also your responsibility to inform me of other ceramic courses and any other concurrent course work you are doing where projects relate. No project can be considered for grades for two courses without permission of the faculty involved.

Evaluation and Grades

Your grade will be an evaluation of the following criteria and will be average as noted below:

30 % of the final grade comes from Level of conceptual, technical and aesthetic development evident in completed studio art presented for Mid-term critiques (requirement)

30 % of the final grade comes from Level of conceptual, technical and aesthetic development evident in completed studio art presented for final critiques (requirement)

25 % of the final grade comes from Research presentation; quality, organization and completeness of oral and visual presentation (PowerPoint lecture), supporting printed handout, research documentation and evidence including test samples, annotated bibliography, documented experiments as appropriate to research direction

2 % of the final grade comes from Clarity, completeness of content and written quality of Research Statement (new cannot be a previous statement-must reflect new research) (requirement)

3 % of the final grade comes from Level of contributions and participation in critiques and visiting artist workshop (requirement)

10% of final grade comes from attendance, energy, work habits

Grading Scale

Letter Grade	% Equivalency	GPA Equivalency
A		4.0
A-		3.67
B+		3.33
B		3.00
B-		2.67
C+		2.33
C		2.00
C-		1.67
D+		1.33
D		1.00
D-		.67
E, I, NG, S-U, WF		0.00

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

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Do assist the faculty and staff on evenings and weekends with locking the studios. Studio security is very important especially since of our 13th Street location. Use of key cards greatly assists security. No one should have the outer doors to the building propped.

We greatly appreciate your professional assistance with our studios and equipment during evenings and weekends. Please do take a benevolent yet proprietary view so that the students who are in undergraduate classes remain safe by using the equipment correctly.

Clay/Materials Purchase and Fees

You are responsible for a modest \$45.00 fee for materials for this course. The materials fee covers the average general use of ceramic raw materials, glaze, firing supplies and shipping for materials used in our community studio.

This fee is to be paid in the Reitz Union at the Fowlett's Bookstore by the end of the second week of classes. Please bring the orange ticket to me and I will record your payment. If this creates a hardship, in that you are waiting for your financial aid check, please let me know and we will accommodate you until you receive your first check. I will ask the date for payment so that this clerical job is not prolonged. Thank you!

Clay is paid for separately. You can purchase premixed recipes or mix from dry materials but payment must be made prior to getting wet clay or dry materials. If you are recycling clay and are using dry materials you are responsible for paying for the dry materials used. Please weigh all dry materials and be responsible about your usage.

If you are using expensive inclusion stains, expensive metallic oxides, or large amounts of tin please see Derek. The Ceramics Program cannot afford to pay for the cost of stains, coloring agents, opacifiers when used in high volume.

Remember that all materials costs are based on averages. We all wish to keep costs moderate and affordable. If the area experiences "Shrinkage" (loss of materials) all members of the community will experience a price increase. In addition, if there is a question about your material usage your grade will be held until this is reconciled.

Research and Testing

The Ceramics faculty support graduate research and materials testing undertaken in our glaze lab. As of this semester we are in a trial phase for an increase of allowable test amounts. In many ceramic studios a test batch is defined as a 100 gram batch of clay and or glaze materials. We realize that specialized testing can require more information; that larger batches may be required to obtain the information needed to move further on research. If possible we ask that you maintain a 100 gram limit for test batches. The issues are obvious; cost and waste. However, if you need to increase the amount please limit test batch amounts as follows:

Up to 200 grams for glaze tests

Up to 5 lbs. for clay recipe testing

Up to 1000 grams for casting slip recipe testing

If we find that we cannot afford this increase we will be forced to return to more modest limits.

Health and Safety

Information regarding the SA+AH H&S policy and handbook can be found at:

<http://www.arts.ufl.edu/art/healthandsafety>

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.

Health & Safety Area Specific Information: Ceramics

1. Hazards of the Materials

Ceramic Dust is a potential irritant and prolonged exposure may result in chronic conditions.

Many substances in the glaze room are marked as toxic or hazardous materials. Ingestion and inhalation of these materials could be hazardous or fatal.

2. Best Practices

Use gloves to avoid exposure to hazardous materials.

3. Links for Safety

<http://www.lagunaclay.com/msds/>

4. Area Rules

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: www.arts.ufl.edu/art/healthandsafety)
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- In case of emergency, call campus police at 392-1111

- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office.) Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Alcohol is forbidden in studios
- No eating or drinking in the glaze or mixing areas
- Familiarize yourself with the closest eyewash unit
- Shoes must be worn at all times
- It is recommended that Protective equipment be worn at all times: safety glasses when grinding, chipping shelves, etc., protective lenses for kiln viewing, gloves for hot objects, heat-resistant aprons for raku, ear protection for grinding and sawing, rubber gloves for mixing hazardous materials
- Do not block aisles, halls, or doors
- Do not bring children or pets into the studios
- Do not store things on the floor
- Clean up spills immediately
- Scoop up dry materials, mop up liquids, do not spilled materials to original source as they are contaminated now
- Carry heavy or large trash to the dumpster
- Place materials containing barium or chrome in the hazardous waste disposal area
- Do not sweep. This puts hazardous materials in the air. Rather scrape up chunks and wet-clean.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- Follow the **SA+AH CONTAINER POLICY** (see policy below)
There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

White:

All new and or used product in containers (hazardous or what might be perceived as hazardous - i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow:

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.

- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5 gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%.

Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management Area.

Respiratory Protection

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>).
- 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"
- c. Include Payment: There is a \$5 charge for the review and processing of this form.

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.

2. I want to wear a tight fitting respirator

- a. complete the "Request for Respirator Use" form (<http://www.ehs.ufl.edu/OCCMED/respreq.pdf>).
- b. Complete the "Initial Medical Questionnaire for Respirator Use" (<http://www.ehs.ufl.edu/OCCMED/initial.pdf>) and "UF Voluntary Use Respirator Supplementary Information Memo"
- c. Include Payment: i. There is a charge for the review and processing of this form.

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

Additional Information on tight fitting Respirator Clearance:

I want to wear a tight fitting respirator a. Complete the "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 the "Initial Medical Questionnaire for Respirator Use"

(<http://www.ehs.ufl.edu/OCCMED/initial.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 charge for the review and processing of this form. 1. Graduate student payment options: a. Enclose a 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

d. Call SHCC OCCMED at 352.392.0627 to make appointment for Pulmonary Function Test (PFT.)

e. You must now see Bill Burton for fit testing. Call Bill Burton (in EH&S) 352.392.3393 to make an appointment for fit testing.

f. Contact SHCC OCCMED at 352.392.0627 with questions.

3 Pulmonary Function Test.

a. Fill out Annual Medical History Questionnaire for Respirator Use (<http://www.ehs.ufl.edu/OCCMED/periodic.pdf>).

b. Mail \$5 with form to:

SHCC OCCMED

Box 100148

Gainesville, FL 32611

c. Contact SHCC OCCMED 352.392.0627 with questions.

UF Voluntary Use Supplementary Information Memo

Name
Status

☐ Undergraduate
Student

☐ Graduate Student

☐ Staff

☐ Faculty

Course(s) that in which respirator will be used:

UFID

Respirator Use:

☐ N95

☐ Tight Fitting ½ Face

☐ Tight Fitting Whole Face

Date of submission of Request for Respirator Use form to
EH&S

University Policies

Students with Disabilities – I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation.

Classroom Demeanor – “Students in the School of Art and Art History will not be permitted to have beepers (pagers) and cell phones turned on in the classroom. If such a device beeps, chimes, rings, or makes any type noise, it must be turned off before entering the classroom”.

Academic Honesty – As a result of completing the registration form at the University of Florida, every student has signed the following statement: “I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the university.” Detailed academic honesty guidelines may be found at –

<http://www.aa.ufl.edu/aa/Rules/4017.htm>

Student Honor Code - Chapter 6C1-4 of the UF Regulations (<http://regulations.ufl.edu/chapter4>)

Disruptive Behavior – Cell phones are to be silenced during classes. Please... no texting during seminar. Faculty, students, administrative, and professional staff members, and other employees (herein referred to as “member(s)” of the university), who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the university shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at: <http://www.aa.ufl.edu/aa/Rules/1008.htm>. Be advised that a student can and will be dismissed from class if he/she engages in disruptive behavior.

Critical Dates on the university calendar may be viewed at – <http://www.reg.ufl.edu/dates-critical.html>

University Counseling Services/ Counseling Center

301 Peabody Hall

P.O. Box 114100, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: www.counsel.ufl.edu <<http://www.counsel.ufl.edu>>

University Counseling Center, 301 Peabody Hall, 392-1575, personal counseling
Student Mental Health, Student Mental Health Care, 392-1171, personal counseling
Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161, sexual assault counseling

Career Resources Center, Reitz Union, 392-1601, career development assistance and counseling.

Art 6933C, Ceramics Graduate Seminar
Fall 2016 Student Information

Name _____

E-Mail _____

Phone Number _____

GTA assignment _____

Daily Schedule:

Note: course and location

Note: designated studio work times

Monday	Tuesday	Wednesday	Thursday	Friday
Period 1				
Period 2				
Period 3				
Period 4				
Period 5				
Period 6				
Period 7				
Period 8				
Period 9				
Period 10				
Period 11	Ceramics Grad Seminar B-14		Ceramics Grad Seminar B-14	
Period E-1	Seminar		Seminar	
Period E-2	Seminar		Seminar	
Period E-3				

Art 6933C, Ceramics Graduate Seminar
Nan Smith, Professor
Experimentation; Materials and Processes
Fall 2016

Research Assignment

There has been an ongoing dialogue in the contemporary art world concerning materiality; a discussion that had not touched or included ceramics. A serious evaluation of clay and its associations and materiality (expressiveness, attributes and limits) has evolved recently within and outside of the Ceramic community. Yes, we might be asked: Why clay? But once we have made the commitment to work with this responsive, sensuous, plastic material it is not unusual to work with this commitment; to clay, its tradition and craft.

However, the discussion of materiality is an important one for all artists since through this discussion we can recognize associations that are linked and brought through the material to the art work. Issues of materiality have established that the material does possess an active voice in the art-making and art viewing. As contemporary artists working with clay we need to be clear about choice of materials whether they be within the ceramic tradition; for instance a choice of clay type, porcelain, stoneware, earthenware, or the choice of firing method, atmospheric, electric or gas fired, or a choice of glaze type, majolica or celadon. We need to be clear about what ceramics is, how mixed media can work with clay, and about ways in which to investigate related processes.

A choice for a historical process these days can comment on the history as well as link to history, as so often has been the case for Ceramics. As artists who are living and working after postmodernism we must be aware that ceramics is related to and not outside of the question of material and associations.

Lists of associations with clay as a material:

Earth/substance (see: http://www.dailymotion.com/weird_weird_science/video/x4muw4_zoom-into-clay-pot_tech)

Dust/Temporal

Tactile and the hand

Historical/Cultures

Domestic

home/shelter

tile

dishes/tableware/meals

Plastic and Impressionable

Fragility

Mass and Weight

Anthropology (the technical advancement of cultures as indicated by the ceramics)

Formulaic

Types (have specific associations of class, value, fineness)

Porcelain

Earthenware

Stoneware

Research Options:

Once again, you are looking for a material and process that you are interested in researching; hopefully something you have thought about but have not yet tried. Most traditional ceramic processes are not advisable as the subject of your research (i.e. traditional clay or glaze research). I have listed categories for you to consider and subjects within each category which would be appropriate. They are:

- Clay
- Paperclay

- Adobe
 - Slip dipping - cheese cloth, interfacing, clay bandage etc.
- Plasters/Gypsums
 - Plaster bandage
 - U.S. Gypsums - molding, pottery plaster, hydro cal, unical, statuary plaster, plaster stones
- Plastics
 - Latex
 - Rubber Compounds
 - Resins
 - Clear cast
 - Fiberglass and resin (reinforcement)
 - Clay surfaced/cold casting
 - Plexiglass
 - Styrofoam
 - Cutting (hot wire/Nino Caruso, band saw)
 - Gluing
 - Forming (surform)
- Organic
 - Alginate
 - Wax
 - Flex Wax
 - Microcrystalline Wax
- Moullage
 - Adhesives
 - Considerations; making a good choice (set time, strength, durability, workability)
 - EP200 epoxy
 - Ribbon epoxy
 - Liquid nails
 - Premium gold construction adhesive
 - Carpenters glue (waterproof)
 - Super glue
- Restoration Techniques
 - Fillers
 - Epoxy, bondo, vinyl spackling compound, plaster, PC-7, PC-11 etc.
 - Metal
 - Pins, mesh
 - Custom fillers
 - Bisque and glue (sand)
 - Taping
 - Color
 - Airbrush
 - Nail polish
 - Enamel paint
 - Markers
- China Paint

- Cold Surfaces
 - Application methods
 - Watercolor
 - Bisque stains and acrylics
 - Encaustic
 - Sandblasting and glass etching
- Glass (casting)
- Processes
 - Wooden Jigs and other removable armatures (cardboard, sewn, paper)

Research Procedure

How to begin, steps to take, required meetings with instructor) It is strongly suggested you begin right away.....

- Review past student research projects/handouts contained in Art 6933C Course Packet
- Review materials information provided in Art 6933C Course Packet
- Discuss ideas with instructor during scheduled or elected individual meeting
- Begin researching your project
- Write research statement
- Continue research – find materials resources, order needed materials, find information on how to use material
- Begin testing – document results through notes and examples
- Schedule second meeting with instructor to discuss progress and tests. This is your responsibility and this meeting can be scheduled during “individual meeting” times on class days or by appointment during office hours.
- Continue testing – document results through notes and examples
- Gather resource and cost information for your handout
- Write your handout
- Plan your demonstration
- Present your demonstration with handout to the group.

Research Statement (We will create a CD Notebook/ burn a CD for each class member)

- State which material and/or process you plan to research
- State what you believe your research will entail; steps you will take and timeline
- State your research goal
- How does this relate to your studio practice and past art work?
- How does the research project further your creative practice in studio?
- **The research statements will be used in a seminar discussion about arts projects for grants writing.**

State which material and/or process you plan to research

SAMPLE (from Nan Smith 2004 SEFA Proposal - funded)

“The new research uses iron-laden laser prints (which are monochromatic) in combination with full color underglaze painted imagery. Both processes result in images that can be fired onto ceramic tiles and/or sculptures. Adobe Photoshop will be used to alter realism within my photographs. This program will enable me to expand the effects and symbolism carried by the two dimensional tile works within the

second installation. The combination of the decal images and the realism I create through airbrush painting are infinite in possibility.”

Note: This is written for a grant proposal which was read by non-ceramic artists and humanities professors.

State what you believe your research will entail; steps you will take and timeline (list weekly or biweekly goals)

SAMPLE (written for Art 6933C. 2008)

This research will entail glaze testing transparent and matte low fired glazes on white earthenware tile samples. I will also test sprayed underglaze with these new glazes. The results will be used under decal generated on my laser printer. Stencils will be cut which relate to the images created in Photoshop and will be used to enhance and develop the color aspects of the sepia imagery to look like a hand colored photograph.

Week 1 - Create 50, 4 x 6 white earthenware test tile, dry and bisque fire.

Week 2 and 3 – Select a palette of underglaze colors to test and apply to test tiles using an airbrush.

Select matte and gloss transparent glazes (6 in total) and test over 6 color tiles. Tiles will be designed to take two glazes. Mix or acquire commercial glazes. Apply glaze and fire.

Week 4 – Create digital images. Use Photoshop layers and effects palettes. Buy decal paper from Bell Ceramics.

Week 5- Finalize test images. Print decals on laser printer. Apply decals to glazed tiles. Test fire at Cone 09, 08, 07 (Glazes were fired to Cone 05, 04, and 03).

Week 6 – Analyze results and develop images so that color and decal imagery are synthesized. Cut Stencils. Glaze fire Test tiles group 2 (20 tiles).

Week 7 – Do two more firings: (A.) Apply decals and fire to best temperature for glazes as indicated in round 1 of tests on matte glaze. (B). Apply decals and fire to best temperature for glazes as indicated in round 1 of tests on gloss glaze.

Week 8 – Organize tiles and create handout for demo. Plan airbrush, stencil cutting and decal application demos.

State your research goal; how will this research be used in future work?

SAMPLE (written for Art 6933C. 2008)

My research goal is to synthesize digitally created, monochromatic photo decals with color airbrush painted images. This research will allow me to develop the skills to create varied effects and imagery and to evolve the two dimensional visual imagery within installation works.

How does this relate to your studio practice and past art work?

SAMPLE (from Nan Smith 2004 SEFA Proposal - funded)

“I began incorporating airbrush imagery on sculptural form and tile within my installations to indicate the idea of memory. These realistic airbrush paintings have been generated from my own photographs. I have begun working with Photoshop for both design and image construction. I am now using my scanned and retouched photographs along with digital photos. I then use these photos to create decals that are fired onto glazes as an over glaze effect. Last fall, I took two Photoshop classes through CITT. I have spent studio time this past summer, 2003, experimenting with a 3.2 mega pixel digital camera to create black and white and color digital photographic prints. I feel that the combination of painting and the

photographic decal is a natural evolution that will provide the realism, flexibility and new possibilities for image development.”

How does the research project further your creative practice in studio?

SAMPLE (written for Art 6933C. 2008)

This new research is a significant step because I will use Photoshop to create decals for ceramics and combine this process with airbrush painting. The fired images will be incorporated into a new figurative installation as a layer of visual information to support the sculptures idea.

***The research statements will be used in a seminar discussion about arts projects for grants writing.**

Research Handout

Provide Material Facts – An overview about the material

- Provide Material resources – where can this material be found via US vendors and on-line
- Cost analysis – where did you find the best price for the material, list vendor contact information, volume discounts etc.
- Offer general information about this material i.e. material composition, how and where made, what is it?
- Describe the working process in a step by step fashion as though you were teaching a student unfamiliar with this material and/or process
- Illustrations should be used when appropriate (you can use slides or image files as part of your demo)
- Your advice and findings
- Research conclusions
- Other related information
- Bibliography

Demonstration Guidelines

- 15-20 minutes as needed
- State your research goal
- Be prepared and efficient
- Have examples in process ready; start at the beginning, end where you see fit
- Use image illustrations where you feel they are needed
- Use handout where beneficial
- Show applied examples of the research
- State your conclusions
- **The group will ask questions after the presentation.**
- **The group will give feedback to presenter considering how the presentation rates in relation to artists workshop presentations each person has experienced and seen.**

**** 2 volunteers are asked to organize research data books or CD.**

Calendar

Art 6933C, Ceramics Graduate Seminar

Experimentation; Materials and Processes

Nan Smith, Professor

Fall 2013

Week 1 **Tuesday** -Intro to class syllabus and policies (1 hour)
 August 23 -Derek Safety orientation (45 min)
 / 3:15 pm to 4 pm
 - Artists intro image presentations
 (5 minutes each for 5 people – time allotted 1 hour)

Thursday
August 25

-Artists intro image presentations
(5 minutes each for 5 people – time allotted 1 hour)
- Meet with first year grads
-Studio work day

Week 2 **Tuesday** -Meet with second year grads (Please bring
 August 30 research ideas)
 - Studio work day

Thursday -Discuss assigned readings
September - Meet with third year grads
1 **- Studio work day**

Week 3 **Tuesday** -Lecture- Where Art meets Culture/Japanese Tea
 September Ceremony/materials and meaning
 6 -Meet with third year grads

Thursday - **ALLEN CHEUVRONT PHOTO SEMINAR (Field Trip)**
September - DUE - Please bring
8 research statement

HOMEWORK:

-Begin studio work,
Set up studios,
Consider research
project you will
choose.

HOMEWORK:

- Continue studio
projects

HOMEWORK:

-Read: "Imagine",
Introduction and
pages 3-52.

HOMEWORK:

-Begin research
project

HOMEWORK:

-Continue studio
projects , Write
research statement
DUE Tuesday

HOMEWORK:

-Begin research
continue studio
work
-Read: "Material as
Metaphor" , "Post
Modernism and
Creativity"

Week 4 **Tuesday** - Discuss Research Statements (1 hour)
 September - Discuss assigned readings
 13

HOMEWORK:
-Continue studio projects

Thursday Reynolds Seminar - Architecture
September
15

HOMEWORK:
-Continue studio work

Week 5 **Tuesday** -Meet with first year grads
 September -Studio work day
 20

HOMEWORK: Read Rawson on "Color in Sculpture", "Imagine", Introduction and pages 3-52.

Thursday - Discuss assigned readings
September - Meet with second year grads
22

Week 6 **Tuesday** -Meet with third year grads
 September - Studio work day
 27 - Studio Fees DUE?

HOMEWORK: Read Rawson on "Color", "The Limited Palette", Studio Potter on color

Thursday - Discuss assigned readings on Color
September - In class review website on color –
29 Wired Magazine article:
 <http://www.wired.com/design/2013/08/josef-albers-classic-interaction-of-color-gets-a-21st-century-upgrade?mbid=social10570544#slideid-184291>

Homework:
Prepare for Mid-term
Critique/research progress to be presented along with completed art work

Week 7 **Tuesday** -Mid-term Critiques – Third Year Grads
 October 4

Homework:
Prepare for Mid-term Critique

Thursday -Mid-term Critiques – Second Year Grads
October 6

Homework:
Prepare for Mid-term Critique

Week 8 **Tuesday** - Mid-term Critiques – First Year Grads
 October 11

	Wed. October 12	Sunshine Cob Workshop and Lecture - REQUIRED	
	Thursday October 13	Sunshine Cob Workshop and Lecture - REQUIRED	HOMEWORK: -Begin New studio projects
Week 9	Tuesday October 18	Reynolds Seminar - Toys	HOMEWORK: -Begin New studio projects -Prep to meet with Nan about progress made on research projects
	Thursday October 20	ALLEN CHEUVRONT PHOTO SEMINAR 2	HOMEWORK: -Prep to meet with Nan about progress made on research projects
Week 10	Tuesday October 25	-Meet with FIRST year grads (Discuss new studio project and see examples of progress made on research project) - Studio work day	HOMEWORK: - Prep to meet with Nan about progress made on research projects
	Thursday October 27	Meet with Second year grads (Discuss new studio project and see examples of progress made on research project)	Homework: -Continue studio projects -Continue research project
Week 11	Tuesday November 1	- Meet with Third year grads (Discuss new studio project and see examples of progress made on research project) - Studio work day	HOMEWORK: -Continue in studio and with research
	Thursday November 3	- Grants writing Lecture by Nan -Mark making/Chinese Brushwork experience (1 hour)	Homework: -Continue studio projects -Continue research project
Week 12	Tuesday November 8	- Studio work day - Nan at Penland	Homework: -Continue studio projects

	Thursday November 10	-- Studio work day - Nan at Penland	-Continue research project Homework: -Continue studio projects -Continue research project
Week 13	Tuesday November 15	-Studio work day	Homework: -Continue studio projects -Continue research project
	Thursday November 17	-RESEARCH REPORTS (5)	Homework: -Continue studio projects -Continue research project
Week 14	Tuesday November 22	-RESEARCH REPORTS (5)	Homework: -Continue studio projects -Continue research project
	Thursday November 24	THANKSGIVING HOLIDAY/ NO CLASSES	Homework: -COMPLETE studio projects for Final Critiques
Week 15	Tuesday November 29	FINAL CRITIQUES (3)	Homework: -COMPLETE studio projects for Final Critiques -COMPLETE NEW ARTISTS STATEMENT - Snacks for crit
	Thursday December 1	-FINAL CRITIQUES (4)	Homework: -COMPLETE studio projects for Final Critiques -COMPLETE NEW ARTISTS STATEMENT -Snacks for crit
Week 16	Tuesday December 6	- FINAL CRITIQUES (3) – Bring Snacks -Assign clean up	

--Please sign off when you have completed your cleaning responsibilities. The list is on my office door.