

### Note:

Each **studio class** you are enrolled in with me (Art 108, Art 120, Art 204, Art 208, Photo 230, Photo 231) requires you to write **2 papers**. If you are enrolled in multiple courses with me, then you need only write 1 paper for each class. So, if you have 3 classes with me, you would write 3 papers, if you have one class with me, you would write 2 papers.

### General Guidelines (for all papers)

Your paper(s) must:

1. Be one to two pages, stapled, include your name and be wordprocessed and printed using type no larger than 12 points. This is 10pt text, This is 12 pt. text. Each page of text equal about 500 words. Make sure you proofread and spellcheck your paper.
2. Your paper should be single spaced, with margins no larger than 1 inch around, and cite any references you may use, noted in endnotes <sup>1</sup>, with superscripts as shown here. Include a bibliography if you use any published sources (including the internet). A link to understanding endnotes is included here: <http://www.cawthrapark.com/library/useit/endnotes.htm>
3. Your paper must be handed into me physically. I do not take electronic submissions.

### Specific Guidelines

Gallery Review:

In the Gallery Review paper, you need to choose an exhibition that is **related** to the class. So, if you were taking ART 204 Typography 1, a gallery review on a Sound Art show would not be acceptable, but a paper on Graphic Design would. The exhibitions don't have to be an exact match of the course of study in the class but should be related. If you have a question about how an exhibition relates to your class, please see me in advance, before writing it.

Your paper **must** address the following:

1. Discussions of the artist(s) of the show. You may not be able to include all artists in a group exhibition—focus in on artists that interest you.
2. Descriptions of the work included in the show. You may not be able to talk about all of the work, so choose representative pieces and use them.
3. Analyzations and comparisons of work in the show. Pay attention to styles, techniques, content, purpose and your own evaluations of the work. How does the work fit thematically into the show? Does the installation of the work affect the show (how it is arranged, lighted, displayed)? Your personal insight is valuable.

Your paper **may** address or use the following:

1. If possible, contact an artist and ask them questions about their work in relation to the exhibition. You can quote and cite this directly in the paper. You will be surprised how easy it is to contact artists and how freely they will discuss their work. Identify yourself as a student.
2. Photographs of work you make or images you sketch or find off the web that illustrate your ideas. Make sure to credit these images properly.

## Lecture Review:

In the Lecture Review paper, you need to choose a lecture that is **related** to the class. Similarly, to the gallery review, the lecture should be on a topic or issue that is part of your course. For instance, if you were taking ART 108 Digital Media Culture, a lecture on surveillance as it relates to digital media would be acceptable, but a lecture on surveillance as it relates to policing techniques would not qualify. If you have questions about how a lecture relates to the class, please see me in advance, before writing your paper.

Your paper **must** address the following:

1. Discussions of the lecturer or panel. Include all lecturers if it is a panel or moderated discussion.
2. Discussions and commentary on the theme, materials and concepts presented at the lecture/ presentation. Simple reporting style investigations of Who, What, Where, When and Why are useful and necessary.

Your paper **may** address or use the following:

1. If possible, contact the lecturer and ask them questions about their topic. You can quote and cite this directly in the paper. You will be surprised how easy it is to contact lecturers and how freely they will discuss their ideas. Identify yourself as a student.
2. Photographs of work you make or images you sketch or find off the web that illustrate your ideas. Make sure to credit these images properly.

## Examples on-line

### Lecture Review

Lebbeus Woods, Architect

<http://lifewithoutbuildings.net/2006/09/lecture-review-lebbeus-woods.html>

### Exhibition Review

Wong Hoy Cheong, Artist

<http://smallacts.blogspot.com/2004/11/wong-hoy-cheong-solo-exhibition-review.html>

Odilon Redon Exhibition at the Museum of Modern Art

<http://www.nytimes.com/2005/10/28/arts/design/28cott.html>

### Note:

The NY Times is a good place to read exhibition reviews as they have their entire archives since 1981 searchable for free. Just go to [www.nytimes.com](http://www.nytimes.com) and type in exhibition review, you'll get hundreds of hits by

very famous critics such as: Roberta Smith, Michael Kimmelman, Herbert Muschamp, Holland Cotter-- some of the most respected critical voices of our generation.

*This is an **example** of a student paper examining an exhibition at Swarthmore College's student run Kitao Gallery. The paper is 625 words. About 500 words make a 1 page paper at 12 point type, with 1" margins all around.*

## **Printmaking class brings art to Kitao**

BY NICK GAW

The Kitao Gallery is printing up a storm. "Print Me!" is Kitao's latest event, showcasing the work of students from Studio Art 18: Printmaking. The exhibit, which opened on Monday, Nov. 13, is a sampling of insightful and provocative prints, created using many different styles of printmaking.

The exhibit's opening was attended by many students and professors and provided a chance to interact with the artists while sipping sparkling cider and sampling from a hummus plate. Julia Barber '09, publicity director for the Kitao Gallery, said of Monday afternoon's event, "It is wonderful to see so many students coming out in support of each other's work." The admirers were impressed with their peers, clearly a talented and inspired group of artists.

The exhibit features the artwork of Finlay Logan '08, Adrian Davalos '09, Kate Goertzen '09, Alison Santiago '08, Chris Green '09, Laura Post '09, McCabe Library staff member Amy Morrison and Visiting Assistant Professor of Studio Art Daniel Heyman. Each artist presents a collection of pieces in different printmaking traditions.

Printmaking is a fundamentally diverse art form. Exhibited on the walls of the Kitao are four different types of prints, only a few of printmaking's many techniques. One of the techniques by which this work was produced is known as "woodblock." This technique involves pressing paper onto a carved wood surface, usually pine, which has been prepared with ink.

"Japanese Woodblock" is another technique used by these student artists. This technique involves a woodblock for each color, which is inked using a horse hair brush. The blocks are then printed together onto a single piece of paper.

Printmaking also teaches "Reduction Relief Prints," a style using a single board that is carved and inked many times. As each layer is carved and inked with a brayer, complexity in color and form is added to the finished output. Kate Goertzen '09 describes her love of the style: "This type allows me to be less exact with my carving and still create an attractive image. Although the block is destroyed in the process of printing, it allows for perfect registration because only one block is used." Reduction relief prints produce bold colors and fine designs, some of the most spectacular work on display.

Monoprinting, another form of printmaking, is created by printing or rolling ink onto plexiglass. The glass is run through a press with paper and an imprint is produced. As the name "monoprint" implies, this technique only produces one impression. Professor Daniel Heyman, who teaches Printmaking, says of teaching such a diverse body of work, "It's frustrating and exciting. Just when we get into one form, we have to move on to something else." The diversity in the tradition of printing is a plus for the printmaking class. Students also find the class to be a great opportunity to stop reading

print culture and start producing it. Goertzen remarks, "This class makes me happy. It's a nice change of pace after classes with much different types of work."

Although the printmaking techniques emphasize the paper output of the work, the gallery has on display many of the wood carvings that are used to create the works. On the walls of Kitao, these woodblocks hang next to the prints that they produced. Being able to see both the model and the finished output yields a fascinating glimpse into the production of the prints. The chiseled woodblocks, inked and pressed, are as beautiful as the impressions themselves.

For more student art, the Kitao Gallery will be hosting an "Art Jam" this Thursday, Nov. 16, in Old Tarble at 7 p.m. It is a chance for artists of any skill level to create art in a relaxed and fun environment. Supplies, music and refreshments will be provided.