Art 6933C, Ceramics Graduate Seminar  
Experimentation; Materials and Processes  
Fall 2013

<table>
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<tr>
<th>Instructor:</th>
<th>Nan Smith, Professor</th>
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<tbody>
<tr>
<td>Office:</td>
<td>FAC B15</td>
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<tr>
<td>Phone:</td>
<td>273-3083</td>
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<tr>
<td>E-mail:</td>
<td><a href="mailto:nan@ufl.edu">nan@ufl.edu</a></td>
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**Class Information:**
- Group seminar meeting times Tuesdays and Thursdays Periods 6-8, FAC B16, Tuesdays (seminar critiques and individual meetings) Thursdays (Seminar discussions and critiques)
- Credit hours – 3
- Office Hours for this semester are Fridays 1:00 pm – 3 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 a 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 alla 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 is to be documented problem-solving. 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 usually seen in ceramics. 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.

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:

- **Postmodernism and Creativity**, author Glen R. Brown, PhD. This is in the course packet,
- **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, Added after syllabus sent to class.

- 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

**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 supports 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:**
- Field trip: The Harn, Michael Peyton/Preparator – Topic: Materials and Exhibition Strategies
- Demonstration: Reynolds Advanced Materials – Topic: Plastics and Casting Materials
- Workshop and Artists Lecture: Gwendolyn Yoppolo – 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. Consistent lateness will lower your grade. Perfect attendance and being on-time to class would be appreciated.

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 create a limit for receiving an excellent cumulative grade.

Attendance:
Roll will be taken at the beginning of each class session. You will be considered late if you arrive after 10 minutes of the listed start time for the course. The class will meet as a group regularly on Thursday evenings. Mid-term and final critique times will be arranged on Tuesdays and Thursdays during regular meeting times (room B14 and Ceramics Area Crit Space).

As artists studying at the professional/graduate level your regular attendance is expected for all group sessions - on Thursday evenings and for mid-term and final group critiques. Individual meetings with the instructor are required and will be scheduled on Tuesday evenings during Periods 11 -E2. These meetings will be used to discuss the development of your art work, concepts, research projects and technical expertise.

Everyone’s time is valuable and these days at a premium. 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 or telephone if you cannot make a meeting or group session for this course.

More than one absence on a Thursday or for a group critique will result on a grade drop. More than one absence for an individual meeting will result in a grade drop. Two lateness’es will result in a grade drop.

Your attendance is expected and is a mark of your professionalism barring health and emergencies.

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 the 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 be more, fair when grading, if I am aware of all that you have done for 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 part of the grade for this course.

It is also your responsibility to inform the instructor 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 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)_
- 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)_

Grading Scale

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<tr>
<td>B</td>
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Clay/Materials Purchase and Fees
You are responsible for a modest $35.00 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 Follet’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 Ray. 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 500 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.
   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
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.
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

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<tr>
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<tr>
<td>□ Faculty</td>
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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](http://www.aa.ufl.edu/aa/Rules/4017.htm)

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

**Disruptive Behavior** – 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](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](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) <[http://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 2013  
Student Information

Name  
_________________________

E-Mail  
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Phone Number  
_________________________

GTA assignment  
_________________________

Daily Schedule:

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<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
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<tbody>
<tr>
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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 gad 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 mas 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

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<tr>
<th>Week</th>
<th>Thursday</th>
<th>HOMEWORK:</th>
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<tbody>
<tr>
<td>1</td>
<td>August 22</td>
<td>- Intro to class syllabus and policies (Establish Studio Fees Due Date)</td>
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<td>- Artists intro image presentations</td>
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<th>Week</th>
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<td>2</td>
<td>August 27</td>
<td>- Meet with first year grads</td>
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<td>- Studio work day</td>
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<tr>
<th>Thursday</th>
<th>August 29</th>
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<td></td>
<td>- Discuss assigned readings</td>
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<td>- Meet with second year grads (Please bring research ideas)</td>
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<th>Week</th>
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<td>3</td>
<td>September 3</td>
<td>- Meet with third year grads</td>
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**Thursday**  
**September 5**  

- Lecture- Where Art meets Culture/Japanese Tea Ceremony and its meaning...
- Meet with second year grads

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<td>4</td>
<td>September 10</td>
<td>- Meet with first year grads</td>
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<td>- DUE - Please bring research statement</td>
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<td>- Studio work day</td>
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**Thursday**  
**February September 12**  

- Discuss assigned readings on Color  
- In class review website on color – Wired Magazine article:  
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<td>September 17</td>
<td>- Meet with second year grads</td>
<td>- Meet with second year grads (continued)</td>
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<td>- Studio work day</td>
<td>- Discuss assigned readings</td>
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<td>- Read Rawson on Sculpture, “Ways and Means”</td>
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<td>- Continue studio work</td>
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<td>6</td>
<td>September 24</td>
<td>- Meet with third year grads</td>
<td>- Reynolds Demo</td>
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<td>- Studio work day</td>
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<td>- Studio Fees DUE</td>
<td>Prepare for Mid-term Critique</td>
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<td>- Studio work day</td>
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<td>- Mid-term Critiques – Third Year Grads</td>
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<td>8</td>
<td>October 8</td>
<td>- Mid-term Critiques – Second Year Grads</td>
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<td>- Begin New studio projects</td>
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<td>- Prep to meet with Nan about progress made on research projects</td>
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<td>- Field trip to Allen Cheuvront- Photo lecture</td>
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<td>Week 10</td>
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<td>October 22</td>
<td>- Meet with second year grads (Discuss new studio project and see examples of progress made on research project)</td>
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<td>Thursday</td>
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<td>- Visiting Artist Lecture Gwendolyn Yoppollo</td>
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<td>Week 11</td>
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<td>October 29</td>
<td>- Meet with second year grads (Discuss new studio project and see examples of progress made on research project)</td>
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<td>Thursday</td>
<td>October 31</td>
<td>- Mark making – Chinese Brushwork experience</td>
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<td>Week 12</td>
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<td>- Studio work day</td>
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<td>Thursday</td>
<td>November 7</td>
<td>- Visit to Harn/ Michael Peyton</td>
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<td>- Studio work day</td>
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<td>Thursday</td>
<td>November 14</td>
<td>- RESEARCH REPORTS (3)</td>
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<td>Week 14</td>
<td>Tuesday</td>
<td>November 19</td>
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Thursday
November 21
- RESEARCH REPORTS (3)

Week 15
Tuesday
November 26
- FINAL CRITIQUES (5) – Bring Snacks

Thursday
November 28
THANKSGIVING HOLIDAY

Week 16
Tuesday
December 3
- FINAL CRITIQUES (6) – Bring Snacks
- Assign clean up

Homework:
- COMPLETE studio projects for Final Critiques

Homework:
- COMPLETE studio projects for Final Critiques
- COMPLETE NEW ARTISTS STATEMENT
- Snacks for crit

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- COMPLETE studio projects for Final Critiques
- COMPLETE NEW ARTISTS STATEMENT
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--Please sign off when you have completed your cleaning responsibilities. The list is on my office door.