The Generative Self: Spring 2010 (revised 3.30)

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Program blog:  http://blogs.evergreen.edu/generativeself/

Credit Equivalencies
Drawing
Digital Imaging
Printmaking (traditional and photo-etching)
Issues in Contemporary Art (artist lecture series attendance, seminar participation, writing)

Materials List
Student fee: 20.00  (for ImagOn film and Pictorio transparency film)

Printmaking
Utility or other sharp arts/crafts knife (Xacto) + sharp replacement blades
6 x 9 inch copper plates (2 – 3 for the quarter)
Roll of plastic postal tape or Scotch-type tape

Drawing
Mirror (aprox. 18 x 24 inches)
Compressed charcoal (get a box of Char-kole brand, not the few sticks in a cellophane wrapper)
Vine charcoal (any softness)
4 x 4 inch piece of chamois (animal product; pronounced shammy) or flannel (vegetable-based)
Pink Pearl or Mars Staebler eraser
18 x 24 inch newsprint pad

Studio Assignments
Drawing
Observational drawings
Memory/Mirrored drawings
Anamorphic perspective sample and self-portrait
Collage workshop / assignment

Digital Composite image, prompt, "if your house was burning..."
For this assignment you are required to digital composite image from a variety of source images. Here's the scenario... Your house is engulfed in flames! You only have time to pull one cherished item from the inferno. What will you choose? What does this chosen item signify in reference to the self? Now, you'll need to combine (1) an image of this item, with (2) an image of yourself, and (3) an image of an interior space, and... (4) an image of an exterior space. None of these references can be from the same image source. The goal is for some effort at visual continuity whether it be via accuracy in tone, value, color, perspective, or some other principle of design. These are Due Wednesday and Thursday of week 5.

50/50 Self Portraits. 50% photo/mechanical production and 50% hand work
For this assignment, your jumping off point will begin one half of your photographic portrait (your face divided via the sagittal axis). You will begin by producing a photo-etching of this half of your face. Now, you'll have to manually fill in the other half with whatever processes or media you choose. Degrees of fidelity or abstraction are also up to you, provided that you can defend your decisions in reference to presentations of self. You might consider making up this second portion of the image with more etching, but, you can't use the second half of your initial photograph to do so.
**The Generative/Iterative Self Portrait**

Over the course of 6 weeks, move a single image through an iterative artistic process. It will be important to keep basic design issues in mind, as well as visual theory, and both the conceptual possibilities and integrity/character of specific media.

This assignment requires you to alter a single image through a series of steps:

1. Photography
2. Drawing
3. Scanner (another opportunity for multiple: images could replicate even more)
4. Printmaking (could be intaglio or photo etch – multiple monoprints or an edition: image could go viral)
5. Collage
6. Final treatment of your choice.

**Printmaking technical assignments**

- **Etching print:** beginner: line and aquatint proficiency, ed. of 5 prints, due week 3; **or** advanced: link an idea from seminar readings to the development of a self representational work); ed. of 5 prints, due week 3

- **Sample photo etching** (proficiency with ImageOn film)
  - Create a test plate with an image in increments of 3 minutes
  - Create a second test plate with image in tighter increments (i.e. 30 – 60 second increments)
  - Submit a single, good quality impression/proof using the selected exposure time. **Due week 5**

- **Formal photo etching image** (1 print with digital compositing positive/conceptual framework)
- **Chine colle** (suite of 5 multiples, due week 7)
- **Sample two-plate etching** (specifications tbd, due week 9)

**A Suite of Images**

Drawing on techniques and assignments from the program, you will be expected to include in your portfolio, A suite of four thematic self portraits. These images can be linked via technique, material, content, etc… there are no other restrictions. Consider making a few more images from one of the assignments above, or generating this group from some technique that you’ve discovered.

**Issues in Contemporary Art**

**Seminars** will be conducted around various reading selections focused on concepts in self-portraiture and the material of print or digital processes. There are roughly 8 of these seminars. Consider that each seminar is worth .5 credits. **To earn full credit for each seminar you must complete all of the following criteria:** a) attend the seminar, b) complete the reading, c) make a contribution to the dialogue, d) complete an essay response to themes emerging in the readings.

Essay responses will contain your personal reactions to the content in each author's writing. We will have completed the reading too, so there is little need to get into a detailed summary of what the author has written. References to the author's wit, style, attitude, or level of sophistication are also less important than pure responses to the ideas presented. Think of these as low stakes writing assignments that provide you the opportunity to formally contemplate artistic processes and practices.

**Guest Artist Lectures** take place selected Wednesdays from 11:30 to 1:00 in LH-1 during the quarter. Attendance at these lectures is mandatory. **Plan to take notes that will support your informal written response to the lecture** (one-page, single spaced, Ariel, 11pt.). The essay is due the following Tuesday of each lecture at 2:00 pm in seminars. Similar to your written responses to seminar readings, make your best effort to respond to the ideas, techniques, and materials each speaker presents. Again, these are low stakes writing assignments that provide space for you to formally contemplate artistic processes and practices.
Technical notes, lecture notes and journal entries. Consistent note-taking, sketching, and journal writing are requisite for success in this program (or any program for that matter). This is particularly the case during technical demos, faculty and guest lectures. Note-taking during seminar is expected to track the dialogue and revisit questions that emerge. Note taking is a great way to model and demonstrate your engagement with the program content. You are expected to make a habit of it.

Writing Assignments

Synthesis essay: drawing on multiple readings, seminar discussions, and lectures, demonstrate your critical thinking and synthetic thinking skills through a 5 – 7 page, thesis driven essay that engages the ideas in your formation of an original idea.

- Assigned week 6
- Peer review of outline due Tuesday of week 7
- Final paper due Thursday of week 8

Seminar Readings

"Self-Portraits as Presentations of Self" by W. Ray Crozier and Paul Greenhalgh (available through JSTOR)

Excerpt chapter on self-portraiture from Portraits by Shearer West (available for photocopying in the library)

"Reflection on Self-Portraiture in Photography" by Ina Loewenberg (available through JSTOR)


"The Photographic Activity of Postmodernism" by Douglas Crimp (available through JSTOR)

"The Self Pictured: Manet, the Mirror, and the Occupation of Realist Painting" by Gregory Galligan. (available through JSTOR)

"Scattering Selves" by Lucy R. Lippard Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman by Shelley Rice. 1999, MIT Press (MA)

"Artemesia Gentileschi’s Self-Portrait as the Allegory of Painting" by Mary D. Garrard (available through JSTOR)

"Helen Schjerfbeck’s Self-Portraits: Revelation and Dissimulation" by Michelle Faces (available through JSTOR)


"A study of Self-Presentation in Light of Facebook, Sasan Zarghooni, 2007, Institute of Psychology, University of Oslo

"Doctrine of Similarities" and “The Work of Art in the Age of Mechanical Reproduction” By Walter Benjamin (available for photocopying in the library)
### Week 1

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| **Lecture 11 – 1**  
Sem II B1105  
Introduction to Program/Go over syllabus, assignments, covenant / set up 2103 / | **Studio 8 - 11**  
Lisa / Print studio  
Traditional etching demo  
Assignment: etching assignment (due wk 3) | **Studio 9 – 12**  
Matt / digital Mac Lab  
Digital tech demo: on resolution (input/output), curves, levels, etc.  
Take photos of students |
| **Seminar 2 – 4**  
Sem II C2109  
“Self-Portraits as Presentations of Self” by W. Ray Crozier and Paul Greenhalgh | | |

### Week 2

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| **Lecture 11 – 1**  
Sem II B1105  
Photos, paintings, & prints: Chuck Close (ls) | **Studio 8 - 11**  
Lisa / Drawing studio  
Life drawing  
11:30 – 1 p.m.  
Artist Lectures series: Johanna Nitzke Marquis | **Studio 9 – 12**  
Matt / Digital Mac Lab  
digital tech demo: on image composting; layers, tools, blend modes |
| **Seminar 2 – 4**  
Sem II C2109  
“Self-Portraiture” excerpt by Shearer West  
+  
“Reflection on Self-Portraiture in Photography” by Ina Loewenberg | | |

### Week 3

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| **Lecture 11 – 1**  
Sem II B1105  
**Seminar 2 – 4**  
Sem II C2109  
+  
“The Photographic Activity of Postmodernism” by Douglas Crimp | **Studio 8 - 11**  
Lisa / Print studio  
Photoetching demo  
Assignment: sample photoetching prints (due wk 5)  
Due: traditional etching editions  
11:30 – 1 p.m.  
Artist Lectures series: Janice Arnold | **Studio 9 – 12**  
Matt / Mac Lab  
digital tech session: review of techniques, working on composite assignment, or possibly demo of InkAid products. |

### Week 4

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| **Fieldtrip to Simmelink-Sukimoto Ed., 113 Thurston, Olympia**  
(see website on program blog)  
Group 1: 9 – 10:30  
Group 2: 11:00 – 12:30 | **Studio 8 - 11**  
Lisa / Drawing studio  
11:30 – 1 p.m.  
Artist Lectures series: Eric Frederickson, Western Bridge | **Studio 9 – 12**  
Matt / Mac Lab  
digital tech session: extra session to use if needed, or possibly demo of InkAid products. |
| **Seminar 2 – 4**  
Sem II C2109  
“The Self Pictured: Manet, the Mirror, and the Occupation of Realist Painting” by Galligan | | |
## Week 5

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| **Lecture 11 – 1**  
Sem II B1105  
Self re-presentation: Hannah Hoch, Cindy Sherman, and Orlan (Is)  
**Assignment: 50/50 Portraits** | **Studio 8 - 11**  
Lisa / Printmaking  
Demo: chine colle printing  
Assignment: 5 chine colle multiples due wk 7  
Due: photo-etching sample prints  
11:30 – 1 p.m.  
Artist Lectures series: Evan Blackwell | **Studio 9 – 12**  
Matt / Mac Lab  
Digital Composite Images  
Due |
| **Seminar 2 – 4**  
Sem II C2109  
“Scattering Selves” by Lucy R. Lippard  
+  
“Artemisia Gentileschi’s Self-Portrait as the Allegory of Painting” by Mary D. Garrard  
+  
“Helene Schjerfbeck’s Self-Portraits: Revelation and Dissimulation” by Michelle Facos | | |

## Week 6

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| **Lecture 11 – 1**  
Sem II B1105  
Background to support readings by Benjamin (mh and Is)  
**Writing Assignment: Synthesis paper** | **Studio 8 - 11**  
Lisa / Drawing  
studio collage | **Studio 9 – 12**  
Matt / Mac Lab |
| **Seminar 2 – 4**  
Sem II C2109  
“The Individual within the Collective: Virtual Ideology and the Realization of Collective Principles” by Jan Fernback  
+  
Essay: Facebook study of self representation | | |

## Week 7

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| **Lecture 11 – 1**  
Sem II B1105  
Synthesis Paper Outline, Peer reviews | **Studio 8 - 11**  
Lisa / Print studio  
Demo: multiple-plate printing  
Assignment: (TBA) due wk 9  
Due: 5 chine colle multiples  
11:30 – 1 p.m.  
Artist Lectures series: Michihiro Kosuge | **Studio 9 – 12**  
Matt / |
| **Seminar 2 – 4**  
Sem II C2109  
“The Work of Art in the Age of Mechanical Reproduction” by Walter Benjamin | | |
Please read the following terms of agreement carefully. In order for you to participate in the program you must agree to comply with the contents of this document. Sign the last page and return it to the faculty.

Agreements: I will participate in The Generative Self with my sincere commitment to making the program a satisfying learning experience for everyone involved. I agree to the following terms:

1) I understand that I have as much responsibility as everyone else in making this a successful program.

2) I recognize that the nature of artistic development and aesthetic inquiry requires the honest and clear expression of thoughts and feelings, the tolerance of diverse ideas and perceptions, and the willingness to expand on one's vision.

3) I will read all assigned texts with care by the due date and time, attend all scheduled activities on time, complete and show all assigned work.

4) I trust the integrity of the faculty and support academic freedom in their teaching. I will comply with the procedures and methods of aesthetic inquiry, skill development and image making introduced by them. I recognize that this program is not a "do my own thing" kind of program.

**PROGRAM COVENANT**

The Generative Self / Spring 2010
5) I will be open to constructive criticism of my work by the faculty and fellow students.

6) I will be a collaborative member of the program and share and extend my resources for learning beyond my personal boundaries.

7) When I work in the designated campus studio I will participate fully in keeping the shared studio spaces reasonably clean and neat.

8) I will be an active and supportive member of the program. I will abstain from socially and academically unacceptable or unpleasant behavior (such as damaging the work of others, name calling, making sexist and racist comments, being dogmatic and intimidating towards others, etc.).

9) I understand and agree to the following terms concerning credit and evaluation. Credit is not the same thing as evaluation. To receive credit in The Generative Self a student must meet the essential requirements and standards only. On the other hand, an evaluation is a narrative of specific performance in academic and studio activities.

   a) Credit will be commensurate with the amount of required work actually completed.
   b) Essential requirements include: regular attendance and participation at all scheduled sessions (more than 2 unexcused absences will result in loss of credit), a sincere effort in responding to faculty instruction in class, completion of all assignments (studio work, reading and writing), regular keeping of the Artist's Journal, completion at the end of each quarter of a personal and faculty evaluation.

10) I agree to the following procedure for conflict resolution:

   a) Step One: should a problem arise, the parties involved (including the faculty) are expected to inform each other quickly (that day or the next day on campus) that a problem exists, and to initiate a frank and open discussion.

   b) Step Two: If this initial attempt at resolution is not successful, a neutral third party will be asked to mediate and seek a resolution within the program.

   c) Step Three: If Step Two is not successful, the neutral third party will ask the responsible Academic Dean to mediate in seeking resolution.

Participation in The Generative Self assumes a commitment to the above process; unilateral actions or statements, discussion with other parties, outside appeals of any kinds are not acceptable until this internal process if completed.

11) Finally, I agree to adhere to the Student Conduct Code and Responsibilities of student members of the Evergreen community outlined on the Evergreen web site.
(http://www.evergreen.edu/studentaffairs/rightsandresponsibilities.htm)

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By remaining enrolled in The Generative Self, I agree to the above terms and to address our work and lives in the program together with good humor, mutual respect and cooperation.