

1 Concepts & Practices II

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ART 2203C Spring 2016
Sect 691

Tues / Thurs 6:00-8:45 PM [office hours by appointment, HBR 210]

103 Harbor Hall

description Now that students have been exposed to a variety of mediums, outlets for formal and conceptual research, and processes for thinking and making (CP1), 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. Thus, we're after an expedited 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. Seen as a bookend to CP1, students will not solely rely on the instructor for ideas regarding concept+form, while developing a thematic body of work spanning a semester.

deliverables 1) Complete, Original, Cohesively Thematic, Body of Work
2) Supporting Written Artist Statement or Manifesto
3) Original Folio and Presentation of Artwork
4) Supporting Exercises

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]. Revisions are NOT accepted.

* You get 3 absences, no questions asked. Collect them, 4 absences = Drop 1 letter grade, 5 absences = Fail. Tardy = anytime past roll-call; 2 Tardies = 1 Absence.

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Your faculty, as a general rule, will work with you if you communicate effectively in advance of absences and problems. We respond to emails. We do not respond to "Day Before" emails. No grace is extended for computer problems: DO NOT lose/destroy 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	Thesis = 80%; Participation, Exercises, Development = 20% Basis: inventiveness, theme, coherence, craft, finesse, time management, ideas, content, form, evolution, impressiveness, participation, attitude, attendance * Grades received at culmination of course upon the final and complete portfolio package.
documentation	Final Class: At the end of the semester, students must hand in ALL relevant digital files [collected via USB]. Photograph all physical work prior to Final Crit. Bring all physical work to Final Crit. DIGITAL DOCUMENTATION REQUIRED TO RECEIVE A FINAL GRADE.
required text	Culture Jam, by Kalle Lasn [DUE JAN 26] Channel Zero, by Brian Wood [DUE FEB 04] The Design of Dissent, Ilic & Glaser [DUE FEB 09] Graphic Design Thinking, by Ellen Lupton [DUE MAR 10] Understanding Comics, by Scott McCloud [DUE MAR 10]
suggested text	Graphic Design: The New Basics, by Ellen Lupton Zombie Spaceship Wasteland, by Patton Oswalt Talk Back, by Ji Lee Before I Die, by Candy Chang Portrait of Dorian Gray, by Oscar Wilde Design Writing Research, by Ellen Lupton

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The Book of Probes, by McLuhan+Carson
Ray Johnson, by Ray Johnson
Meggs' History of Graphic Design, by Phillip Meggs
Forty Posters for Yale, by Michael Bierut
Gig Posters, by Clay Hayes
The Calvin and Hobbes 10th Anniversary Book, by Watterson
Barnbrook Bible, by Jonathan Barnbrook
Damien Hirst: Pictures from the Saatchi Gallery: 28
Tablets, by Jonathan Barnbrook
The Art of D*Face: One Man and His Dog, by D*Face
The Making of the Wall, by Gerald Scarfe
Things I Have Learned in my Life So Far, by Sagmeister
Wall and Piece, by Banksy
Colors, by Tibor Kalman
Mike & Doug Starn, by Andy Grundberg
Twilight: Photographs, by Gregory Crewdson
Scar Strangled Banger, by Ralph Steadman
It's Beautiful then Gone, by Martin Venezky
Transmetropolitan, by Warren Ellis
CO-LAB: Collaborative Design Survey, by Herrmann+Shelley
Vertigo: A Novel in Woodcuts, by Lynd Ward
Edward Fella: Letters on America, by Lewis Blackwell

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.

Basic Art Arsenal: Check out The Art Supply Store (2429
Central Ave), Utrecht, Artist Craftsman, Cheap Joes

portable digital storage
18" metal ruler
X-Acto knife + #11 replacement blades
8oz PVA glue
assorted black archival felt-tip pens (Micron, Prisma)
assorted graphite pencils
good white eraser
[utilized] sketchbook
self-healing mat
18 X 24 newsprint pad
5+ sheets each of 22 X 30 Rives BFK
tracing paper pad (11 X 14)

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mylar/duralar (22 X 30)
pad of kraft paper (18 X 24)
pad of black Artagain (9 X 12)
bristol paper (9 X 12)
india ink
can of Montana black spray paint
8oz acrylic black speedball screenprint ink
vine charcoal
black conte crayon
2oz tube of Golden black acrylic paint
2oz tube of Golden white acrylic paint
roll of 1" artist tape
roll of clear packaging tape

More supplies TBA.

key card Please fill out the online forms, then pay on-line.
HBR 103 Print out both forms bring it to me Thursday, JAN 14.

http://www.usfsp.edu/computing/files/2013/06/keycard_auth_form.pdf

https://secure.touchnet.com/C20235_ustores/web/product_detail.jsp?PRODUCTID=3736

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 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.

ALCs Concepts + Practices II

Academic Learning Compacts

- 01 Demonstrate a clear understanding of the Elements and Principles of Design.
- 02 Develop strong compositional skills using grids and iteration.
- 03 Acquire the ability to distill imagery using positive/negative space and figure/ground relationships to achieve high-contrast, graphic form.
- 04 Implement idea-first design and solve visual communication problems through a shrewd understanding of semiotics and concept/form relationships.
- 05 Learn thinking-techniques that facilitate forced connections, unconventionality, speed, accuracy, originality, investigation/research, and freshness.
- 06 Gain an introductory understanding of typography through the idea of readability and text as image.
- 07 Practice a nuanced understanding of Color Theory.
- 08 Understand sequencing, pacing, repetition, patterns, and multiples.
- 09 Acquire a self-aware, critical sensibility to the student's culture and environment.
- 10 Learn and invent new lo-fi, democratic art-making processes and mediums.
- 11 Gain an understanding of coherent visual vocabulary and systems.
- 12 Begin to recognize 3D and 4D elements through the context of 2D media.

ALCs Concepts + Practices II

- 13 Acquire making-savvy in various mediums including: drawing, pen & ink, digital and alternative photography, collaging and transfers, stenciling, photocopying, printmaking, bookmaking/binding, stop animation, and 2-3D installation.
- 14 Acquire software savvy in Adobe Photoshop and iMovie.
- 15 Practice physical production skills that concern immaculate craft.
- 16 Write clear, effective, entertaining commentary.
- 17 Enable the artist's path of [self] discovery via process-driven platform for critical and meaningful design inquiry.

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- 01 [JAN 12] T intro class : Welcome: Why Are You Here? : Bodies lecture : ASSIGN Thesis : ASSIGN Exercise 1 : sign up Groups
- 02 [JAN 14] R **DUE Exercise 1: Frame** : Style v Substance lecture : watch Exit Through the Gift Shop : ASSIGN Exercises 2 + 3 : ASSIGN Manifester Readings [Canvas]
- 03 [JAN 19] T **DUE Exercises 2 + 3: Creative Brief and Scope Diagram** : present : Manifester lecture : ASSIGN Research + Written Component : ASSIGN Artist Retrospective
- ** [JAN 21] R Open Studio : SPEND TIME RESEARCHING
- 05 [JAN 26] T **DUE Research + 1st Draft of Written [print out]** : **DISCUSS Culture Jam** : present : Kill Deus Ex Machina lecture : ASSIGN Exercise 4
- 06 [JAN 28] R **DUE Exercise 4: Conceive First 5 Works** : group meetings : propose TRLs : watch The Wall
- 07 [FEB 02] T **PRESENT Artist Retrospectives**
- 08 [FEB 04] R **CRIT Deliverable 1 : DISCUSS Channel Zero** : Art is Theft lecture : individual meetings
- 09 [FEB 09] T **CRIT Revised Deliverable 1 : Reaction Response** : **DISCUSS The Design of Dissent** : Activist Art lecture
- 10 [FEB 11] R **DUE 2nd Draft of Written [print out]** : group meetings to discuss Written + plans for 2nd Deliverable : watch Good Night & Good Luck : open studio
- 11 [FEB 16] T **CRIT Deliverable 2** : Rockstar Democracy lecture
- 12 [FEB 18] R Fabstraction lecture : group meetings to discuss plans for 3rd Deliverable : TRL workshop : watch JR
- 13 [FEB 23] T **CRIT Deliverable 3** : Album Art lecture : group meetings to discuss 4th Deliverable
- 14 [FEB 25] R **DUE [End of Class] Invent an original design process** : watch Waste Land: Vik Muniz
- 15 [MAR 01] T **CRIT Deliverable 4** : Broadsides lecture

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- 16 [MAR 03] R group meetings for 5th Deliverable : watch How to Draw a Bunny
- 17 [MAR 08] T CRIT Deliverables 1-5 : Guest Critics Elio Marini + Kevin Scarlett
- 18 [MAR 10] R DISCUSS Graphic Design Thinking + Understanding Comics : Idea is Everything lecture : group meetings for 6th Deliverable : watch The Yes Men : open studio
- ** [MAR 15] T NO SCHOOL : SPRING BREAK
- ** [MAR 17] R NO SCHOOL : SPRING BREAK
- 21 [MAR 22] T CRIT Deliverable 6 : Luba Lukova lecture
- 22 [MAR 24] R DUE 3rd Draft of Written [print out] : prof proofreads : group meetings to discuss 7th Deliverable : TRL workshop
- 23 [MAR 29] T CRIT Deliverable 7 : Worlds lecture : watch Brazil
- 24 [MAR 31] R group meetings for 8th Deliverable : Folios lecture : ASSIGN Exercise 5 : watch Design is One: Vignellis
- 25 [APR 05] T CRIT Deliverable 8 : Sequence lecture : watch Dimensions of Dialogue
- 26 [APR 07] R group meetings to discuss Exercise 5 + 9th Deliverable
- 27 [APR 12] T CRIT Deliverable 9 : open studio
- 28 [APR 14] R DUE Final Written Component for Grade [print out] : group meetings for 10th Deliverable : open studio
- 29 [APR 19] T CRIT Deliverable 10 + Revisions + Folio/Presentation plans
- 30 [APR 21] R open studio
- 31 [APR 26] T DUE All Thesis Work for Grade : Work displayed anywhere in Harbor Hall : Deliver DIGITAL-FILES and PHOTOGRAPHY of all physical work via USB : I will also be photographing your work : Return + Pick Up Artwork 10 PM
- 32 [APR 28] R available for individual meetings in my office HBR 210

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; commitment to a formally and conceptually unified body of work

exercises

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

written

- 01 Artist Retrospective: pecha kucha on assigned artist
- 02 Manifesto: idea + tone = voice AND/OR
Artist Statement: objectively define a body of work
- 03 Reaction Response: practice written critiquing skills

lectures

vids

- | | | | |
|----|----------------------|----|----------------------------|
| 01 | Bodies | 01 | Exit Through the Gift Shop |
| 02 | Style V Substance | 02 | The Wall |
| 03 | Manifester | 03 | Good Night & Good Luck |
| 04 | Kill Deus Ex Machina | 04 | JR |
| 05 | Art is Theft | 05 | Waste Land: Vik Muniz |
| 06 | Fabstraction | 06 | How to Draw a Bunny |
| 07 | Activist Art | 07 | The Yes Men |
| 08 | Rockstar Democracy | 08 | Brazil |
| 09 | Album Art | 09 | Design is One: Vignellis |
| 10 | Film Broadsides | 10 | Dimensions of Dialogue |
| 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-found 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 that 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 **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 10 original linking ideas on a theme
 - Use at least 3 different mediums
 - Be reflective of a self-researched topic
 - Be an informed commentary (comments upon topic)
 - Combine ORIGINAL content with original form

02 **Folio & Presentation**

03 **Written:** Artist Statement and/or Manifesto

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

due **Class 31 [APR 26] T : Work + Exhibition**
[All Work presented & displayed anywhere in Harbor Hall]

* For periodic Deliverable DUE dates, see Schedule

Assignment 2 Concepts & Practices II

Artist Retrospective

description How does an oeuvre work? Drawing inspiration from the masters, research & report on one of the following artists/colabs, (or you may pitch an artist to me)

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

due **Class 07 [FEB 02] T** : present Pecha Kucha to class

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. "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 1 RR
- due **Class 09 [FEB 09] T** : You have 30 minutes

Assignment 4 Concepts & Practices II

Written Component: Manifesto or Artist Statement

1) Manifesto

description From Filippo Marinetti and Tristan Tzara to Ted Kaczynsi, Adolph Hitler's Mein Kamph 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 tone or 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 [JAN 26] T : Complete first draft
Class 10 [FEB 11] R : Revised second draft
Class 22 [MAR 24] R : Revised third draft
Class 28 [APR 14] R : Final Composition Due for Grade

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
Size + Medium is up to you
Handwritten/lettered in a graphic style that makes sense with your content
- due **Class 02 [JAN 14] R**

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 Design on 11" X 15" medium of your choice
Handwritten/lettered in a graphic style that makes sense
with your content

due Class 03 [JAN 19] T

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 Graphically delineates progress over time
Precise and definitive benchmarks
Visualize and predict a course of action
Form and content relate to your theme
Formal output [medium] is up to you

due Class 03 [JAN 19] T

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, 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 Figure out the first five pieces you plan to execute.
Ideas put into action
Must Answer: What are you doing? How are you doing it?
- specs Size + Medium is up to you
Handwritten/lettered in a graphic style that makes sense with your content
- due **Class 06 [JAN 28] R**

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 Harbor Hall and how you will present it.

components Folio/Container
The curated presentation

specs The reveal/experience must relate to thesis work

due Class 26 [APR 07] R : Review plans
Class 29 [APR 19] T : Finalize plans
Class 31 [APR 26] T : Final Due for Grade