Art 6933C, Ceramics Graduate Seminar

Connections: Researching Historical Links to Contemporary Ceramics

Fall 2015

Instructor: Nan Smith, Professor
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Phone: 273-3083
E-mail: nan@ufl.edu

Class Information:
- Group seminar meeting times Tuesdays and Thursdays Periods 5-7, FAC B14, Tuesdays (group critiques and individual meetings) Thursdays (Seminar discussions and group critiques)
- Credit hours –03

Office Hours:
- Thursdays 10-11 am and Fridays by appointment

Course Description:

This class is a seminar which investigates historical and contemporary connections that are present within American Ceramics.

Ceramics has long been a medium used in many contexts; industry, design, architecture, science/technology and fine art. American ceramic history evolved in each area within studios, schools, laboratories, and factories. The history of American Ceramics reflects European and Asian influences and includes a parallel and important Native American tradition.

Coursework will involve weekly reading and active participation in seminar discussions. In class group projects will draw connections between historical precedents in each category of ceramic practice relating these to the contemporary discourse and production methods. Independent research of personal historical and contemporary influences will be presented in a PowerPoint lecture.

You will work individually and in groups to trace aesthetics, techniques, and concepts started during the industrial revolution evolving forward to contemporary practices. A suggested bibliography citing noteworthy historical resources as well as CFile Weekly, an online journal will provide you the foundation for independent research reading.

Along with the seminar surveying the evolution of American Ceramics you will work on your studio art. Your progress will be evaluated during group mid-term and final critiques. You are challenged to develop
a new body of work supported by concepts, aesthetics and techniques that move your studio practice forward.

**Course Objectives:**

1). Awareness of historical movements, key artists and cultural influences in American Ceramics.

2). Awareness of contemporary trends in American Ceramics.

3). Awareness of historical and contemporary connections to your personal studio practice.

4). Ability to clearly articulate ideas visually, verbally, and in writing.

5). Ability to develop and conduct individual research.

6). Development of studio practice as expressed through a new body of art work.

7). Participation in critiques for discussion and review of works produced.

**Group and Individual Research:**

Weekly reading assignments: key topics, artists, and movements will be discussed during the Thursday seminar sessions. Textbooks should be brought to each session. Selected images of artworks will be projected during seminar. Seminar discussions will run the full class. One hour and a half will be allotted to seminar discussions that are coupled with a “Connecting the Dots” Exercise. The group research conducted for a “Connecting the Dots” Exercise will run the other hour and a half of class.

“Connecting the Dots Exercise” (listed for selected classes on syllabus): Three teams will look on-line to find artists today who are working on issues related to ideas, aesthetics, or techniques that appear in the historical works discussed. CFile Weekly is a recommended resource. This research will be conducted in the fashion of a speed problem so bring your laptops to class on Thursday sessions. Each group will offer a 5 minute summation of their findings before class ends.

A prominent Czech film director and professor at OSU commented to his class about artistic influences. He said that “weak artists” are afraid of looking outward and fear being influenced. “ Mediocre artists” accept influences but imitate and do not go beyond what they have seen and experienced. Exceptionally talented (“strong”) artists absorb influences readily and transform the information putting it out anew by making it their own.

As you progress toward your thesis project year, written paper and oral defense it becomes important to recognize your influences from history. Many folks can cite who they are looking at in the contemporary realm. The idea of “connecting the dots” used within this course springs from the fact that each generation looks to the last for inspiration whether it be to react against a trend or to continue on a parallel path. There are threads of connection that span generations that should be considered during thesis research.
Your research project for this course must look back in time to early American ceramics, to find artists and movements which have influenced your artwork. Step 2... asks that you determine what influenced your historical precedents. Step 3... would be to look at artists who worked between then and now. Ask yourself if they are also working on problems that you are working on. Look at contemporary influences for your art work and trace their influences. Do the dots meet?

You are required ongoing research to find influences; aesthetic, conceptual, and technical. Readings and info about these artists or movements are to be logged regularly (sketchbook, computer notes as you prefer). Research meetings and studio meetings will be held on Tuesdays. Research topics and progress will be shared with the group along the way as noted on the course schedule. A, 10-15 minute illustrated PowerPoint lecture is required which shows your research of historical and contemporary influences (presentation dates are noted on the course calendar). Please consider not only aesthetic commonalities but also conceptual and technical relationships.

**Textbooks:**


"History of American Ceramics; The Studio Potter", author Paul S. Donhauser, Kendall/Hunt Publishing Company, Dubuque, Iowa, 1978. ISBN- 0-8403-1864-2 Available used on Amazon.com (Suggested) (The library has ordered this and it will be coming in soon)
“American Ceramics - 1876 to Present”, author Garth Clark (Optional)


Web Resources:

http://www.thinkartmakeart.com/ceramicshistory.htm - High and middle school list of international ceramic artists and historical movements

https://thisdayinpotteryhistory.wordpress.com/about-pottery-history/ - Pottery History Blog by Steve Earp, Redware Potter who works in traditional format
http://www.amazon.com/Tulip-Ware-Pennsylvania-German-Potters-Slip-Decoration/dp/0271052406
Book on German slip decoration and potters who worked with this technique


http://www.philamuseum.org/collections/permanent/38419.html Image David Spinner dish (graphic image on plate)

http://www.noteaccess.com/APPROACHES/DecorativeAA/PAmerican.htm Pottery Porcelain - American
An historical overview of colonial pottery


http://scholarcommons.sc.edu/cgi/viewcontent.cgi?article=1177&context=sciaa_staffpub Pottery froms of Gottfried Aust

http://www.shenandoahpottery.com/shenandoah_pottery.html Bell Family Potters

https://books.google.com/search?q=bell+family+pottery&client=firefox-a&hs=vHe&rls=org.mozilla.en-US:official&channel=fflb&tbm=isch&tbo=u&source=univ&sa=X&ved=0CCsQsARqFQoTCMqAjYirpMcCFUIUkgodBqGbiw=1322&bih=766 – Images Bell Family Potters

https://books.google.com/books?id=0lsCWLWU9_wC&pg=PA101&lpg=PA101&dq=anthony+Duche+pottery&source=bl&ots=UHUOzlSzug&sig=LG63lXG781GQOizwVnWKTuNKc0&hl=en&sa=X&ved=0CCwQ6AEwDGoVChMDnirLsg6ykwIVU3uSCh2b3woc#v=onepage&q=anthony%20Duche%20pottery&f=false Georgia’s First Potters


https://en.wikipedia.org/wiki/David_Drake_%28potter%29 Dave the Potter

http://www.getty.edu/art/collection/artists/726/johann-friedrich-bttger-german-1682-1719/ Porcelain and Freidrich Bottger

https://www.njcu.edu/programs/jchistory/Pages/A_Pages/American_Pottery.htm David Henderson and Factory made pottery

https://books.google.com/books?id=vOM9jWPNvFsC&pg=PA4&lpg=PA4&dq=william+tucker+and++empire+style+porcelain&source=bl&ots=jaQY1KHuBd&sig=vKa9alk17oCXbbHiUsvKxjQgoB4&hl=en&sa=X&ved=0CCqG6AEwBGoVChMDnirLsg6ykwIVU3uSCh2b3woc#v=onepage&q=william%20tucker%20and%20%20empire%20style%20porcelain&f=false William Tucker and American Porcelain

http://www.littlebrownjug.net/historynortonpotters.html The Norton Pottery

Library Homepage http://www.uflib.ufl.edu/ (for all library services and collections)

Course Reserves https://ares.uflib.ufl.edu/ (for hard copy and/or electronic reserves)
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#abscences

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/
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.

Evaluations and Grades

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

35 % of the final grade comes from _Level of conceptual, technical and aesthetic development evident in completed studio art presented for Mid-term critiques (requirement)_

35 % of the final grade comes from _Level of conceptual, technical and aesthetic development evident in completed studio art presented for final critiques (requirement)_

20 % of the final grade comes from _Research presentation; quality, organization and completeness of oral and visual presentation (PowerPoint lecture), supporting printed handout, research diary, research documentation and evidence including test samples, annotated bibliography, documented experiments as appropriate to research direction_

10 % of the final grade comes from _Level of contributions and participation in group research, critiques and visiting artist workshop (requirement)_.

### Grading Scale

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<tr>
<th>Letter Grade</th>
<th>% Equivalency</th>
<th>GPA Equivalency</th>
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UF grading policy website: [http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html](http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html)

**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 working in a public studio area that area must be kept clean during you visit there. The area must be returned to its original state when you complete working on your project. 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 me (I am supervising Derek this year).
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/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](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**


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](http://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
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.
   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

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

d. 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.
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
UFID
Status □ Undergraduate Student □ N95
□ Graduate Student □ Tight Fitting ½ Face
□ Staff □ Tight Fitting Whole Face
□ Faculty
Course(s) that in which respirator will be used:
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.**
# Calendar

**Art 6933C, Ceramics Graduate Seminar**  
*Connections: Researching Historical Links to Contemporary Ceramics*

Nan Smith, Professor  
Fall 2015

| Week 1 | Tuesday August 25 | - Intro to class syllabus and policies  
(establish Studio Fees Due Date)  
- All grads present studio work in 7 minute Powerpoint presentations  
- Set up your studio | HOMEWORK:  
- Typewritten studio project proposal  
- Order *The History of American Ceramics* by Elaine Levin |
| --- | --- | --- | --- |
| Thursday August 27 | - Nan will meet with grads, 15 minutes each to discuss studio project proposals and preliminary research ideas.  
- Collect studio project proposals | HOMEWORK:  
- Begin studio projects  
- Read Ceramic History handouts |
| Week 2 | Tuesday September 1 | - Nan will meet with grads, 15 minutes each to discuss studio project proposals and preliminary research ideas.  
- Studio work day/sign in sheet | HOMEWORK:  
- Work on studio projects  
- Read HOAC—Chapters 3 and 4, *Arts and Crafts Movement and Early Art Potteries*  
*24 pages of text*  
Define research project, begin research diary |
| Thursday September 3 | - Seminar discussion of assigned reading  
- Group in class research – CFile/Connecting the dots (styles, techniques, subject matter define Then and find practices related Now) Ideas  
Arts and Crafts Movement, Mary Louise McGlaughlin, Maria Longworth Nichols, Rookwood, Weller, Rosewood | HOMEWORK:  
- Continue studio projects  
- Log second entry research diary |
| Week 3 | Tuesday September 8 | - Nan will meet with First Year Grads  
- Studio work day/sign in sheet | HOMEWORK:  
- Continue studio projects  
- Read HOAC—Chapter 5, *Art* |
<table>
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<tr>
<th>Date</th>
<th>Activities</th>
<th>Homework</th>
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<tr>
<td>Thursday, September 10</td>
<td>- Seminar discussion of assigned reading...Ohr Group in class research – CFile/Connecting the dots (styles, techniques, subject matter define then and find practices related now) Ideas Floral designs, Art Nouveau influenced, Ohr etc.</td>
<td>- Log third entry research diary</td>
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<td>Week 4, Tuesday, September 15</td>
<td>- Nan will meet with Second Year grads to discuss studio projects and progress on research ideas. -Collect research diary entries</td>
<td>- Continue studio projects - Prep for 5 minute presentation about your research direction</td>
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<td>Thursday, September 17</td>
<td>- Seminar discussion of assigned reading ...Robineau - Present 5 minute oral overview of your research direction for the semester to group</td>
<td>- Continue studio projects</td>
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<tr>
<td>Week 5, Tuesday, September 22</td>
<td>- Discuss order of research presentations and final critiques/draw lots -Meet with Third Year grads - Studio work day</td>
<td>- Continue studio projects - Read HOAC – Chapter 7, <em>Decorative Arts,</em> Chapter 8, <em>Depression Sculpture</em> (24 pages of text)</td>
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<tr>
<td>Date</td>
<td>Activity</td>
<td>Notes</td>
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| Thursday, September 24 | Discuss assigned reading  
- Group in class research – CFile/Connecting the dots (styles, techniques, subject matter define)  
Then and find practices related Now) Sculpture, Waylande Gregory, Political Commentary | HOMEWORK:  
- Continue studio projects |
| Week 6, Tuesday, September 29 | Meet with First Year grads  
Studio work day  
Studio Fees DUE | HOMEWORK:  
Prepare for Mid-term Critique |
| Thursday, October 1 | Mid-term Critiques – Third Year Grads  
Research Progress Report – Third Year Grads | HOMEWORK:  
Prepare for Mid-term Critique |
| Week 7, Tuesday, October 6 | Mid-term Critiques – Second Year Grads  
Research Progress Report – Second Year Grads | HOMEWORK:  
Prepare for Mid-term Critique |
| Thursday, October 8 | Mid-term Critiques – First Year Grads  
Research Progress Report – First Year Grads | |
| Week 8, Tuesday, October 13 | Meet with Second Year grads  
Studio work day | Read HOAC –  
Chapter 9, Directions for the Vessel, Chapter 10, Defining a Vessel Aesthetic (22 pages of text) |
| Thursday, October 15 | Discuss assigned reading Lukens, Natzlers, Wildenhein, Haile, Grotell | HOMEWORK:  
- Begin New studio projects  
- Typewritten studio research statement/Due the Tuesday |
| Week 9, Tuesday, October 20 | Meet with Third Year grads  
Studio work day | HOMEWORK:  
Read HOAC, Chapter 11, Postwar and 12, Transformations (29 pages of text) |
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<th>Date</th>
<th>Activity</th>
<th>HOMEWORK:</th>
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| Thursday     | **Discuss assigned reading** Poor, Leach video, Voulkos video, Beatrice Wood – Moma of Dada Video | **work on studio projects**  
- Work on research entries |
| October 22   |                                                                           |                                               |
| Week 10      | **Tuesday October 27**  
- Meet with First Year grads  
- **Studio work day** | **Read HOAC – Chapters 13 and 14**  
(31 pages of text)  
- Continue studio projects |
|              |                                                                           |                                               |
| Thursday     | **Discuss assigned reading** Arneson, Kottler, Levine, Shaw, Karnes, MacKenzie, Bean, Price, Turner, Saxe | **Continue studio projects**  
- Continue research project |
| October 29   |                                                                           |                                               |
| Week 11      | **Tuesday November 4**  
- Meet with Second Year grads  
- **Studio work day** | **Continue studio projects**  
- Continue research project |
|              | **Wednesday November 5**  
Julia Galloway Workshop – Day 1  
Attendance required to workshop and Evening lecture |                                               |
|              |                                                                           |                                               |
| Thursday     | Julia Galloway Workshop – Day 2  
Attendance required to workshop | **Continue studio projects**  
- Continue research project |
| November 6   |                                                                           |                                               |
| Week 12      | **Tuesday November 10**  
- Veteran’s Day Holiday | **Read HOAC, Chapters 15, Architectonic and Abstract, Chapter 16, Figurative**  
(33 pages of text)  
- Continue studio projects  
- Continue research project |
|              | **Wednesday November 11** |                                               |
|              |                                                                           |                                               |
| Thursday     | **Discuss assigned reading** Sperry, Duckworth, Mason, Roloff, Simonds, Gilhooly, Arneson, Bova, Warashina, Gonzalez  
- **Studio work day** | **Continue studio projects**  
- Continue research project |
<p>| November 12  |                                                                           |                                               |</p>
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<th>Week</th>
<th>Date</th>
<th>Event</th>
<th>Homework</th>
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| 13   | Tuesday, November 17 | **-Studio work day**  
**-Independent Meetings as requested**  
- let me know                                               | **Homework:**  
- Continue studio projects  
- Continue research project |
|      | Thursday, November 19 | **-RESEARCH REPORTS (4)** /order TBA                                      | **Homework:**  
- Continue studio projects  
- Continue research project |
| 14   | Tuesday, November 24 | **-RESEARCH REPORTS (5)** /order TBA  
**-All classes end of wetwork**                                               | **Homework:**  
- Continue studio projects  
- Continue research project |
|      | Wednesday, November 25 |  
Thanksgiving Holiday Begins                                                  |                                                                              |
|      | Thursday, November 26 |  
Thanksgiving Holiday/ No class                                              | **Homework:**  
- COMPLETE studio projects for Final Critiques  
- Snacks for crit |
| 15   | Tuesday, December 1   | **-FINAL CRITIQUES (3)** /order TBA  
- Bring Snacks                                                             | **Homework:**  
- COMPLETE studio projects for Final Critiques  
- Snacks for crit |
|      | Thursday, December 3   | **-FINAL CRITIQUES (3)** / order TBA  
- Bring Snacks  
--Assign clean up                                                | **Homework:**  
-COMPLETE studio projects for Final Critiques  
- Snacks for crit |
| 16   | Tuesday, December 8    | **- FINAL CRITIQUES (3)** / order TBA  
- Bring Snacks  
-Please sign off when you have completed your cleaning responsibilities. The list is on my office door. | **Homework:**  
-COMPLETE studio projects for Final Critiques  
- Snacks for crit |
Art 6933C, Ceramics Graduate Seminar

*Connections: Researching Historical Links to Contemporary Ceramics*

Nan Smith, Professor Fall 2015

The History of American Ceramics

**OUTLINE OF TOPICS** (Note: Selected videos will be shown during seminar sessions. Videos listed have been review and compiled to be used as additional information after seminar sessions since our viewing time in class is limited.)

Chapter 3
• The Arts and Crafts Movement \ John Ruskin, William Morris, Charles Locke Eastlake
• University of Cincinnati \ Benn Pitman, Mary Louise McGlaughlin, Maria Longworth Nichols

Chapter 4

• Early Art Potteries \ The Robertson Family, Rookwood Pottery (Clara Newton, Albert Valentein, Laura Fry, William Watts Taylor)
• Susan Frankleton
• Weller Pottery
• Roseville Pottery

Chapter 5

• Japonisme
• Grueby Pottery
• Teco Pottery
• Van Briggle Pottery
• Tiffany Favrile Pottery
• Art Nouveay
• Losantiware
• George Ohr
• Newcomb Pottery

Chapter 6

• Painting on Pottery \ Adelaide Alsop Robineau \ Keramik Studio Magazine
• Mary Chase Perry \ Pewabic Pottery
• Social Welfare and Ceramics \ Arthur Baggs (Greenwich House, School of the Art Institute of Chicago, Pennsylvania Museum School, Marblehead Pottery, Arequipe Pottery)
• Ornamental Glaze \ Hugh Robertson, Charles Fergus Binns, Adelaide Robineau

Chapter 7

• American Dinnerware \ WW I \ Lenox China
• Art Deco \ “The Parisian Influence \ Robineau’s “Design” Magazine
• Art Deco Sculpture \ Guy Cowan
• Paul Manship
• Waylande Gregory (Video: Gregory - https://www.youtube.com/watch?v=6VtCmeEoDuU )
• Vally Wieseltheir
• Archipenko
• Beniamino Bufano
- Carl Walters

Chapter 8

- The Federal Arts Program \ Edris Eckhardt, Wayland Gregory
- 1930’s Sculpture \ Vally Wieseltheir, Wilhelm Lehmbruck
- Vienna and Animal Representations \ Victor Schrekengost, Carl Walters
- European Modernism \ Elie Nadelman
- Political Commentary \ Gregory, Schrekengost

Chapter 9

- Directions for the Vessel \ Folk Pottery (Maria Martinez, Jugtown and Ben Owen, Allen Eaton) (Video: Maria - https://www.youtube.com/watch?v=SkUGm87DE0k )
- Museum Curators and exhibitions (Pennsylvania German ware at the Philadelphia Museum of Art and the MET)
- The American Crafts Council
- Industrial Design \ Arthur Baggs (The Bauhaus, Ohio State University), Frederick Rhead (Fiestaware), Russel Wright (American Modern)
- Glen Lukens

Chapter 10

- 1940-1960 European Potters in America and Modernism \ Otto and Gertrude Natzler (Vienna), Margarite Wildenhain (Bauhuas, Germany), Paul Bonifas (Switzerland), Thomans Haile (England), Maija Grotell (Finland)
- University Teacher Potters \ David Campbell, Edwin and Mary Scheier, Rudolph Staffel (Nan’s teacher), Daniel Rhodes, Laura Anderson, Herbert Sanders, Carlton Ball, Paul Bonifas, Francis Senska

Chapter 11

- Post WW II and Ceramics Education
- Ted Randall and the American Ceramic Society
- James and Nan McKinnell, Glen Nelson, Daniel Rhodes, Harvey Littleton
- The Bray, Haystack, Penland etc.
- Ceramic National Exhibitions
- The American Crafts Council \ Craft Horizons Magazine
- Henry Varnum Poor
- Miro, Picasso, Noguchi
- Leach, Hamada, Yanagi (Video: Leach - http://www.youtube.com/watch?v=lxpcUnquXJI, Video: Hamada: https://www.youtube.com/watch?v=gRUFloO8as)
Chapter 12

- The 1960’s and the Vessel
- Ken Price and Ron Nagle (Video- Ron Nagle: https://www.youtube.com/watch?v=tMD0AR9ItGo
- Ken Price Retrospective at The Met: https://www.youtube.com/watch?v=vzsnUo2QDR0
- Abstract Expressionism
- Soldner and American Raku (video: http://www.youtube.com/watch?v=TPzoxTIZsBq
- Don Reitz and Salt (video: SuperMud - https://www.youtube.com/watch?v=MV744JgU7M
- John Mason and Sculpture
- Studio Potters \ Karen Karnes, John Glick, Robert Turner

Chapter 13

- Realism and the Common Object
- Robert Arneson \ Pop and Funk (Video: https://www.youtube.com/watch?v=AknDbmsAnEg
- Michael Frimkess
- Super Realism \ Marilyn Levine, Howard Kottler, Richard Shaw, David Furman, Lukman Glasgow
- Kohler

Chapter 14

- The Late 1960’s and Beyond – The Resilient Vessel
- Folk Pottery \ Jugtown, Pueblo Potters, Michael Cardew and African Folk Pottery
- Warren McKenzie and Studio Pottery (video: http://www.youtube.com/watch?v=axqu9wQQjQ&feature=related
- Vessel as Metaphor \ Rick Hirsch, Rick Dillingham, Bennett Bean, Ken Price, Ken Ferguson
- Contemporary Historicism \ Adrian Saxe, Art Deco and Ann Currier and Elsa Rady, Jerry rothman, Elena Karina, Roseline Delilse, Val Cushing, Toshiko Takeazu
- Everson Museum Exhibition \ Margie Hughto and Garth Clark
- Daniel Rhodes, Wayne Higby, Lydia Buzio

Chapter 15

- Abstract and Architectonic imagery
- The Wall \ Ruth Duckworth, Robert Sperry (video: Duckworth: http://www.youtube.com/watch?v=KM5ZHbG6p3Q
• John Mason
• Paula Winokur, Tony Hepburn, Tom McMillin, George Geyer, John Roloff
• Images of shelter \ David Furman, Charles Simonds, William Wyman
• Urban Realism \ Mel Rubin, Gifford Myers

Chapter 16

• Figurative Imagery and the Human Condition
• Human Animal Connection \ David Gilhooly, Jens Morrison, Doug Baldwin, Joe Bova
• Portrait and Figure \ Robert Arneson, Judy Moonelis, Beverly Mayeri
• Psychology \ Arthur Gonzalez
• Feminism \ Patti Warashina, Nancy Carmen (Patti video: https://www.youtube.com/watch?v=hI-VE9AnlxU)
• Landscape \ Mary Frank
• Stephen DeStaebler, Michael Lucero, Robert Brady (Video- De Staebler: https://www.youtube.com/watch?v=rTT1xZEtgmo)
• Social Messages \ Jack Earl, Tom Rippon, Viola Frey (Video: Viola Frey: https://www.youtube.com/watch?v=tRtZQk9dLLs)