

1 Concepts & Practices II

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ART 2203C Spring 2013

Tues / Thurs 6:00-8:50p [office hours by appointment]

103 Harbor Hall

description Now that you've been exposed to a variety of mediums, outlets for formal and conceptual research, and processes for thinking and making, it's time to plant those stringent design-seeds and watch the designer-soul grow. Scott McCloud warns us that the artist's path of [self] discovery begins by selecting the shiniest red apple. Then this means we're after an expediated bite into the core: Ideas and Purpose. Here's a hint: It's not money, love, or fame. As a culminating foundations class in preparation for a juried entry into USF's Program in Graphic Design, you should know 1) Design can't save the world, designers can. The artists are prophets. 2) Anyone without a raison d'être, will find this a difficult course.

deliverables Complete an original, cohesively themed, body of work
Supporting written Artist Statement or Manifesto
Original Folio and Presentation of artwork

policy All assignments, critiques, and classes* are mandatory and participation is expected. Readings are required. All work is due pinned up for crit at the start of class, even if you're absent. Assignments will NOT be accepted by email. Late work is NOT accepted [F].

* 1 free absence, no questions asked. 3 Unexcused Absences = drop 1 letter grade, 5 Unexcused absences = Fail.

Notify me of any "Excused Absences" with "Official Documentation" and bring missed work to following class. Tardy = anytime past roll-call; 2 Tardies = 1 absence.

Your faculty, as a general rule, will work with you if you communicate effectively in advance of absences and

2 Concepts & Practices II

problems. We respond to emails. We do not respond to "Day Before" emails. No grace is extended for computer problems: DO NOT lose your work.

No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

structure	Given the open structure of the class, self-discipline is integral and considered in overall course evaluation. Biweekly Critiques require mandatory participation and Development Exercises are expected to be completed. Class time is to be used for production : Anyone without something to work on will be asked to leave. Bring all ideas and materials to work in class, including readings.
grading	Folio = 80%; Participation, Exercises, Development = 20% Basis: inventiveness, theme, coherence, craft, finesse, time management, ideas, content, form, evolution, impressiveness, participation, attitude, attendance
documentation	Final Class: At the end of the semester, students must hand in ALL relevant digital files [collected digitally]. Photograph all physical work prior to final crit. Bring all physical work to final crit. Documentation required to receive a final grade.
required text	Channel Zero, by Brian Wood Zombie Spaceship Wasteland, by Patton Oswalt [select essays will be provided by instructor]
suggested text	Portrait of Dorian Gray, by Oscar Wilde Understanding Comics, by Scott McCloud Design Writing Research & GD Thinking, by Ellen Lupton The End of Print, by David Carson Meggs' History of Graphic Design, by Phillip Meggs Forty Posters for Yale, by Michael Bierut The Design of Dissent, Mirko Ilic & Milton Glaser Gig Posters, by Clay Hayes The Calvin and Hobbes 10th Anniversary Book, by Watterson Barnbrook Bible, by Jonathan Barnbrook The Making of the Wall, by Gerald Scarfe Things I Have Learned in my Life So Far, by Sagmeister

3 Concepts & Practices II

- materials Materials will vary on a student-to-student basis. Basic supplies such as newsprint, scissors, cutting mats, and rulers will be available in the classroom. Additionally, you will need portable digital storage, an 18" metal ruler, black archival felt-tip pen, X-ACTO knife + replacement blades, PVA glue, assorted graphite pencils, good white eraser, a [utilized] sketchbook, and personal self-healing mat, for starters. More supplies TBA.
- collaboration Students are encouraged to collaborate in various ways as a reflection of design reality. Please ask about how to make this work for various projects. Minimally, use your peers to help document work and when assignments require.
- disability From the Office of Student Disability Services:
Any student with a disability is encouraged to meet with me privately during the first week of class to discuss accommodations. Each student must bring a current Memorandum of Accommodations from the Office of Student Disability Services, which is a prerequisite for receiving accommodations. Accommodated examinations through the Office of Student Disability Services require two weeks notice.

4 Concepts & Practices II

- 01 intro class : Welcome: Why Are You Here? Exercise :
Bodies lecture : assign Thesis : assign Exercise One
- 02 Exercise One: Frame Due : Style V Substance lecture :
watch Exit Through the Gift Shop : assign Exercise Two :
assign Artist Retrospectives
- 03 Exercise Two: Creative Brief Due : present Artist
Retrospectives : assign Exercise Three
- 04 Exercise Three: Scope Diagram Due : Manifester lecture :
assign Research + Written Component : group meetings
- 05 Research + Written Component Due : Kill Deus Ex Machina
lecture : watch The Wall : assign Exercise Four
- 06 Exercise Four: Conceive First 5 Works Due : Art is Theft
lecture : group meetings : open studio
- 07 Crit Deliverable 1 : watch JR
- 08 Fabstraction lecture : individual meetings : open studio
- 09 Crit Revised Deliverable 1 : Reaction Response : Activist
Art lecture : discuss Channel Zero
- 10 Second Draft of Written Component Due : group meetings to
discuss Written Work + Second Deliverable : open studio
- 11 Crit Deliverable 2 : Rockstar Democracy lecture : watch
Good Night & Good Luck
- 12 group meetings for Third Deliverable : open studio
- 13 Crit Deliverable 3 : Album Art lecture
- 14 group meetings for Fourth Deliverable : open studio
- 15 Crit Deliverable 4 : Film Broad sides lecture :
watch Brick
- 16 group meetings for Fifth Deliverable: open studio

- 5 Concepts & Practices II
- 17 Guest Critics Jimmy Breen and Alex Maldonado :
Crit Deliverables 1 - 5 : Idea is Everything lecture
- 18 discuss Zombie Spaceship Wasteland : individual meetings
for Sixth Deliverable : open studio
- 19 Crit Deliverable 6 : Luba Lukova lecture
- 20 Third Draft of Written Component Due : group meetings to
discuss Written Work + Seventh Deliverable
- 21 Crit Deliverable 7 : Worlds lecture : watch Brazil
- 22 group meetings for Eighth Deliverable : Folios lecture :
assign Exercise Five : open studio
- 23 Crit Deliverable 8 : Sequence lecture : watch Dimensions
of Dialogue
- 24 group meetings to discuss Exercise Five + Ninth
Deliverable : open studio
- 25 Crit Deliverable 9 or Revisions : discuss Picture of
Dorian Gray
- 26 Final Written Component Due : group meetings for
Tenth Deliverable : open studio : assign Exhibitions Team
- 27 Crit Deliverable 10 or Revisions & Exercise Five: Vessel
: open studio
- 28 Crit : Guest Critic Erika Schneider : Bring in all
written and visual work + vessel for review and revisions
- 29 open studio
- 30 Thesis Due : individual final crits : Exhibition: All Work
displayed in Lobby of Harbor Hall

Cheat Sheet Concepts & Practices II

thesis student-driven work study: emphasis on discovering the artist, developing original ideation, understanding media, processes, and production in relation to content-first design, and commitment to a formally and conceptually unified body of work

exercises

- 01 Frame: define a specific point of view
- 02 Scope: graphically diagram thesis time
- 03 Creative Brief: chart out course of action
- 04 First Five: conceive and plan projects
- 05 Vessel: folio + presentation plans

written

- 01 Artist Retrospective: research/report on assigned artist
- 02 Manifesto: idea + tone = voice
Artist Statement: define a body of work
- 03 Reaction Response: practice written criting skills

lectures

vids

- | | | | |
|----|----------------------|----|----------------------------|
| 01 | Bodies | 01 | Exit Through the Gift Shop |
| 02 | Style V Substance | 02 | The Wall |
| 03 | Manifester | 03 | JR |
| 04 | Kill Deus Ex Machina | 04 | Good Night & Good Luck |
| 05 | Art is Theft | 05 | Brick |
| 06 | Fabstraction | 06 | Brazil |
| 07 | Activist Art | 07 | Dimensions of Dialogue |
| 08 | Rockstar Democracy | | |
| 09 | Album Art | | |
| 10 | Film Broadsides | | |
| 11 | Idea is Everything | | |
| 12 | Luba Lukova | | |
| 13 | Worlds | | |
| 14 | Folio | | |
| 15 | Sequence | | |

Assignment 1 Concepts & Practices II

Foundations Thesis Project

description IT'S YOUR TURN!

components The USFSP Graphic Design Foundations Program is a process-driven platform for critical and meaningful design inquiry. The goal of the Foundations Thesis Project is to break new ground while introducing the proposition of a directed study with ample thinkspace.

There are two rules with this new freedom:

- 1) This is not meant to intimidate, fluster, or confuse: Use your instructor, texts, etc. and do not hesitate to get yourself unstuck in the event you get stuck.
- 2) Hit the ground running.

In order to make this work, you must pursue a diligent and systematic approach to process. To this end, various exercises have been designed to stimulate and support your thesis investigation. The chief responsibility for content and execution is yours, and the pursuit is actively and independently self-directed with individualized guidance from your instructor.

- 01 8-10 Works (Roughly 1 work per week; 15 weeks / semester)
A "work" is a conceptually and formally coherent finished physical entity. Your thesis should:
- Investigate a defined conceptual purpose
 - Implement 8-10 original linking ideas on a theme
 - Use at least 3 different mediums
 - Be reflective of a self-researched topic
 - Be a commentary (comments upon a topic)
 - Combine original content with original form

02 Folio & Presentation

03 Artist Statement or Manifesto

specs Impress us: Work evaluated on a high level of expectation
Thesis topic is relevant to our time
Has not already been done: must be done differently

due Class 30 : Exhibition
[All Work presented & displayed in Lobby of Harbor Hall]

* For periodic Deliverable due dates, see Schedule

Assignment 2 Concepts & Practices II

Artist Retrospective

description How does that whole Art gig work? Drawing inspiration from the masters, research & report on one of the following artists:

Ray Johnson	Roy Lichtenstein	Jan Svankmajer
Shephard Fairey	Katherine McCoy	Man Ray
Ellen Lupton	Picasso	Toorop
David Carson	Vik Muniz	Brian Wood
Mirko Ilic	Kurt Vonnegut	Albrecht Durer
Bill Watterson	Joseph Kosuth	Robert Crumb
Alan Moore	Elliott Earls	April Grieman
Jer Thorp	Leaster Beall	Carolee Schneemann
Charles Burns	Dorthea Lange	E.Ludwig Kirchner
Jonathan Barnbrook	Maira Kalman	Luba Lukova
Gerald Scarfe	Jenny Holzer	Maya Lin
Stefan Sagmeister	El Lissitzky	Tim Hawkinson
Barbara Kruger	Francisco Goya	Gabriel Orozco
GRL	JR	Jonathan Horowitz
Banksy	Marinetti	Diane Arbus
Chuck Close	Eadweard Muybridge	Kate Bingaman-Burt
Keith Haring	Étienne-Jules Maray	Saul Leiter
Willem De Kooning	Aubrey Beardsley	Kara Walker
Emil Nolde	Max Earnst	Yes Men
Duchamp	Edward Hopper	Guy Bourdin
Hannah Hoch	Paul Sahre	Gregory Crewdson
Jeff Koons	Rodrigo Corral	Cindy Sherman
Kurt Schwitters	William Morris	Michel Gondry
Ed Ruscha	June Paik	Neil Gaiman

components Pecha Kucha presentation [20 slides 20 seconds each]

specs Lots of visuals; slides cannot have text
No dead time: be prepared with plenty to discuss
PDF format; to set time go to Preferences --> Full Screen
Be able to define why this artist's work is important
Each artist can only be presented once

due Class 03

Assignment 3 Concepts & Practices II

Reaction Response

- description In the interest of helping your peers understand something they might have overlooked, along with expanding your abilities to think and talk intelligently about work on an informed, self-aware academic level: React to what you see in the context of what you know. As it relates, draw as many references to any and all aspects of culture as you can. "In the act of placing a barbie thigh on an ugly tomato, this reminded me of Jan Svankmajer's Dimensions of Dialogue, and also Hannah Hoch's collage work..." Think about how this reference relates to the student's work. "...Perhaps this can be used to comment on Paris Hilton..." And finally, what reaction that emotionally elicits from you. "Oy! It's people like her that ruin respect for women in our society. She's a cunt who should die of AIDS," [Patton Oswalt]. Selfishness aside, how can you make this student's work even better? Think hard, react fast.
- components 300 words
- specs Will be read out loud during Crit
Every student receives an RR
- due Class 09, 30 minutes

Assignment 4 Concepts & Practices II

Written Component: Manifesto or Artist Statement

1) Manifesto

description From Filippo Marinetti and Tristan Tzara to Ted Kaczynski, Adolph Hitler's Mein Kampf to Kalle Lasn's First Things First 2000. And then of course, RIP: A Remix Manifesto by Brett Gaylor. If you're complacent with the world, you should seriously think twice about becoming an artist.

Using the same artistic energy, think of words as your medium.

components 500 words

specs Well crafted language that is reflective of thesis
Activist Call: IDEA + TONE + ACTION = VOICE

= = =

2) Artist Statement

description Strictly speaking, an artist statement provides descriptive textual clarity in conjunction with an artist's body of work. It is intended to explain, justify, extend, and/or contextualize those decidedly key grounding elements. Why did you do/make this? Unlike the manifesto, an artist statement does not rely on voice. Although it is completely intended for formal necessities, it does not bar us from speaking accurately and poignantly. Address the purpose, ideas, and nature of your work to these more utilitarian ends.

components 500 words

specs Well crafted language that is descriptive of thesis
Clarification Call: IDEA + CONTEXT = CLARITY

due Class 05 : Complete first draft
Class 10 : Revised second draft
Class 20 : Revised third draft
Class 26 : Final Composition

Exercise 1 Concepts & Practices II

Exercise One: Frame

description To frame a subject is to define a specific point of view, often in relation to a much broader range of concerns. Define the subject area of your thesis by explaining what you are NOT doing. Reference standard or generic approaches to the subject in order to define your own position, or indicate the vastness of your topic in order to locate your own point of focus.

components ± 250 words

specs Introspective
Interrogates thesis interests and insecurities

due Class 02

Exercise 2 Concepts & Practices II

Exercise Two: Creative Brief

description Verbalize a course of action.

components 01. Name of Thesis :

02. Purpose :

03. Strategy [how do you achieve the purpose?] :

04. Target Audience :

05. Call to Action :

06. Describe the Composition :

07. Mediums :

08. Content :

09. Tone :

10. Theme [a theme is the central topic, or subject, ie. "Love"] :

11. One Sentence Thesis Statement [a thesis statement clarifies the "so what about the theme?", ie. "Love bites"] :

specs Handwritten on 11" X 17" piece of cardboard
Black felt-tip pen

due Class 03

Exercise 3 Concepts & Practices II

Exercise Three: Scope

description In the year 2050, roughly 30 class periods later, a tally of 8 dead soul-sucking squirrels, or 147 Ramen lunches: And so it goes. Graphically diagram your thesis trajectory in keeping with the content of your thesis itself. In other words, the manner in which you construct your scope diagram should be in keeping with the nature of your thesis topic itself.

Information design or data visualization is the field of design that compares sets of information in an effective graphic form. Your task is to chart out your thesis time. This is not busy work; please use this to help yourself.

Work quickly and decisively. Approach this exercise with a definitive course of action even if you plan on changing things later on.

components Time and goals

specs Delineates progress over time
Precise and definitive benchmarks
Visualize and predict a course of action
Form and content relate

due Class 04

Exercise 4 Concepts & Practices II

Exercise Four: First Five

description The beast is getting warmer. Don't worry, every new idea follows the same initial progression: (1) I don't know what to do, (2) I don't have any way out, (3) I have to do it, (4) Hey, that wasn't so hard!

Now that you've defined your sandbox, let's take those shovels and dig around in it. Conceive and plan your first five projects. How do you visualize your message[s]? If Michel Gondry can produce a film with cardboard [The Science of Sleep], and Alan Moore can force comics to be everything that they're not supposed to be [V for Vendetta], I'm here to inspire you: Go make design DO something.

components Ideas put into action
Answers: What are you doing? How are you doing it?

specs Individually handwritten on five 11" X 11" pieces of cardboard with a black felt-tip pen

due Class 06

Exercise 5 Concepts & Practices II

Exercise Five: Vessel

description Now that you have a growing body of work, how will you organize it? Devise a physical container that makes sense for your unique thesis work. Curate the entire experience from opening the folio to revealing your work and sorting through its contents. Additionally, consider how and where it will be displayed in the lobby of Harbor Hall. This is where you will present it to the entire Program in Graphic Design.

components Folio / Container
The curated presentation

specs The experience must relate to thesis work

due Class 24 : Review plans
Class 27 : Physical vessel