

ART4930C Special Topics: Ceramics: Multiples
M/W 3:00 – 6:00 PM, FAC B16
Fall 2025

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Office hours: W 10:30am - 1:30pm or by appointment

Teaching Lab Specialist: Derek Reeverts
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Catalog Description:

This course will explore the use of multiples, repetition, and rhythm in 3-D composition. Through ceramic techniques such as slipcasting and handbuilding, students will consider the gestalt principles of sameness and difference at an advanced level.

Course Description:

Clay is both contemporary and prehistoric. With the weight of time and history come infinite possibilities to explore making physically and conceptually. This course will build upon students' understanding of the elements and principles of design with an emphasis on form, content, research, repetition, and iteration. Students will build upon the foundation of coils, slabs, pinching, and throwing from prior ceramics courses and expand with mold making. Students will make both functional and sculptural work as they develop their own individual body of work. We will also explore repetition in surface through screenprinting, wood block printing, and sgraffito. As a group we will load and fire electric kilns together. As an advanced course, reading and content are key as you develop your ceramics practice further. You will learn about ceramic movements and artists who use ceramics from all over the world. There will be both individual and collaborative work. You are expected to research and develop a distinct viewpoint during this class. Through multiples, the exploration of repetition and difference you will develop a body of work.

Pre-requisite, one prior ceramics course.

Course Format:

1. Demonstrations/Lectures/Reading
2. studio time
3. Critique
4. Artist Presentations/scavenger hunt

Course Objectives:

- show a high level of material intelligence through coil, slab, throwing, pinching, and slipcasting
- experiment with different surfaces and glazes
- exhibit an understanding of ceramic vocabulary, there will be a pop quiz on terminology
- show an understanding of historical, global, and multicultural movements in ceramics

- clarify the relationship between the physical making process and conceptual or psychological motivations
- apply language critical to the assessment of ceramics
- demonstrate competence in the craft assessment of ceramics
- demonstrate use of materials in an inventive and exploratory manner
- produce an advanced body of work that reflects your creative imagination and unique personality through research and making
- use library resources for research projects and hone your research in relation to your work
- practice shop safety and clean the studio

Course Expectations:

Studio time will be allotted for each assignment and exercise. It is expected that you spend twice as many hours of class working outside of class a week. This means you should be in the studio 12 hours a week outside of class.

Deadlines:

Deadlines are firm. If you have an accommodation, please come to me when the project is assigned and we will figure out how to modify the assignment. That being said, the deadline will remain the same for everyone. Ceramics is an art of patience. Outside of class, experiment and make more than what is assigned. If something fails, have a backup plan and work through it. Failure and how to deal with it is important in art but especially in ceramics. We need to learn and lean into failure. Clay must be tended to throughout the drying process to meet firing deadlines. This means you should be in the studio daily. If a piece breaks in the kiln, immediately let me know and we'll figure out how to proceed. Kilns are shared and will be loaded and unloaded together. If your work ruins someone else's work you will both have to remake your work. You are responsible for cleaning up the kiln if there is a piece that breaks. Wet or moist work will not be fired and you will miss the deadline. We will run kilns when they are full.

Course Requirements:

- Active participation in discussions and critiques
- Successful completion of assignments and additional reading responses
- Sketchbook: to be used for artistic ideas, retaining technical information, notes from demonstration, and research
- All projects must be documented and uploaded to canvas with a corresponding label: title/material/year/dimensions (HxWxD) along with an artist statement. These photos should look professional
- Final portfolio submitted through canvas
- attend class
- arrive on time and stay for the whole class
- turn your phone off for the whole class
- arrive prepared to be an active artist during studio time and peer during critique

- during class you cannot wear headphones. When you are working outside of class feel free to use them.
- allow enough time for clay to dry before firing

Studio Assignments:

Readings for each assignment will be available on canvas
Stacked Sculpture -Slipcasting/Hand/throwing
Architectural Intervention
Surface, Image, Clay - Scale (screenprinting, woodblock, sgraffito)
Empty Bowls fundraiser
Group Installation (we'll decide this as a group)

Additional Assignments:

- written responses to assigned readings
- artist statement for each project. What was the intention/concept? What formal aspects were used? What is the material? What was the inspiration/research? Who would you like the work to be in dialogue with? Is there an art historical precedent for the work?
- 10-15 minute artist presentation on two artists from the list provided with sources cited. Research these artists thoroughly. Present to the class where the artist is from, where they were raised, what was going on politically while they were making work, is there art inspired by any art historical movements? Describe the art historical movement? How are they using clay, what are the formal and conceptual ideas behind their work? Present each artist individually and then bridge the artists for the class. Why are they paired together?
- Scavenger Hunt & Sketchbook. Keep a sketchbook throughout the semester. Get in the habit of writing and drawing in relation to your practice. Draw and write constantly! In this sketchbook you will need to research artists and ceramic movements. This will be handed in twice during the semester. I will provide you with a list of artists to research and you will need to write a paragraph about each one and include an image.
- quiz at the end of the semester where you will identify artists or art movement a ceramic object is from.

Recommended Books:

The Craft Reader, Glenn Adamson
The Ceramics Reader, Andrew Livingstone and Kevin Petrie
Vitamin C: Clay and Contemporary Art, Emmanuel Cooper
The Craft and Art of Clay, Susan Peterson
The Complete Guide to Mid-Range Glazes, John Britt
The Complete Guide to High-Fire Glazes, John Britt

Revealing Glazes, Using the Grid Method, Ian Currie

Podcasts & Lectures:

Virtual Clay On Demand

<https://www.92ny.org/archives/featured-series/virtual-clay-ondemand>

<https://www.youtube.com/@CeramicArtsNetwork>

[Clay in Color](#)

[For Flux Sake](#)

[The Ceramics Podcast](#)

[Tales of a Red Clay Rambler](#)

Calendar

*Schedule is subject to change

Week 1 August 25 August 27	Introductions - presentations Read the first chapter of Ceramic Art, take notes on unknown words, artists, and movements in your sketchbook Watch Glenn Adamson lecture https://www.92ny.org/archives/featured-series/virtual-clay-ondemand Small group sculpture
Week 2 September 1 - NO CLASS September 3	Demo one part mold Throw a bowl or cup and make a one piece mold. Introduce stacked/totem project Create a template for the first project Have all tools for class by September 3rd
Week 3 September 8 September 10	Studio time Make one part mold
Week 4 September 15 September 17	Studio time Group trip to the Harn Museum?
Week 5 September 22 September 24	Finish stacked sculpture by September 24 Introduce Architectural Intervention Start slipcasting for pot sale - each artist must throw or cast 20 pieces by October 20 Test tiles for glazes

Week 6 September 29 October 1	Studio time - architectural intervention
Week 7 October 6 October 8	Studio time - architectural intervention Bisque fire stack sculpture october 8 Glaze
Week 8 October 13 October 15	Glaze fire stacked sculpture October 13 Critique October 15
Week 9 October 20 October 22	Studio time - architectural intervention Finish architectural Intervention by October 22 Introduce group project - two part molds Make molds for group project Glaze - tutorial Fire pots - bisque Monday Glaze by October 22
Week 10 October 27 October 29	Surface, image, and clay - screenprint / wood block / Sgraffito Pot sale?
Week 11 November 3 November 5	Surface, image, and clay Bisque fire architectural intervention Nov 5 Glaze for November 10
Week 12 November 10 November 12	November 10: Surface, image, and clay - finish Glaze Fire Architectural Intervention Critique Architectural Intervention November 12 Group Project?
Week 13 November 17 November 19	Group Project?
Week 14 November 24 November 26	NO CLASS Grace bisque fire kilns over break
Week 15 December 1 December 3 - LAST CLASS	December 1 glaze fire Final Critique / Studio Clean up

Information about university-wide policies and resources can be found here:

<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>

You will find academic resources, honesty policy, course evaluation information, accommodations, attendance and grading.

Email:

I am available Monday - Friday 9am - 5pm through email. Allow me 24 hours to respond before following up. If you write on the weekend, expect a response on Monday. Please respond to and check for messages from Canvas.

Clay:

As a group we will make clay using the Soldner Mixer. The clay will be \$25/25 lbs. Expect to use at least 125 lbs of clay during the semester if not more. You can purchase clay through me or Derek with a check or money order. Make sure to fill out the appropriate form when purchasing clay. You can use reclaimed clay for later projects. To use the peter pugger you must get training from Derek.

The course materials fee includes glaze materials.

Required Materials:

Feel free to gather tools from past ceramics classes. If you have any questions, ask. You must have these materials by September 3rd

Needle tool
Serrated rib
Stanley shaver rasp
Felting knife
brushes
Sponge
Wire cutter
Wooden rib
Xacto knife
Ruler
Spray bottle
Towel
Sketchbook
1 gallon bucket
2 quart bucket
Mudtool red rib

[The Ceramic Shop](#)

[Bailey Ceramics](#)

[Laguna Clay - FL](#)

Optional materials:

Apron, Lock for locker

Attendance:

As a studio course, attendance is essential. Demos, process, discussions, critiques, instructor and peer feedback happen during class. Please come to class on time, prepared, and ready to learn and work. Every absence will have a negative effect on your individual learning process and participation, resulting in a negative impact on your final grade. If you are unable to be in class due to health or emergency circumstances, notify me as soon as you are able.

Extenuating circumstances of excessive excused absences will be considered on an individual basis. Please notify me well in advance if you are aware of a planned absence. You are allowed two absences throughout the semester. These cannot fall on a critique day. Three absences will result in your grade being lowered and four will be a failing grade. If you are tardy more than three times this counts as an absence and your grade will be affected. If you miss a class, it is your responsibility to make up the work. Check with a classmate first and then with me if you need further clarification. Being in class is part of your participation grade for each project. You must attend a health and safety session during class with Teaching Lab Specialist Derek Reeverts.

Grading & Evaluation:

Grades will be earned through the completion of projects, attendance, research, active participation in group critiques, and the ability to meet deadlines. Evidence of concept, design, and execution based on formal parameters and definitions will be assessed to establish a project grade. I will give a midterm and final grade. Feedback will be given orally. If you hand in a project after the deadline your grade will go down every day it is late.

25% class participation and attendance 75% projects and written assignments

Each project will be graded the following: conceptual & material development:30% execution: 30%, research 10%, participation (this included loading/unloading kilns and being active during class) 20%, risk taking/technical difficulty 10%

A= Outstanding, superior quality indicates a full mastery of the assignment technically and conceptually. A work of extraordinary distinction. Excellent craftsmanship. Active participation during critique and during class.

B= Good, above average, work indicates a strong comprehension of the concepts of the assignment, concepts, and skills needed for the assignment. Full engagement with materials and assignments. Good participation.

C= Average, work indicates an adequate and satisfactory comprehension of assignment, concepts, and skills. Student has met the basic requirements for completing the assigned work and participation. Craftsmanship is average.

D= Unsatisfactory, minimal command of material, minimal understanding

F=Failing, work is unsatisfactory and unworthy of course credit. Not meeting the base criteria for the assignment or handed in an incomplete assignment.

If you are unsatisfied with a project and want to re-do it we can discuss options. This is not possible for the final.

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A minimum grade of C is required for general education credit.

A	4.0
A-	3.67
B+	3.33
B	3.0
B-	2.67
C+	2.33
C	2.0
C-	1.67
D+	1.33
D	1.0
D-	.67
S	0

Accommodations:

[Disability Resource Center](#)

If you have an accommodation please share the letter with me early in the semester and schedule an appointment to discuss how to best accommodate you.

Class Demeanor:

Differences in perception and interpretation are inherent between people of different backgrounds. Mature artistic engagement is when you are able to recognize and respect multiple perspectives. In this class, we will be open minded and thoughtful to what each individual member brings to the class. This will be most important during critique. Give constructive feedback to your peers and do so with respect. You have access to the classroom 24 hours/day. The class is in use M/W 11:45 - 2:45pm and T/TH 6:15 - 9pm. Be respectful and don't use the classroom during other class times.

Cell phones are not to be used during class. If you have your cell phone out it will count as being late to class. Respect the time in the studio and stay present and focused.

Health and Safety: Ceramics

[Health and Safety Handbook - P. 36 - 37](#)

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.

Best Practices

Use gloves to avoid exposure to hazardous materials.

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, found at the link above
- Follow the SA+AH satellite waste management chart in the classroom and other health and safety guidelines posted for your media
- in case of emergency, call campus police at 391-1111
- file an incident report (forms may be found in SA+AH H&S handbook in each satellite waste accumulation area, the SA+AH faculty handbook, and in the main office.) Submit completed forms into the SA+AH Operations +Facilities Manager within 48 hours of the event.
- SA+AH is committed to upholding policies set forth by the University of Florida with regards to drug and alcohol use and smoking in educational facilities. Possession or use of drugs or alcoholic beverages is not permitted. In addition, The Florida Clean Indoor Air Act of 1992 prohibits smoking in educational facilities. Violation of university policies and applicable laws is grounds for disciplinary action up to and including expulsion and does not preclude the possibility of criminal charges
- 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 required to use 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 material
- 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 dry materials, mop up liquids, do not return 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 you instructor
- all courses must engage in an end of the semester clean up (this is part of your participation grade)
- Follow the SA+AH container policy

There are two types of labels used in the SA+AH -- yellow and white. Both labels are found at the red SDS 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 SDS 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. Unmarked containers will be disposed of without notice.

Yellow

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE

All containers must have a yellow label identifying the contents to be designated as trash for 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

-Cleaning is key in the ceramics studio!

-You must be present for the health and safety session led by Derek Reeverts during class

Lockers: You can sign up for a locker to store personal belongings, clay, and tools. As part of the studio clean up your locker must be cleaned out and the lock removed.