

## Moravian College: Senior Projects 372 Z

Professor Angela Fraleigh

Spring T/TH 6.30-9.30 Individual Studios

Office hours: T/TH 4.00-6.00pm or by appointment. RM 102

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### Senior Projects:

It is essential that artists have the wherewithal to take full control and responsibility for their career, function financially, and have a successful strategy in place for attaining what they want for themselves and their art. There exists no "right" way of doing this and there are as many different avenues as there are artists. What the professional practices class offers is an intensive look at where you have been, where you are and where you want to be within the context of the art world.

For the first component of this course we will look specifically, as a group, at each individual's work and flesh out a foundation of conceptual motivation to then analyze and place in a larger contemporary and historical context. From here we will begin to examine historical precedents and develop our understanding of how this interfaces with an audience and who that audience is, as it will not be the same for everyone.

The second component builds on what we have discovered about your individual aims and then seeks to develop the business skills to serve and support that individual studio practice and work. In the area of presentation, we will tackle proper documentation (slides, digital, good quality image, video), artist's statement, resume and tools to support and promote work. We will also address issues of goals, strategic planning, networking, public relations, fundraising (including grant proposals) and financial planning.

### Course Goals

The main goal for this course is to lay the groundwork for a smooth transition from art student to Professional artist; a plan that will enable a productive studio practice with financial stability and a goal oriented mind-set. Other goals include:

- Creating a solid studio practice as a foundation
- Strategic planning: goal setting and designs for attaining.
- Familiarity with the different components of the art world: galleries, museum, alternative spaces and non-profits, residencies, funding agencies etc.
- Understanding and Presenting/Promoting one's own work
- Real-life opportunities that employ the tools learned in class

**Homework-** In addition to regular readings there will be several outside assignments due on specific dates. Due to the sequential nature of the course all assignments MUST be completed on time with no exceptions. This will absolutely affect your grade.

### **Course requirements-**

On time attendance for all classes

On time delivery of homework

Participation in class discussions and critiques

Artist Statement and Documentation

Presentation Packet

Proposal for Exhibition

Proposal for Support Institution

### **Assignments/ Grading**

Thesis work	40%
Thesis paper	20%
Artist Book	15%
Sketchbook	15%
Artist's talk	10%

### **Quality of work is based on**

Completion of projects  
Effort and Engagement  
Understanding of various concepts  
Participation and attendance

### ***Grading-***

As a seminar course it is essential that you be in class every class (unless an excuse has been presented and permitted) and that you come prepared with three points to discuss in regards to your thesis, and book project and any new research and developments. This will enable you to fully engage in class discussion and receive the feedback necessary to complete this process. This is a secure space where every idea, comment or question will be addressed with respect.

You will be graded on participation, intent, creativity, and technique. Work that is truly exceptional and moves beyond expectation will be graded in the A range. Work that is interesting and moves beyond average will be graded in the B range and work that exhibits good/ average quality will be within the C range. Individual meetings will be scheduled mid-term and 2 weeks before the final to assess your strengths and weaknesses. This will allow you ample time to address any issues before a final grade is submitted.

It is the responsibility of the professor to assist the student with the development of each and every segment of the class. The professor should give opinions in a helpful and collaborative manner. It is, however, the responsibility of the student to ask for help when he or she is confused, a misunderstanding exists, or there is simply a question that may hinder the student's development if not addressed. This is a safe environment where learning is the primary goal of both parties. Yet, if the student does not ask questions when help is needed the professor has no choice but to grade accordingly (i.e. the professor is not a mind reader and will assign a grade based on the criteria above). Please feel free to meet with me at any moment throughout the course. I have posted office hours but am also available by appointment.

### ***Academics Honesty (issues of plagiarism)***

Plagiarism and cheating are serious offenses that erode the academic environment. Moravian College and the Department of Visual Arts will condone NO form of plagiarism- Defined as the use of another's words, ideas, visual or verbal material as one's own without proper permission or citation. Each student has the responsibility to make sure they have a clear understanding of this important issue and how it applies to a studio class and their imagery. Any and all image appropriation needs to be discussed with the professor prior to usage.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure.

## Projects

You charge for the semester- your last semester ever- is threefold.

You will need to:

1. Complete your Thesis project- Draft a proposal, Create a coherent body of work and have a solo exhibition of said work, preferably off campus, engaging all that you learned in studio seminar i.e, Marketing, Installation, Press, Statements, Documentation, etc. you will also hand in a final 10-15 page document supporting your thesis research.
2. Have an artists talk either at the exhibition or to an outside audience.
3. And you will make a book.

Senioritis be damned.

**For your final thesis-** A thesis must have the following components (though not nec. in this order):

A statement of the research problem (this is often both stated and posed as a question with sub-questions)  
Significance and Methodology- the way in which you will systematically address your research problem and what is significant about the project.

Literature review- research relevant to your research- a bibliography, list of artists, supporting materials etc. to exemplify other professionals who have addressed this subject, process, etc. and their results.

Data collected through your research

Analysis of data and conclusions

## Plan of Action

A thesis takes time to develop, research, make, and write. Expect for each step of the writing and artwork: from outline and proposal, to writing up each section and making the work, to go through several iterations. Communication and careful planning are necessary.

The first step is to work with your advisor on a thesis problem statement, after which an outline or action plan is developed.

Once approval for the project and outline is secured, a thesis proposal is developed. The proposal, which usually serves as a draft for the introduction of the thesis, should include an introduction to the research problem, a formal statement of the problem (usually posed as a main question and a series of sub-questions), significance of the problem (which is often addressed, at least in part, by a survey of the major landmarks in the area to be researched), limitations of the research (for example, what will not or cannot be researched in the study), how the study will be carried out (a basic description of the methodology to be used, including research subjects and site if applicable), and an outline of future projects. Expect to make revisions.

Once the proposal is accepted, you will begin work on the project. A calendar for writing and revising the subsequent projects will be worked out within the first week of class.

## Book Assigment

For your book assignment you may do anything you choose. The term "book" is used very loosely in this case. It is completely up to you. I've included some found suggestions and plenty of resources for you to explore below.

Some Possibilities may include:

### *Juxtaposition*

Choose one visual source and one textual source that you will juxtapose in a simple book format. Think about your selection process very carefully, i.e., what is your idea and which sources make the most sense in order to explore that concept? You may consider manipulating images and texts, the sequencing of images and texts, double-page spreads, movement from page to page, what or what not to reveal to the reader, whether or not to cite sources, freshness and originality of texts and images, cliché, and titling. Write a one-page rationale explaining your formal and content-based strategies in conjunction with the first draft. You will also write a final reflection paper in which you restate objectives and respond to the comments provided by your peers and professors during work shopping sessions.

### *Multiple Perspectives*

Goals: to make a one-of-a-kind artist's book in which you identify a particular moment in time or a historical event/incident, real or imagined, and develop three perspectives (imaginary conversation based on appropriated sources). You should include both texts and images.

You will enrich our understanding of that moment or event through the use of three well-developed perspectives (additional perspectives optional), problematize it and complicate it, and reveal the layers and versions of "truth." Be creative in selecting your sources; think about how different disciplines and perspectives can tell different kinds of stories. Source options include newspapers, oral histories, personal letters, legal documents, etc. You can appropriate texts and images, but you should also be creating your own that will weave into the book. Again, think about manipulating images and texts, revising them, if necessary, to suit your needs. You should be aware of differences in language and tone, incorporating, for example, 1<sup>st</sup> person/3<sup>rd</sup> person, point of view, etc. You will further explore how book design can reflect your book concept.

### *Memoir (Cumulative)*

Goals: To create a one-of-a-kind autobiographical artist's book that reflects upon a personal event, time, or recurrent theme in your life. The memoir project is assigned at the end of the semester in order for you to provide more sophisticated analysis and reflection. You should avoid the obvious, cliché, and nostalgia that are so often present in this genre of writing and bookmaking. Instead this assignment challenges you to integrate all the things you have learned during the semester in terms of writing and formal strategies.

Choose 2-3 events and record every detail that you can remember without editing or censoring anything; start selecting visual and textual sources that add to these narratives.

### *For the People*

Design a book that is affordable and challenging to the public. The book may be of a social or political nature or expose the public to a new way of thinking. The simple construction methods we covered in class will keep the cost of production low. For this book you may make one unique book, a prototype for an edition, or a large edition so many people can have one.

Adrian Piper, Sol LeWitt, Jenny Holzer, Hans Haacke, Tatianna Keller, Group Material, the Gorilla Girls, Fishle and Wiese, Barbara Kruger, Deter Roth, Andy Warhol, John Cage, Jackie Ferrara, Ed Rushka, Allan Kaprow, Jimmie Durham, Color this—LA Artist, General Idea, Linda Montano, Laurence Wiener, Edgar Heap of Birds, Robert Mangold, and Tim Rollins.

### *Voice*

Consider the "Voice" of a text. Choose a work, literature or poetry, find a type face that will reflect that language. Consider the layout and structure to reflect the rhythm of the language and images. Design the format of this work to reflect the content. The book can function as a vehicle for documentation, as an archive of a collection, or a journal. It can be a poem or a narrative. Formats that you may refer to include photo narrative with text, polysemiotic narratives, documentary narratives, non-narrative visual sequences, scores, albums and inventories, illustrated books, and mail art. We will focus on text as a communicative tool.

### Artist books

*About 2 Squares*, El Lissitzky *34 Drawings*, Kazimir Malevich <http://colophon.com/gallery/minsky/construc.htm> *5X5=25*-(Cubist Show of 1920) *The Cubist Painters What's Happening with Mama?*, Clarissa Sligh *There is an Ocean*, Joshua Saul Beckman *Satanic Loves*, Margarita Cano *A Game of Chess*, Ellen Wallenstien *Opportunity Knocks*, Lenore Malen *Beautiful Scenes*, Buzz Spector *Leavings*, Julie Chen, *Correspondence Course*, Nance Obanion and Julie Chen *On this Land*, Karen Kunc *Photos Wim Wenders*, Wim Wenders *My Mother's Book*, Joan Lyons *Wrought Iron*, Nancy Palmer *After the Freud Museum*, Susan Hiller *Kaddish*, Christian Boltanski *Date Paintings*, On Kawara *Liver in Bloom*, Leonid Tishkov

### *Transformations*

Explore the book as space, a sculptural environment, that can be opened and folded, collapsed or expanded. Consider the contemporary art forms that have been inspired from the cells of the book. Consider text as object, paper as a wall for projection, and the cover as an enclosure. Given the time of year, this work must be small. As far as methods and materials you may focus on Boxes, Slip Covers, Portfolio Cases, Cabinets, and Containers. The form of your actual project is completely up to you. You may also want to look at the use of cloth, and other found materials as ways to house and present books.

### Readings

Angela Lorenzo Ingrid, and Winzen, Matthias, ed. "Digging Back into Deep Storage," *Deep Storage: Collecting, Storing and Archiving in Art* (Munich: New York: Prestel, 1998)

### Artist works

Featured Artist: Angela Lorenzo, <http://www.angelalorenzartistsbooks.com> John Ashbery, *Self-Portrait in a Convex Mirror* (San Francisco: Arion Press, 1984), a limited edition book with original prints by 12 artists Allen Ginsberg, *AH Allen, A Tribute* (New York, NY: A/C Editions, 1998), a limited edition book of Ginsberg's unpublished writings and works in tribute to Ginsberg by numerous artists and writers Meg Webster, *Create Your Own Garden* Jenny Holzer, *Laments* Anselm Kiefer, *A Book By Anselm Kiefer* Diane Samuels *Artifacts, Norma, Letus and letters* Daniel Fischer, *Memento* Rima Gerlovina, *Cubic Poems* Barbara Tetenbaum, *Cumbia*

## Syllabus

- 01/20: Introduction to course goals, objectives and requirements. Text and supplemental reading. Bring in three examples of books for book project, your thesis outline, calendar and proposal.
- 01/22: Begin book project and thesis work.
- 01/27: Outline and Calendar finalized.
- 01/29: Solicit exhibition opportunities. Book Outline due.
- 02/03: **Model 2 day** or studio work
- 02/05: Discuss artists and research materials you've gathered. Work with model or studio work.
- 02/10: **Model 2 day** or studio work
- 02/12: Finalize exhibition space. Develop thesis work with exhibition space in mind.
- 02/17: **Model 2 day** or studio work
- 02/19: Book Critique. Model or studio work.
- 02/24: **Model 2 day** or studio work
- 02/26: MIDTERM- 5-10 pages of thesis due and determined body of work completed or near completion
- 03/03: ***SPRING BREAK whoo hoo!!!***
- 03/05: ***SPRING BREAK whoo hoo!!!***
- 03/10: **Model 2 day** or studio work
- 03/12: model or studio work
- 03/17: **Model 2 day** or studio work
- 03/19: Book and painting Critique.  $\frac{3}{4}$  of course work completed.
- 03/24: **Model 2 day** or studio work
- 03/26: model or studio work
- 03/31: **Model 2 day** or studio work
- 04/02: Image and press for exhibition including artist talk and time due.
- 04/07: **Model 2 day** or studio work
- 04/09: Artist talk finalized, present to peers. Draft of thesis paper due.
- 04/14: **Model 3 day** or studio work
- 04/16: Send out invites, hang posters, contact newspapers, radio etc.
- 04/21: thesis revision due.
- 04/23: Finalize book, body of work for show and paper.
- 04/28: Hang/ Install show.
- 04/30: Final critique. All assignments due... also extremely interesting conversation and delicious snacks.

*\*Note- syllabus subject to change*

## Resource Books

<http://www.artpool.hu/bookwork/Carrion.html> <http://www.keithsmithbooks.com/orders/index.php>

"A Preface" by Dick Higgins

"Book Art" by Richard Kostelanetz

"The New Art of Making Books" by Ulises Carrion

"The Artist's Book Goes Public" by Lucy R. Lippard

"Conspicuous Consumption: New Artists' Books" by Lucy R. Lippard

<http://> "A Preface" by Dick Higgins

*Text in the Book Format* by Keith A. Smith:

2/4/93 – 4/4/93 by Diana Froley

The Pillow Book video directed by Peter Greenaway

A Trail Through Leaves by Hannah Hinchman

News: Limbo Time by Peter Arkle

Selections from YO! by Julia Alvarez (character development and perspective)

Selections from Love Medicine by Louise Erdrich (sources and perspective)

[www.granarybooks.com/books/drucker2/drucker2.html](http://www.granarybooks.com/books/drucker2/drucker2.html)

Bright, Betty *No Longer Innocent, Book Art in America 1960–1980* (New York: Granary Books, 2005)

Harrison/ Wood, *Conceptual Art*, (Cambridge University Press 2002)

Bolt, John and Bojko Szymon, *Russian Samizdat Art* (Wilson Locker&Owens Publishing New York, 1986).

Drucker, Johanna *The Visible Word, Experimental Typography and Modern Art, 1909-1923* ( The University of Chicago Press, 1994).

Drucker, Johanna, *The Alphabetic Labyrinth*, ( Thames and Hudson 1995).

Lauf, Cornelia, ed., Phillpot, Clive, *Artist/Author* (New York: Distributed Art Publishers: American Federation of Arts, 1998).

Hubbert, *The Cutting Edge of Reading: Artist Books* (Granery, New York 1999).

Piper, Adrian, "Cheap Art Utopia," *Out of Order, Out of Sight* (Cambridge, Mass.: MIT Press, 1996)

Schaffner, Ingrid, and Winzen, Matthias, ed., *Deep Storage: Collecting, Storing and Archiving in Art* (Munich: New York: Prestel, 1999)

Cathy Cortney, "Speaking of Book Artist" Lucy Lippard,

*Six Years: The Dematerialization of the Art Object* ( The University of California Press 1997).

Lyons, Joan ed. *Artists' Books: A Critical Anthology and Source Book*. Rochester, N.Y.: The Visual Studies Workshop Press, 1985.

The Book, *Spiritual Instrument*, edited by Jerome Rothenberg & David Guss (New York, Granary Books, 1996, \$21.95)

Hendricks, John. *Fluxus Codex*. Detroit, MI: Gilbert and Lisa Silverman Fluxus Collection in association with H.N. Abrams, NY. 1988. FA-REF-4 709.04 H49f Klima, Stefan.

*Artists Books: A Critical Survey of the Literature*. New York: Granary Books, 1998. Books, 2005.

Drucker, Johanna. *The Century of Artists' Books*. Revised edition. New York: Granary Books, 2004.

LaPlantz, Shereen. *Cover to Cover: Creative Techniques for Making Beautiful Books, Journals & Albums*. Asheville, N.C.: Lark Books, 1995.

Smith, Keith A. *Structure of the Visual Book*. Expanded edition. Rochester, N.Y.: K. Smith Books, 2003.

\*\*Klima, *Artists Books*, pp. 21-40 ("Definition").

What is a Book? From Ed Hutchins website artistsbooks.com:

<http://www.artistbooks.com/editions/wiab.html> - Thinking

Definition of the Artist's Book; What is a Book; BSO's (Book Shaped Objects); Art vs. Craft, A Discussion held on the Book\_Arts-L listserv March 1998:

<http://www.philobiblon.com/whatisabook.shtml>

Miller, "The Blind Men and the Artist Book, Seeking a Definition," in *Discovering Artists Books, The art, the artist and the issues*: <http://www.goshen.edu/~gwenjm/bookarts/blind.htm>

### Web Sites

For resource/materials guide: <http://www.bookmakerscatalog.com>



Database of artist books: [otis collectons online](#)

[www.lib.udel.edu](http://www.lib.udel.edu)

[www.gryphonsfeather.typepad.com](http://www.gryphonsfeather.typepad.com)

<http://www.philobiblon.com/links.htm>

Schools: <http://www.vsw.org/faculty-students/joanlyons1/joanlyonsfield.html>

<http://www.nal.vam.ac.uk/artbook>

<http://www.mills.edu/PUBS/CATALOG/ugrad/bart> <http://www.zeeb.library.cmu.edu/bySubject/Art/artistsbooks>.

<http://www.bookarts.ua.edu>

Archives: <http://www.granarybooks.com>

<http://www.rediscov.com/sackner.htm>

[www.mobilivre.org](http://www.mobilivre.org)

<http://franklinfurnace.org>

<http://minsky.com/sharpaper>

Artists: <http://www.littlesparta.co.uk/>

<http://www.texturaprinting.com/>

<http://www.angelalorenzartistsbooks.com/firstpage.htm>

Suppliers [http://www.granarybooks.com/reviews/granary\\_general/ny.arts.magazine.html](http://www.granarybooks.com/reviews/granary_general/ny.arts.magazine.html)

<http://zinebook.com/resource/perkins.htm>

[www.bookworks.org.uk/current/index.htm](http://www.bookworks.org.uk/current/index.htm)

[Harmatan Leather, Ltd.](#)

[Lee Scott McDonald](#)

[Shepherds Bookbinders](#)

[Talas](#)

[Twinrocker Handmade Paper](#)

Typeography

[American Amateur Press Association](#)

[American Printing History Association](#)

[Chicago Calligraphy Collective](#)

[Briar Press Hatch Show Print](#)

[Listing of Private Presses and Typography](#) [Mid America Print Council](#)

[Resources for Letterpress Printers](#) [Silver Buckle Press](#)

[St Bride Printing Library](#)

[The William Morris Homepage](#)

[Sherwin Beach Press](#)

[Springtide Press](#)

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Paper Making [Cave Paper](#)

[D. H. Productions](#)

[The Friends of Dard Hunter](#)

[Gomez Mill House](#)

[Griffen Mill Handmade Papers](#)

[Handmade Papers of Africa](#)

[Hand Papermaking Magazine](#)

[Helen Hiebert](#)

[IAPMA Institute of Paper Science and Technology](#)

[Paper Arts Forum](#)

[Treewhispers](#)

Bookbinding [The Book Arts Web](#)

[Book Arts-L Archives](#) [Booklyn](#)

[The Canadian Bookbinders & Book Artists Guild](#)

[Caxton Club of Chicago](#) [Fine Press Book Association](#)

[The Guild of BookWorkers](#)

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