

Moravian College: Senior Projects 372 Z  
Professor Angela Fraleigh  
Fall 2010 T/TH 4.00-7.00pm Individual Studios  
Office hours: M/W 2.00-4.00pm or by appointment. RM 102  
[afraleigh@moravian.edu](mailto:afraleigh@moravian.edu) , [afraleigh@yahoo.com](mailto:afraleigh@yahoo.com)  
Art Office- 610.861.1680, cell 914-475-2911 (emergencies only please)

### Senior Projects:

This course focuses on studio practice and thesis development while preparing students for the business aspects of a fine art career.

The first major component will focus on a self-directed, personally designed course, whereby the student will develop a strong cohesive body of work, have a solo exhibition, give an artist talk and make a book.

The second component will focus on the development of business skills to serve and support one's individual studio practice and work. In the area of presentation, we will tackle proper documentation (slides, digital, good quality image, video, etc.), artist's statement, resume, jobs, opportunities 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.

### Required Reading:

*The Artist's Marketing and Action Plan Workbook* [Paperback] [Jonathan Talbot](#) (Author), [Geoffrey Howard](#) (Contributor)  
*I'd Rather Be in the Studio!* [Paperback] [Alyson B. Stanfield](#) (Author)

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

*ART/WORK: Everything You Need to Know (and Do) As You Pursue Your Art Career* [Paperback]

[Heather Darcy Bhandari](#) (Author), [Jonathan Melber](#) (Author)

### Supplementary Texts-

The Practical Handbook for the Emerging Artist, Second Edition, Margaret R. Lazzari

In the Making: Creative Options for Contemporary Art, Linda Weintraub- ISBN 1-891024-59-0

Theories and Documents of Contemporary Art: A Sourcebook of Artist's Writing, Kristine Stiles and Peter Selz – ISBN 0-520-20253-8  
The Practical Handbook for the Emerging Artist.

How to Survive and Prosper as an Artist, Selling Yourself without Selling your Soul, Fifth Edition, Carol Michels.

Manual of Contemporary Art Style, Pablo Helguera.

Living the Artists Life, A Guide to Growing, persevering, and Succeeding in the Art World, Paul Dorrell. ISBN 0-9749552-0-5

### Course Goals

Developing conceptual understanding through the pictorial.

Knowledge of the formal and material elements of Drawing.

Critical analysis of art and its intention.

Understanding the persuasiveness of images.

Introducing a critical framework for thinking and looking at images with increased attention to emerging media and - new technologies

### Course Objectives

Development of analytical and communicative skills through regular critique sessions, and oral presentation

Establish a positive work ethic

Strengthen the individual student's skills in seeing and thinking

Participate in critiques and understand the role of dialogue in the creative process

Present and defend work and ideas in written and oral forms while utilizing art vocabulary

Research Artists and Art Movements

Demonstrate an understanding of value, line, texture, form, color and composition

Understand appropriate craftsmanship and present their completed work in a professional manner.

**Course requirements-**

On time attendance for all classes

On time delivery of coursework for critique

Participation in class discussions and critiques

Artist/ student interview session and posted blog entry

Thesis paper

Book project

Artist Statement and Documentation

**Assignments/ Grading**

Thesis work	40%
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Presentation Packet/ exhibition/	
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Artists talk	30%
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Artist Book	15%
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Sketchbook	15%
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**Homework:** As majors you are expected to work a **minimum of 10 hours per week** outside of the scheduled meeting time. There will be outside assignments due every Tuesday evening. Due to the sequential nature of the course all assignments **MUST** be completed on time with no exceptions. This will absolutely affect your grade.

**Participation-** Students are expected to actively participate in class. That means you come to class on time and prepared, having read assigned readings and having completed any assignments. You volunteer thoughtful responses on a regular basis, you share your own insights and perspectives in critiques, during slide discussions, on readings and written assignments and you offer support and feedback to your fellow classmates regarding their work. This demonstrates more active learning rather than simply being in class, taking notes, and looking attentive, which is much more passive learning.

**Critique Sessions-** There will be a critique every Tuesday at the beginning of class to look at your work from the previous week. Students will be expected to share their thoughtful opinions about their peer's work. The purpose of the critique is to learn and utilize the art and design vocabulary needed to describe art formally, conceptually and contextually. In addition to these purposes, the critique should aid the student in developing an objectivity about his/her work and each student should learn that all comments are meant to aid in their development of seeing and thinking in an objective manner. All students should take into consideration that group dynamic fuels this class. All of the class members are here to learn, not just from the instructor but also from their peers, who are, after all, dealing with these problems for the first time themselves, and therefore are a tremendous asset to each others' development.

**Attending Exhibitions, Lectures, the NYC trip and other Events-** Any component of scholarly activity entails an understanding of not only the tools, techniques and language of a given discipline, but also the history of that discipline and the ability of the student to be able to contextualize their own work/ or study within the continuum of that discipline. This being understood, the students in this course will need to take advantage of the rich cultural activities on campus and throughout the neighboring communities. In particular, the Visiting Artist Series will present several distinguished lecturers, some in conjunction with exhibitions, and the New York City trip, which is mandatory, is an incredibly enriching art experience.

**Sketchbook-** . *"An artist is a sketchbook with a person attached."* Irwin Greenberg. It was stated prior that one of the primary goals of this course was to teach the student how to arrive at creative, personal solutions to problems and ideally steer them towards personal expressive work. In an effort to help the students reach this goal the instructor will work with the students on a one-on-one basis to help them find their art historical kindred. This investigation/exploration will manifest itself in the sketchbook through research and writing assignments, master "adaptations" and personal critiques and examination. A sketchbook should be viewed as a journal or moreover a diary, it is a place of retreat, a safe place to explore ideas and examine the world. The student should use this book as an opportunity to practice his/her skills, examine other artist's works and ideas, and figure out how his/her study of art "fits in" with the rest of their life and other interests. It is a private place, an arena where one should feel free to experiment with new techniques and ideas. Use it each day and date each entry. Sometimes you may find that a sketch takes you several hours, sometimes-just minutes. The point is to take what you learn in class, personalize it and

experiment with it in your sketchbook. Take it with you everywhere you go. Find a book that suits your personality; something you want to have on you at all times. Be fetishistic about it. It should become a visual diary of your life and something that you will be able to return to again and again for inspiration or previously thought, but never carried out, projects. You will be graded on this and you must have it in class with you at all times. If it is missing it will be marked against you.

\*\*\*\*It bears reiteration that skill and verisimilitude are not the only things that compose a "good" piece of art. The work has to be about something, it should reflect something important and uniquely personal to the artist. It takes time to explore ideas and interests and find that elusive steering concept/belief that will guide one's work for many years. Concepts will oscillate over time; that is good. The sketchbook becomes most beneficial as a document of one's artistic development over many, many years.

<http://www.artmuseums.harvard.edu/sketchbooks/html/frameset.html>

<http://www.gis.net/~scatt/sketchbook/links.html>

**Attendance-** The Art Department established this department-wide attendance policy to apply to students in all art classes.

For classes that meet twice a week: After the second unexcused absence, final grade will be dropped by one full letter. After the fourth unexcused absence, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services. Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

Job interviews or doctor's/dentist's appointments are not to be scheduled during class or any required events.

**Missing Portions of Class: The following count as unexcused absences**

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class early by 15 minutes or more
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class
- Missing a major critique is equivalent to missing a final exam and will be graded accordingly.

*Students: If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to do the missing work by the next class.*

**CRITERIA for EVALUATION of Course WORK**

1. Insight, Incentive, Persistent Effort, and Risk.

All work should evidence personal and ambitious goals, and sustained, purposeful investigation.

2. Technique, Form, Craftsmanship, Design. The materials are well constructed and are suitable for the artist and their objective(s).

3. Process. The work is demonstrates experimentation, planning, and reassessment.

4. Knowledge and Awareness. The work and the student's discussion of it demonstrate awareness of historical precedents and

contemporary theories resulting from personal research as well as course readings.

5. Presentation. All materials must have a resolved presentation when due, and must be error-free.

6. Timeliness. Assignments are due on the scheduled date. Work that is submitted late cannot earn an "A": work that is late for any reason will have a full letter grade deducted from the earned grade. If you have your work to turn in yet choose not present it to the class, it will be counted late. Discussion is part of the assignments. As long as your assignments are submitted on-time, you may continue their development and resubmit it on Class 18 Th Nov 12. No work or revisions are accepted after the last class period of SFIN 770.

See also Painting Department Safety Sheet; Painting Department Reading List.

**Grading-** 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 below). Please feel free to meet with me at any moment throughout the course. I have posted office hours but am also available by appointment.

**Grade Determination-** The following list can serve as a guideline for assessing your development:

- Development of skills in seeing and thinking. Sensitivity toward thoughtful expressive solutions to course problems.
- Development of skills in technical application of media.
- The on-time completion of course problems.
- Participation in group critiques and presentation of work.
- Full and on-time class attendance
- Commitment; measuring how far you will go to solve an assigned problem.
- Attention to solving problems in a creative, unique and expressive manner.
- Presentation of work. Presentation skills include verbal and written articulation of ideas as well as neatness and clarity of visuals.
- Thoroughness of preparation for class is marked by following instructions, consistent work habits, meeting deadlines, presentation of completed work, and by general performance, involvement and effort.

A: Excellent, outstanding achievement, mastery of skills and highly developed conceptual approach

B: Above average. Demonstrates understanding of material and is above average in thought, effort, creativity, or technique.

C: Adequate understanding of essentials. Fulfills assignment but lacking in content, effort, and/or skill.

D: Does not fulfill assignment and exhibits little skill, effort, and thought.

F: Failure, no credit

I: Incomplete, will only be given in the most extreme of circumstances.

**No extensions** will be given for an assignment without a legitimate reason.

**Missing critiques, tests, or presentations is not permitted.**

Late projects will receive a penalty of 1/3 of a grade for each week it is past due. Missing a test will result in a failing grade and a late presentation will result in a 5% penalty.

Incompletes will not be given except under the most extreme circumstances.

Not having your sketchbook in class counts as not being prepared and will result in 5% penalty.

**Receiving an A-** is a special accomplishment and is the result of consistently going beyond the basic requirements laid out for the course. **Grades are earned.** Here is a summary of the requirements for a grade of A for this course:

Innovative & Meaningful Solutions for all Assignments clearly *exceeding* the Basic Requirement.

Technical Expertise. Evidence of Competency in Each of the Processes Learned in Class.

Productive Use of Class Time.

Homework assignments that have *clearly* been given the same thought and effort as would be in class with the instructor.

Clean, Well-Crafted Presentation

Consistent, On Time Attendance.

All Work completed and Submitted On Time.

Class Participation as Described in Syllabus.

**Disability-** Any student with documented disability needing academic adjustments or accommodations is requested to speak with me during the first two weeks of class. All discussions will remain confidential. Students with disabilities should also contact Disabled Student Services.

**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. This includes material found on the internet.

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

**Supplies-** you will now be responsible for your own art supplies. Dick Blick is located at South Mall, 3152 Lehigh Street, Allentown, PA 18103, (610) 791-7576, Art and Drafting is at the Westgate Mall, 2353 Schoenersville Road, Bethlehem, PA 18017, (610) 882-0533 or you may order supplies online.

**Note about parking-** If you park illegally you will get a ticket. It will hurt your wallet. You won't like it. Trust me, I know. Don't do it. Given the new building, plan to arrive early in case parking is not available. Traffic, parking, shuttle problems are NOT legitimate excuses and will be marked against you as tardiness. This will affect your overall grade. *See attendance policy for more info.*

**Cell Phones-** must be turned to the Silent position. No texting while in class.

**Cleanliness-** It is the job of every student to leave the studio better than the way they found it. Disrespecting your environment and those around you implies poor participation and will affect your grade.

**Being on time-** means arriving 15 minutes early, materials ready, artwork up on the board for critique and ready to go.

**No food please-** be ready to begin working at the class start time. You may eat, outside of the classroom, on break.

**Wear appropriate clothing-** you will get some kind of art material on everything you bring into the studio... it just happens.

**Music-** may be played in class but no headphones. I speak to the class as a whole at random times and will not compete with your I-pod. Whatever you guys bring is fine by me but it has to be cleared with everyone in the class and kept at a reasonable volume.

## **Projects**

Your charge for the semester- 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 engaging what you will have learned about Marketing, Installation, Press, Statements, Documentation, etc. and participate in the senior show late April.
2. Have an artists talk either at the exhibition or to an outside audience.
3. Make a book.

Senioritis be damned.

Every Tuesday we will meet as a group to discuss what we have accomplished for the week, take care of business and critique each other's work.

Every Thursday I will meet with you individually unless otherwise noted..

**For your final thesis-** A thesis must have the following components (though not necessarily 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. In making your work this means the solutions you have come up with.

### Plan of Action

A thesis takes time to develop, research, and make. Each step of the planning, writing and making, from outline and proposal, to writing up each section and making the work, will 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 creating and revising the subsequent projects will be worked out within the first week of class.

### Week one

- T 08/31: Introduction to course goals, objectives and requirements. Find a time to meet. Text and supplemental reading. Q&A, Prepare canvases, Create small drawings, Prepare your studio for Greatness!
- TH 09/02: Inspiration: Internal. Finding your ideas, developing a meaningful body of work. HW- Write your autobiography in less than a day.

### Week Two:

- T 09/07: Inspiration: external. Expanding scope of influences and finding a context...  
HW- Read Fig, Joe. Inside the Painter's Studio: James Sienna, Amy Sillman, Fred Tomaselli, Billy Sullivan. Discussion: Artist Interviews. Studio experience...
- TH 09/09: You will continue your research and work. HW- - Decide and Plan. Bring your thesis proposal, outline and calendar for discussion. Five artists you love, five artists you hate project.
- 09/09: Lecture by Carolee Schneemann, Multidisciplinary Artist, entitled "Mysteries of the Iconographies".  
4:10 pm Linderman Library Lehigh University Campus. 30 Library Drive Bethlehem, PA 18015  
Room: 200

### Week three

- T 09/14: Group Crit. Introduce Artist Research Project to peers. Thesis Outline and Calendar finalized. Discuss artists and research materials you've gathered. Review coursework in context of outline.
- TH 09/16: Individual studio critiques. HW- Record questions and address/edit thesis plans. Continue thesis work.

### Week four:

- T 09/21: Studio work. HW- A/W 4-18. Action 1 Define Success for Yourself pp. 1 – 12. What is your vision of success? Self-assessment survey. How do you spend your time? Time tracking exercise.
- TH 09/23: Individual studio critiques.

### Week five:

- T 09/28: Group Crit. Financial planning. HW-A/W 18-23. PHEA- Chap. 12. How do you spend your money? Money-tracking exercise and Money Management.
- TH 09/30: Individual Studio Critiques. HW- PHEA- PG. 75-81, A/W 68-70. Action 4 Differentiate Yourself: The Power of Your Artist Statement. pp. 35-52. Bring 3 copies of current resume and artist statement if you have them. Review CAA guidelines.

Week six:

- T 10/05: The artist statement: Communicating your ideas in written form- Discussion of outside examples and workshop. 15:5:1 min. artist statement. Resume.
- 10/06: [Visiting artist here](#)
- TH 10/07: Identifying and using support systems. Resources, Internships and Day Jobs. HW- complete artist statement. Research jobs and opportunities. Bring in 5 that appeal to you.

Week seven:

- T 10/12: *Completed Artist statements 15:5:1.* Due - revised artist statement hardcopies (3) and revised resume (1). Workshop statements in class. How to take control of your career and Self-promotion. 10 minute group studio visit – read artist statement in front of work.
- TH 10/14: Studio work.

Week eight:

- T 10/19: Professional Engagement: Galleries (types and expectations): the Informational Interview. Professional Engagement: Grants for artists. Mini-work session: Biography, Cover Letter, Read Action 11 Be a Media Magnet pp. 161-184 and Action 13 Share, Don't Sell to Build Your Mailing Address pp. 197-212.
- 10/20: [Visit artist studio this week.](#)
- TH 10/21: Studio work.

Week nine:

- T 10/26: Professional Engagement: Juried Exhibitions (research and evaluation) and Registries. Residencies.
- TH 10/28: HW: A/W-chap. 6 find. support system and appropriate competition that you will apply for. Planning an Exhibit - Group Show? Solo Show? Have read Action 15 Plan Your Attack on Paper pp. 225-236. Reworks and late work due. Post-770 self-assessment survey. Legal Protection – copyright 1976, VARA 1990, work for hire, public domain, Creative Commons.  
[www.collegeart.org/ip/ga5.html](http://www.collegeart.org/ip/ga5.html)[chapmankelley.com/Asset.asp?AssetID=13149&AKey=JLBK6W2](http://chapmankelley.com/Asset.asp?AssetID=13149&AKey=JLBK6W2)  
[painting.about.com/cs/artistscopyright/f/](http://painting.about.com/cs/artistscopyright/f/)

Week ten:

- T 11/02: Presenting your work: proper documentation and packet presentation. Outside examples and workshop. A/W 50-67, 71-73. Have read Action 6 Create a Portfolio to Knock Out Your Competition pp 69-94. Discuss and assign Portfolio contents, objectives, and types. Appointment portfolio vs. give-away portfolio; digital vs. hard copy.
- Have read Action 14 Generate Buzz on a Shoestring pp 213-224. to discuss: pricing (x .7 and x 1.42); shipping; framing; patron; audience and venue.
- TH 11/04: Add to your mailing list and practice your self-promotion!  
Studio work.
- 11/05: [NY Trip](#)

Week eleven:

- T 11/09: Image and press for exhibition including artist talk and time due. *Completed presentation packet due. Proposal for Exhibition due.* Goal Setting workshop. Lighting workshop.  
Have read Action 16 Maintain Momentum Day In and Day Out and Action 10 Follow Up Follow Up pp. 153-160. Due: Professional Engagement (1st of 2 submission dates – submit at least two from list).
- TH11/11: Studio work.

Week twelve:

- T 11/16: Artist talk finalized, present to peers. Group planning for Mock Interviews. Typical questions. What to expect. What to wear. What to bring. Where to go. The Handshake. Advance communication, emails / attachments / calls. Job type (teaching position, gallery representation, or other professional opportunity (public art project, residency, etc.).
- TH11/18: Student Scholarship and Creative Arts day? You will give your artist talk. Send out invites, hang posters, contact newspapers, radio etc.  
MOCK INTERVIEWS. Planning for Open Studio Night
- 11/20: *Chelsea and Hunter open studios- Saturday*

Week thirteen:

- T 11/23: Have your exhibition.
- TH 11/25: **NO CLASS THANKSGIVING!**

Week Fourteen:

- T 11/30: *Proposal for Support Institution due.* Grad school. Who, what, where, how and why.
- TH12/02: One last rework of all the materials d. workshop your packets with group.

Week Fifteen:

- T12/07: Congratulations! relax! It's over. Or is it just beginning? Beverages and snacks and good conversation. All work due. Final Critique.

*Note\*\*\* this is a working syllabus and is subject to change. The sequence of topics and readings may change as we move through the course*

**Book Assignment**

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 (from Mary Barkley and Cathy Tedford) 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 Rucha, Alan 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. Chose 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.**

year, this work must be small. **As far as methods and materials you may focus on Boxes, SlipCovers, 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*

Given the time

