Art and Language  

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Monday/Wednesday 9-11:50am

“Woven entirely with citations references echoes, cultural languages (what Language is not?) Antecedent and contemporary, which cut across and through in a vast stereophony…the metaphor of the Text is that of the network.”  

Image Music Text, Roland Barthes

In this course you will explore text as the crucial element that links a number of avant-garde movements of the 20th century when artists took cues from literary works. This fundamental conceptual shift in practices produced work founded on a linguistic basis. Technically the course will cover page-design, typography, letterpress and block printing. For your first project, “Type Classification and Language,” students will learn typography, letterpress, and setting type as marked and unmarked texts in a short poem or phase. In the second project, “The Broadside; Tradition, Deconstruction and Translation” students will create a broadside to explore the classical use of the page and will explore the potential of the printed word to convey meaning through graphic and pictorial poetry. A final project, “Concrete, Language in and on the World,” will take the text form into physical space, creating a sculptural piece of concrete poetry. Readings will include, technical and historical information on typography such as “Thinking with Type”, essays on the linguistic basis of word and conceptual art from “Art and Text” and a selection of essays on Ian Hamilton Finlay and concrete poetry from “The Present Order: Writings on the Work of Ian Hamilton Finlay” will conclude the class. Reed's artist book collection and broadside collection will be used for reference, particularly the works of William Morris, Sonia Delany, Leonard Baskin, Gary Snyder, Leslie Scalapino, Ian Hamilton Finlay, Ed Ruscha, Xu Bing, and Jenny Holzer.


The spectrum of modern and contemporary Artists' Books in Reed College's Special Collections and collected on this website include traditional letterpress printed books of poetry, conceptual book works, sculptural and visual works, concrete poetry, and magazine works. This unique collection, which holds significant 20th century and contemporary artists' books, gives students and the broader population insight into the significant role artist's books have played among the avant-garde of Eastern and Western Europe, Asia and the United States, from the turn of the last century to the present. This includes livres d'artiste works by David Hockney, avant-garde works by Sonia Delaunay, conceptualist works by Sol LeWitt, and contemporary works by Xu Bing.

Projects:

1. Type Classification and Language
   Type identification, letterpress printing, and marked and unmarked texts.

2. The Broadside; Tradition, Deconstruction and Translation
   Page layout, golden mean, grid, and asymmetrical/modern.

3. Concrete, Language in and on the World
   Type and sculptural form in our every day life, a large scale or multiple site text based work.
Books/Readings: (All PDF’s will be uploaded to the Moodle)

Project 1
Thinking with Type, *Letter Form*, Ellen Lupton
Printing for Pleasure, Rider
Italic Calligraphy and Hand Writing Exercise, Llyod Renalnds
No Longer Innocent, *The European Legacy*, Betty Bright
Art and Text, *Schulittes Legacy* Will Hill
Unoriginal Genius, *Chapter 1*, Marjorie Perloff
Asymmetric Typography, Jan Tschichold
The New Typography, Jan Tschichold with intro by Robin Kinross
Cubist Collaboration/Abstraction Assemblage, *The Avant Garde Artist Book*, Marjorie Perloff

Project 2
Thinking with Type, *The Grid*, Ellen Lupton
Unoriginal Genius, *Chapter 2*, Marjorie Perloff
The Futurist Moment, *Profond Aujourd*, Marjorie Perloff
Image, Music, Text, *From Work to Texts*, Roland Barthes
Illuminations, *The Task of the Translator*, Walther Benjamin
Empire of Signs, *The Unknown Language*, Roland Barthes
Art and Text, *Think Again*, Charles Harrison

Project 3
Art and Text, *Text Art Today*, Dave Beech
Unoriginal Genius, *Chapter 3*, Marjorie Perloff
Dream of Weeds, *Review of Finlay*, Marjorie Perloff
Ian Hamilton Finlay *A Visual Primer*, Yves Abriox
The Language of Equilibrium, *Art after Modernism*, Joseph Kosuth interviewed by Germano Clelant
Words with out meaning the work of Xu Bing, *Language as Intellectual Games*, Britta Erikson

Films:
Typography | Off Book | PBS [https://www.youtube.com/watch?v=cKKDL6lekmA](https://www.youtube.com/watch?v=cKKDL6lekmA)
*Helvetic*a Gary Hustwit; Shelby Siegel; Luke Geisbuhler 1970-; Swiss Dots (Firm); Veer (Firm); Plexifilm (Firm)
Brooklyn, NY : Plexifilm

Materials Needed:
Sketchbook, thumb drive, pad of grid paper, trace paper, mechanical pencil, exacto knife with a pack of new blades,
Folder/folio Optional: Various papers for printing and for making paper, calligraphy pens, chinese calligraphy brush,
stencil brushes stencil plastic

Evaluation:
30% Sketchbook, technical training and design
Art is a discipline and an area of study where as much work/play as you can do will increase your ability to make good work.
You have sketchbook assignments and readings every week. You will also have technical training for letterpress,
papermaking, practice printing, design page layouts, and research ways of making/printing,

30% Final Assignments
Each assignment is evaluated on effort, craft and final quality of the work

40% Attendance
You have 2 absences, after 2 if you do not make up the class work, your grade will fall one letter grade.
Learning to do the work directly relies on being in class.
We have Friday workshops in the beginning of the semester for those who want extra training.
If you miss classes and need extra help, I will meet with you out side of class.

Studio Access
24 hours a day, 7 days a week. You will have card swipe access and the combinations for all locks.
Please work with a friend at night and never leave the cabinets open or valuables out after use!

Comments and communication:
I will meet individually with each of you for project 2 and 3 and will write a full evaluation of your work at the end of class. You can meet with me any time during office hours, Monday/Wednesday morning from 10-12 or on Friday afternoons between 12-3.
Visitors/Workshops/Lectures:

**Calligraphy classes**
The Calligraphy Initiative in Honor of Lloyd J. Reynolds, a program of the Douglas F. Cooley Memorial Art Gallery, is introducing a new generation of Reed students and community members to the study and practice of calligraphy and paleography. The Calligraphy Initiative offers a series of weekly Scriptoria, free and open to all Reed College students, staff, faculty, and alumni. All materials provided, no prior experience necessary. The Calligraphy Initiative is organized by Gregory MacNaughton ’89, Education Outreach and Calligraphy Initiative Coordinator of the Cooley Gallery.

ITALIC CALLIGRAPHY, starting in September, 2014: Thursdays, 9:00 a.m.–11:00 a.m. Vollum College Center 134, AND 6:00 p.m.–8:00 p.m. Psychology room 102

*Please visit Reed's Calligraphy Heritage website to learn more about the history of calligraphy at Reed College, and to view a wide variety of critical resources for the study and practice of calligraphy. Please visit the Lloyd J. Reynolds Collection of Reed's Eric V. Hauser Memorial Library for a complete list of holdings. http://www.reed.edu/calligraphy/index.html*

**Emily Johnson, Letterpress workshop in class**
Emily Johnson started EMprint Press in 2004 in Berkeley, California. In 2006 EMprint relocated to a cattle ranch in South Dakota, which has been in Emily's family for four generations. In the fall of 2008, new presses were acquired to start a second studio in Portland, Oregon. The new shop is located within YU, a burgeoning contemporary art center. Emily now splits her time between the two locations. Julia Gfrörer joined EMprint in 2011, as a production assistant and wholesale manager. EMprint has always ventured to provide ecologically responsible design and printing to anyone who values fine craftsmanship. They hold high standards for the work they create and love to take on 'impossible' challenges.

Emily has a degree in physics from Reed College. She likes to discover how things work and fix them when they are broken. She loves anything finely crafted by hand. Letterpress brings these two things together, with lots of hand washing in-between. Though mostly self-taught, Emily has always had an appreciation and respect for the traditions of fine printing. [http://www.emprint.net/about.html](http://www.emprint.net/about.html)

**Laura Heit- Show Opening September 9, Lecture Sept. 18**
Laura Heit is an artist who works in animated art and performance. She employs stop-motion, live-action puppetry, hand drawing, and computer animation in her short films. Her work has screened extensively at museums and film festivals around the world including: Walker Arts center, Momax, Guggenheim, Anthology Film Archives, Millennium Film Workshop, Annecy, Rotterdam, Taipei, Ann Arbor, and London International Film Festivals, Black Maria, PBS, and others. She also works in puppetry, experimental theater, and live performance. Her acclaimed puppet-show-in-miniature, The Matchbox Shows, in which Heit plays ringmaster to a tiny cabaret, has been touring for over ten years, including Dordrecht, Netherlands summer 2010, REDCAT and Walt Disney Concert Hall Spring 2008. She has been the recipient of awards and grants from; Mac Dowell Colony (2007, and 2009), Channel Four Television London, British Film Council, Durfee Foundation, ARC grant, Jim Henson Foundation, Thames and Hudson, Puppeteers of America, and MTV. She has a BFA in Film from The School of the Art Institute of Chicago, and an MFA from Royal College of Art, London. Laura was co-director of the Experimental Animation Program at Cal Arts in Valencia California from 2007-2011. She currently lives and works in Portland, Oregon. [http://lauraheit.com/home.html](http://lauraheit.com/home.html)

**Laurie Szujewska- Presentation, Demonstration and Discussion in class**
Laurie Szujewska (shoe yév skä) is a typographer and artist whose work is in the word as image. She makes prints using the mediums of letterforms, words, oil paints, and inks on a Vandercook printing press. A love of words, type and all things typographic has been central to her work. In 2005 she focused on the letterpress as an artistic medium and began
designing and hand-printing small editions with the Ensatina imprint. Writing in *The Education of a Typographer* (2004), a collection of essays edited by Steven Heller, Ms. Szujewská noted that: “Working with the press...provides me with a visceral experience of letterforms as shapes and sculpture moving in space.” Szujewska acquired her first printing press while living in New York City and working in the printing industry. She studied at the Center for Book Arts and began making artworks focused on working with type and relief printing as an artistic medium. She created graphics for the new music organization, Roulette, and was a member of the band, The Chairs. Her passion for typography led her to advanced study in the masters program at Yale School of Art, where she studied with design masters Paul Rand, Bradbury Thompson, Armin Hoffman, and Wolfgang Weingart. She then served as a designer, and later art director, for the type products division of Adobe Systems, where she was responsible for the design of numerous award-winning projects, including the Adobe Originals Type Specimen Book Series and the popular typeface Giddyup. After seven years at Adobe, Ms. Szujewská started her own design firm, Shoe yév ská Design focused on exhibits, logos, books, corporate communications, and publications. The recipient of numerous graphic design awards, Szujewská’s work has been exhibited worldwide. [http://www.ensatinapress.com/index.php/about/about_laurie/](http://www.ensatinapress.com/index.php/about/about_laurie/)
Type Classification and Language

“The text itself plays (like a door, like a machine with ‘play’) and the reader plays twice over, playing the text as one plays a game, looking for a practice which reproduces it.” From Work to Text Roland Barthes

“A basic system for classifying type faces was devised in the nineteenth century when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque and Enlightenment periods in art and literature. Historians and critics of typography have since proposed more finely grained schemes that attempt to better capture the diversity of letterforms. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.” Thinking with Type Ellen Lupton

Working from the concept that text is woven with multiple meanings, references, and histories and that typography is meant to contain and deliver an idea, your assignment is to find a form to embody the idea that text delivers.

Experimentation and observation will be key to your creative solutions. You will have a number of technical lessons in class including an introduction to basic typography introduction, letterpress typesetting, papermaking, and a study of paper types. You will be assigned weekend sketch problems observing typefaces, writing anagrams, and looking at word combination and page design.

Your final choice of words to use in the project will be experimented with; you will try various typefaces, layout, inks and papers. All sketches and the final work will be reviewed at the final presentation so your fellow classmate can learn from your observations.

Readings:
Project 1
Thinking with Type, Letter Form, Ellen Lupton
Printing for Pleasure, Rider
Italic Calligraphy and Hand Writing Exercises, Llyod Renalds
No Longer Innocent, The European Legacy, Betty Bright
Art and Text, Schwitters Legacy, Will Hill
Unoriginal Genius, Chapter 1, Marjorie Perloff
Asymmetric Typography, Jan Tschichold
The New Typography, Jan Tschichold with intro by, Robin Kinross
Cubist Collaboration/Abstraction Assemblage, The Avant Gaude Artist Book, Marjorie Perloff
ASSIGNMENT:

1. Choose a typeface that will express the essence of the words you have chosen to set in type. Look at Blackletter, Humanist Letter forms such as Garamond, and Enlightenment such as Baskerville for the Serif and the Modern fonts or san serifs such as Helvetica.

2. Learn to set type, set up press, and print. Typeset at least 3 fonts to see how they read. Consider scale, both in overall paper size and type point size. Consider bold, italic, type combinations, kerning and line spacing.

3. Learn layout and design a page for your phrase. Look at traditional use of text on a page in William Morris. Reference works from Simons of Rhodes and Mallarme.

4. Make you own paper and chose from an array of commercial papers to print on. The medium you print on will make a difference.

5. Learn to use the Ben Franklin and the Reprex. Chose the best method or methods to make the print.

6. Print at least 12 copies for the class. They must fit into the 8” x 8” box that each of you will be given.

7. Hand in/pin up final prints, sketches, and experiments for our final crit/discussion and be prepared to talk about the process of making typographic and design choices.

In a sketchbook take notes and keep a record of readings and ideas.

Sketch assignments:

1. Collect signs as you walk for 1 hour, take notes, identify typefaces, and find message combinations.

2. Make a list of Anagrams. (An anagram is a type of word play, the result of rearranging the letters of a word or phrase to produce a new word or phrase, using all of the original letters exactly once; for example orchestra can be rearranged into carthorse. Someone who creates anagrams is called an anagrammatist. [1] The original word or phrase is known as the subject of the anagram.)

3. Collect physical texts, fliers, posters, and cards. Chose one you think is of interest and redraw the page design in your sketchbook. (Further Instruction in class)

4. Search for and try out various phases for the in class letterpress assignment. This should be a short phrase, (no longer than 5 lines and it can be just one word). It could be a pun, a rhythmic poem, and a text that is rich with meaning and can lend itself to the experiment.
The Broadside*: Tradition, Deconstruction and Translation

*Broadside- 1. A broadside is a large sheet of paper printed on one side only.[1] Historically, broadsides were posters, announcing events or proclamations, or simply advertisements. Today, many smaller printers and publishers do broadside printing as a fine art variant, with poems often being available as broadsides, intended to be framed and hung on the wall. The historical type of broadsides were temporary documents created for a specific purpose and intended to be thrown away. They were one of the most common forms of printed material between the sixteenth and nineteenth centuries, particularly in Britain, Ireland and North America. They were often advertisements, but could also be used for news information or proclamations. It was also a very common format for printing the text of ballads. 2. A broadside is the side of a ship; the battery of cannon on one side of a warship; or their simultaneous (or near simultaneous) fire in naval warfare.

Assignment: Translation
The Unknown Language
The dream: to know a foreign (alien) language and yet not to understand it: to perceive the difference in it without that difference ever being recuperated by the superficial sociality of discourse, communication or vulgarity; to know, positively refracted in a new language, the impossibilities of our own “reality”…………

Empire of Signs Roland Barthes

The goal of this project is to translate an idea, image, text, language, numbers, and/or music into a physical visual form using paper, letterpress, and digital printing of images, languages, and forms. The question for us is what is lost and what is gained in the act of translation.

We will begin this lesson with drawing page diagrams using the golden mean and the basic grid. Layouts using columns, including Gutenberg’s Bible page laid out, early news paper columns, modernist grids used by the Bauhaus, El Lissitzky’s constructivists use of asymmetry and sharp diagonals and postmodern and contemporary use of the minimalist grid and banal structure.

Your choice of a phrase and image will be experimented with for two weeks in class trying out various formats of language unification, traditional design principles and modernist principles.
One final design with at least 2 runs (either a two color print or image text run) will be made for the final. The scale of the piece is up to you; the Ben Franklyn can print up to 28 x 36’ paper, the Reprex can only print a 18’ wide sheet that is 12” long.

You will learn to use In Design and will have access to a new laser printer that take a wide variety of paper and can print at a large scale. However, only a portion of the project can be done on the computer, it must also be hand letter pressed or printed as well.

The broad side must be printed in an edition of 12.

All sketches, mockup and variation on the design must be pinned up for the final discussion.
In class lessons:
1. Using grid paper, lay out design diagrams for a collection of broadsides. (To be continued in your sketchbook using the collection.)
2. Letterpress layout for large page, lay and process for multiple colors, multiple printing, and insets.
3. Choice of type, combining type faces, readability, and placing an image with text as a marriage rather than an illustrated move.
4. Place woodblock image into your text body.
7. Solvent transfer.
8. Inset etching in a broadside.
10. Computer printing methods.
11. Lesson in making a limited edition and a unique one of a kind.

Sketch assignments:
1. Go to Special Collections and study one of the broadsides in the collection and make a page design diagram of it. Research the printing process used (see reference books in the classroom).
2. Design a broadside based on the golden mean (begun in class).
3. Design a broadside using modernist grid principles (begun in class).
4. Experiment with image integration in the broadside.
5. Try out at least 2 printing techniques for image production.

Readings:
Image, Music, Text From Work to Texts Roland Barthes
Thinking with Type. The Grid, Ellen Lupton
Book Design. The Grid, Haslan
Unoriginal Genius, Chapter 2, Marjorie Perloff
The Futurist Moment, Profond Aujourd, Marjorie Perloff
Eye on Europe, Letters, Numbers, Dates, Musical Notes. Symbols, Systems..., Debora Wye
Illuminations, The Task of the Translator, Walther Benjamin
Empire of Signs, The Unknown Language, Roland Barthes
Art and Text, Think Again, Charles Harrison
Project 3 Concrete Poetry: Language in and on the World

FINAL CRIT DEC 16

A text is a multidimensional space in which a variety of writings, none of them original blend and clash. Roland Barthes

Concrete Poets regarded language itself as rhetorical. That of which we cannot speak, we must construct.

Ian Hamilton Finlay,
Table Talk

For this project we will look at and reflect on the work of Ian Hamilton Finlay, who was a central figure in the concrete poetry movement. “Finlay is not a ‘poet’ in the narrow sense most have reserved for the poor souls who have to practice this vestigial occupation. Finlay is a ‘maker,’ a man who puts things together which is the real definition of poet in the Greek, a Buckminster Fuller has reminded us. He makes poems out of letters that have no sound in them, that function as objects to contemplate with the mind’s eye.” Marjorie Perloff

Concrete poetry uses no language but forms and the multiple meanings of the forms. It uses space-like paper, the word in the world to create the context for the meaning. We will look to the text-based conceptual artists that use text to bring social and political messages to the streets. Text as a medium in the work of Douglas Gordan who writes the names of every person he ever remembers meeting on the hallway entrance to the exhibitions space, or Martin Creed’s neon work, “Every thing is going to be alright” wrapping the cornice of a Grecian building in London, or Kay Rosen build boards on Miami Beach, MIAMIGOMIAMI with “amigo’ highlighted, plays with sound, negotiating between what is meant and what is seen.

Your assignment is to first consider some of this work in our collection and find a form, text and placement for a work you would put in the world. The actual installation of the work, be it 100 decals posted on bulletin boards, or a text sand blasted sheet of clear plexi on a wall. After you come up with the idea for the work, we will have workshops to use the sewing machine, plasma cutter, sandblaster, stonewcutter, cloth printer, or woodcarving etc. Your work can be letterpress printed, but does not need to be. It does need to use language, be that one word or letter or an image/thing as the word.

I encourage you to think about this assignment all semester. Once you have a space you are interested in using, we will get permission and work to find the right materials for you to make it happen.
Reading:
Art and Text, Text Art Today, Dave Beech
Unoriginal Genius, Chapter 3, Marjorie Perloff
Dream of Weeds, Review of Finlay, Marjorie Perloff
Ian Hamilton Finlay A Visual Primer, Yves Abriox
The Language of Equilibrium, Art after Modernism, Joseph Kosuth interviewed by Germano Clelant
Words with out meaning the work of Xu Bing, Language as Intellectual Games, Britta Erikson

Sketch Assignment:
1. Look at book works in the collection and draw from and make notes on various forms of books and ideas for books.
2. Make 3 proposals of work to be presented to the class. In each proposal, make the work as extensive and elaborate as you can possibly conjure (projection of an image under the Hawthorne bridge, wrapping Elliot hall in Neon, etc.)
3. Take notes in the discussion with the class and critically decide which has the most staying power, the most interest of the group.

http://www.littlesparta.org.uk/explore/explore.htm
Art and Language

Week 1
September 3
Intro to course. Review 1st assignment
Look at Broadsides from Reed’s collection. Watch Helvetica and take notes.
https://www.youtube.com/watch?NR=1&feature=endscreen&v=iyv0enG6nU

Reading:
Thinking with Type, Letter Form, Ellen Lupton
No Longer Innocent, The European Legacy, Betty Bright
Art and Text, Schwitter Legacy, Will Hill
Reference:
Italic Calligraphy and Hand Writing Exercise Llyod Renalds

Assignment:
Take notes on reading. Find a phrase/idea for your project.
Search for and try out various phases for the in-class letterpress assignment. This should be a short phrase, (no longer than 5 lines and could be just one word) it could be a pun, a rhythmic poem, and a text that is rich with meaning and can lend itself to the experiment.

Week 2
September 8
Discussion of work from reading in the Reed Book Collection
Intro to setting type with Emily Johnson

September 9 Opening- Two Ways Down – Laura Heit- Feldenhiemer Gallery

September 10
Set type.
Assignment:
Assignment: Collect signs as you walk for 1 hour, take notes, identify typefaces and find message combinations.
Make a list of Anagrams. (An anagram is a type of word play, the result of rearranging the letters of a word or phrase to produce a new word or phrase, using all the original letters exactly once; for example orchestra can be rearranged into carthorse. Someone who creates anagrams is called an anagrammatist. The original word or phrase is known as the subject of the anagram.)

Reading:
Cubist Collaboration/Abstraction Assemblage, The Avant Garde, Artist Book Marjorie Perloff
Unoriginal Genius, Chapter 1, Marjorie Perloff
Reference:
Asymmetric Typography, Jan Tschichold
The New Typography, Jan Tschichold with intro by Robin Kinross

Week 3
September 15
Discussion of work from reading in the Reed Book Collection
Setting type/Print work
September 17
Setting type/Print work
Assignment:
Setting type/Print work

September 18 Lecture- Two Ways Down – Laura Heit

Week 4
September 22. Critiques/Discussion

Reading:
Image, Music, Text, From Work to Texts, Roland Barthes
Empire of Signs, The Unknown Language, Roland Barthes
Reference:
Thinking with Type, The Grid, Ellen Lupton
Book Design, The Grid, Haslan
September 24. Discussion of work from reading in the Reed Book Collection

Introduce assignment 2 Translations

Reading:
The Futurist Moment, Profond Aujourd, Marjorie Perloff
Unoriginal Genius, Chapter 2, Marjorie Perloff

Assignment: Respond to reading in sketchbook or online notes. Collect physical texts, fliers, posters, and cards. ('These can all be digital). Work on the Phrase/Poem/Idea for your broadside project

Week 5

September 29. Discussion of work from reading in the Reed Book Collection

Assignment: In Sketch book diagram a traditional broadside and a modern broadside

October 1. Lessons in basic layout- Golden mean and Asymmetry

Reading:
Eye on Europe, Letters, Numbers, Dates, Musical Notes, Symbols, Systems…, Debora Wye
Art and Text, Think Again, Charles Harrison

Assignment: Respond to reading in sketchbook or online notes
Prepare design + Design meeting with Gerri

Week 6

October 6. Discussion of work from reading.

InDesign Workshop

October 8. InDesign Workshop

Assignment: Work on Broadsides, Meetings with Gerri

Week 7

October 13. Printing

Oct 15. Printing

Week 8

Break

Week 9

October 27. Final Printing

October 29. Final Printing

Week 10

November 3. Critique “Translations”

Reading:
Art and Text, Text Art Today, Dave Beech
Unoriginal Genius, Chapter 3, Marjorie Perloff
Dream of Weeds, Review of Finlay, Marjorie Perloff

Reference:
Ian Hamilton Finlay A Visual Primer, Yves Abriox

November 5. Discussion of work from reading in the Reed Book Collection.

Demo- Laser cutter

Assignment: Begin brainstorming ideas for Concrete Poetry. Gather 20 examples of Concrete Poetry in every day life.

Week 11


November 12. Demos and meeting with Gerri to plan work.

Reading: The Language of Equilibrium, Art after Modernism, Joseph Kosuth interviewed by Germano Celant
Words with out meaning the work of Xu Bing, Language as Intellectual Games, Britta Erikson

Assignment: Work on sketches for final.

Week 12

November 17. Discussion of work from reading in the Reed Book Collection

November 19. Review/Crit Plans for Concrete Poetry

Assignment: Work on project
Week 13
November 24. Work on project
November 26. Work on project
Reading: Ian Hamilton Finlay A Visual Primer Yves Abriox

Week 14
Dec 1. Discussion of work in the Reed Book Collection. Work on project.
Dec 3. Work on project

Week 15
Dec 8. Work on project
Dec 10. Last day of Classes. Work on project

December 16. Final Crit
Referenced Texts:
- Art a Language, Harrison, and Wood
- The Visible Word: Experimental Typography and Modern Art, Johanna Drucker
- Xu Bing: Tobacco Project, Duke/Shanghai/Virginia, 1999-2011, John B. Ravenal (Author), Wu Hung (Author), Lydia Liu (Author), Edward Melillo (Author), Reiko Tomii (Editor)
- Eye On Europe By Deborah Wye and Wendy Weinman
- Printing for Pleasure, John Ryder
- Pioneers of modern typography, by Herbert Spencer
- The typographic book, 1450-1935: a study of fine typography through five centuries, exhibited in upwards of three hundred title and text pages drawn from presses working in the European tradition
  By Stanley Morison; Kenneth Day

Websites:
- Artists' Books in Reed College's Special Collections
- [http://www.poetrycenter.org/Broadsides?apage=M](http://www.poetrycenter.org/Broadsides?apage=M)
- [http://www.counterspace.us/typography/timeline](http://www.counterspace.us/typography/timeline)
- [http://smearedblackink.com/swiss_style_timeline/](http://smearedblackink.com/swiss_style_timeline/)
- [http://www.youtube.com/watch?NR=1&feature=endscreen&v=iw1y0enG6uU](http://www.youtube.com/watch?NR=1&feature=endscreen&v=iw1y0enG6uU)

RECENT EXHIBITION CATALOGS:
- Art Text
- Estatic Alphabets/Heaps of Language
- Fluxus The essential Questions of Life
- Eye On Europe

PRINT OUT

RESOURCES:

REED COLLEGE SPECIAL COLLECTION:
- Fra Luca de Pacioli of Borgo S. Sepolcro.
  New York, Grolier Club
  Available at Reed Library Special Collections Pierce Room (NK3615 .P34 )

- The golden legend.
  Jacobus, de Voragine, approximately 1229-1298. William Caxton approximately 1422-1491 or 1492.; Frederick Startridge Ellis 1830-1901.; Bruce Rogers 1870-1957, former owner.; Kelmscott Press.; William Morris and Kelmscott Press Collection (Library of Congress); Lessing J. Rosenwald Collection (Library of Congress); Pforzheimer Bruce Rogers Collection (Library of Congress); Elizabeth Robins Pennell Collection (Library of Congress)
  Hammersmith : Kelmscott Press ; London : Sold by Bernard Quaritch
  Available at Reed Library Special Collections Rare Books (BX4654 .J17 )

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From Reed College Special Collections Poets Broadsides:
- Gary Snyder & Michael Mundy The Fates of Rocks and Trees
- Gary Snyder Right in the tale
- Gary Snyder Curse on Washington
- Philip Whalen In The Night
- Lew Welch Inflation
  Springtime in the Rockies
- Wendell Berry The Wild Rose
- Melzer Bronx lil
  32 beams
- Kenneth Hanson First of all
- Robert Pinsky The Garden
Contemporary BROADSIDES

Leslie Scalapino, from the Chameleon series
Henry Cole and Kiki Smith, Toxicology
Gary Snyder, Everybody on his or her Stomachs…
    At white river road house
Philip Whalen, Self Portrait from another direction
    Literary Life in the Golden West
Lew Welch, Sausalito Trash Poems
Hahn, Listening
Momaday The colors of night
Jane Hirshfield- Optimism
McClure The Stitching
Charles Bigelow Word Problem

ARTIST BOOKS http://cdm.reed.edu/cdm4/artbooks/

Fine Press Books
The fine press, or deluxe edition book, was first published by two Parisian art dealers, Ambroise Vollard and Daniel-Henry Kahnweiler, in the 1890s-1900s. They realized that as the upper-middle class expanded in the 19th century, and there was a market for deluxe editions of finely crafted books that combined the talents of well-known or up-and-coming artists and writers. Elements of the fine press genre included large-sized format, hand coloring and printing, fine binding, and use of rare materials, all of which were created in a limited edition to appeal as collector’s items. Another distinguishing characteristic were their collaborative nature, not simply between artist and poet but also between printer, designer, typographer, binder, papermaker and dealer.1

The Reed College collection contains several 20th century fine press books which include David Hockney’s Six Fairy Tales from the Brothers Grimm with Original Etchings by David Hockney, produced by Petersburg Press in association with the Kasmin Gallery, and John Ashbery’s Self Portrait in a Convex Mirror, which contains eight original prints by well known artists, produced at Arion Press.

Self-Portrait in a Convex Mirror View record in Reed Digital Collections
San Francisco: Arion Press, 1984
PS3501 .S475 S44 1984 View Reed library catalog record
1 canister ([3], 27 sheets, [8] sheets of plates, 1 sound disc): ill. (1 col.), ports.; 49 cm. in diameter x 4 cm. high.
"An edition limited to 150 copies for sale, plus 25 copies hors de commerce"—Prelim. sheet [1].
“The thirteenth book of the Arion Press”—Colophon

The Animal is in the World like Water in Water View record in Reed Digital Collections
501182928 View Reed library catalog record
The Animal is in the World Like Water in Water was published by Granary Books in 2010. The title is a phrase by George Bataille from The Theory of Religion. Leslie Scalapino’s text was written in response to a series of drawings by Kiki Smith entitled “Woman Being Eaten By Animals.” The book was produced by Katherine Kuehn and Steve Clay. Typography by Nina D’Amario. Printed by Justin Israel on Niyoda white paper (63 GSM) using an Epson 3800 printer. The accordion binding structure was designed by Daniel E. Kelrn and Katherine Kuehn and was executed by Daniel E. Kelrn, Kylin Lee, and Leah Purcell at the Wide Awake Garage in Easthampton, Massachusetts. There are 45 copies in the edition of which 30 are for sale.

AVANT GUARD
Avant-garde books produced through the Russian and Italian futurist movements were motivated by a desire to produce inexpensive, democratic multiples that could be readily circulated to disseminate their doctrine while the format was still entirely controlled by the artist. Many of these books were done on a small scale with modest materials.3 This form of the inexpensive multiple also allowed the artists’ book to become democratic for artists themselves, as artists that had little to no fame and limited means could create works to be easily circulated. The Reed College collection includes several significant avant-garde works including El Lissitzky’s About Two Squares, Filippo Tommaso Marinetti’s Futurist Cook Book and Léger’s La Fin Du Monde, each of which model new typography and the double page layout.
El Lissitzky's *About Two Squares*,
Filippo Tommaso Marinetti's *Futurist Cook Book*
Léger's *La Fin Du Monde*,
*La Prose Du Transsibérien Et La Petite Jehanne De France* Cendrars, Blaise, 1887-1961

**CONCEPTUALIST**  
http://cdm.reed.edu/cdm4/artbooks/conceptualist.php
Kossuth  
Égar Heap of Birds  
The Guerilla Girls early posters  
Jenny Holzer  
SMS  
The Great Bear Pamphlet  
Gilbert and George  
Ed Ruscha  
Ian Hamilton Finlay  
Takio Saito  
Yayoi Kusama  
Buzz Spector  
In the 1950s and 60s, the beginnings of conceptual art, pop, feminist art, and minimalism served to stimulate the production of artists' books as they all eschewed traditional mediums in favor of “intermediate,” which combined materials to create hybrid forms of media. These movements all circulated around the concept that art was primarily about ideas and secondarily about aesthetics. Books served as a willing form for these conceptual artists as they were not only traditional conveyors of ideas, but also a well-established form of intermediate that combined text, images, and materials that could be used to express personal, political or abstract ideas.  

Reed College's Artists' Books collection holds some significant works including the entire collection of Ed Ruscha photo books, Sol LeWitt's *Grids*, Adrian Piper's *Colored People*, Carl Andre's *Self Portrait* and Jenny Holzer's early posters.

**COTEMPORARY**  
http://cdm.reed.edu/cdm4/artbooks/contemporary.php  
In the period from the 1960's to 1980's, artists' books began to flourish in modern America. This was due in part to a general activist political climate that created a number of artist-controlled alternatives to the traditional gallery and museum structure of art display, including independent publishing of artists' books.  

During this period many artists established small presses and independent magazines, as well as schools teaching book arts that became hubs for emerging contemporary artists. “Nonprofit organizations played a crucial role for all book artists. Artists printed books at the Center for Book Arts (CBA), Nexus Press, Visual Studies Workshop, and Women’s Studio Workshop. They exhibited at CBA and Franklin Furnace, and they distributed their books through Printed Matter or through the informal network for fine press and deluxe books”  

Many of these institutions still exist and are used by book artists today, although some have altered their forms. The Museum of Modern Art bought the Franklin Furnace archive in the 1990’s, absorbing this collection of American Avant-Garde into the institution it had originally been an alternative.  

Many of the works by the founders of the artist book movement in the US, including Johanna Drucker, Clifton Meador and Buzz Spector, are in the Reed College collection. We hold a selection of Samizdat, or Russian underground books from the 1980’s, several significant works by German artists, including Ines and Peter Ketelhodt’s *Encyclopedia*, and a small collection of contemporary Chinese artist works, including four pieces by Xu Bing.

**Letterpress Artist:**  
Laurie Szujewska  
*Now and Now*  
*The Iraqi Book Seller*  
*Real Fake*  
*Budda 1*  
Sarah Horowitz  
*Archologies of loss*  
Sarah Horowitz 1977- Eleanor Wilner; Julia Weese-Young  
Portland, Or. : Wisedruck  
Currently unavailable (click Get It for status) Reed Library Stacks (N7433.4 .H676 A73 2010 )

*Alpha botanica.*
Portland, Or. : Wiesedruck
Available at Reed Library Special Collections P&D (N7433.4.H676 A47 2007 )

Inge Buggerman
Red, White, Blue

Helen Hiebert & William Stafford
The way it is

Diane Jacobs
Slurs
Reparations

Jenny Holzer
Street signs
Inflammatory essays

Elliot Weinberg and Terry Winters
In Blue

Edm Van Dooren
Map

Diane Samuels
Eat your words
Norma
Imprints and Artifacts

Xu Bing
Tobacco Project
Square word

Books on Typography/Graphic Design:
Edward Tufte:
http://www.edwardtufte.com/tufte/courses
The Visual Display of Quantitative Information
Envisioning Information
Visual explanations: images and quantities, evidence and narrative
(QA276.3 .T84 1997 )

H.N. Werkman, monograph by Alston W. Purvis (or any monograph on him)*

www.ubu.com (site with all sorts of artists performing and talking, interviews etc.)

Bauhaus/Constructivists/Dada/Plus
Pioneers of Modern Typography by Herbert Spencer+
Kurt Schwitters by Werner Schmalenbach+
El Lissitsky: Life, Letters, Text By Sophie Lissitsky-Kappers with intro by Herbert Read*
Rodchenko: The Complete Work by Selim O. Khan-Magomedov+
Piet Swart 1885 – 1977 by Kees Boom *
Kandinsky’s Complete Writings on Art by Wassily Kandinsky+
Varvara Stepanova: The Complete Work by Alexander Laurentiev*
Sonia Delaunay: A Retrospective+
New York Dada by Arturko Schwarz *
The Dada Painters and Poets by Robert Motherwell +
The Banquet Years by Roger Shattuck (Satie, Jarry, Rousseau, Picasso, Apollinaire)*

Theorists on Art
Diaries of Paul Klee +
Pedagogical Sketchbook by Paul Klee+
The Thinking Eye: The Notebooks of Paul Klee
Interaction of Color by Josef Albers (best to look at the big 2 volume publication)
The Power of the Center by Rudolf Arnheim
Visual Thinking by Rudolph Arnheim
Art and Visual Perception by Rudolf Arnheim

20th Century Master Typographers
Paragraphs on Printing by Bruce Rodgers
Bruce Rodgers: A Life in Letters by Joseph Blumenthal
Asymmetric Typography by Jan Tschichold
The New Typography by Jan Tschichold with intro by Robin Kinross
The Form of the Book by Jan Tschichold
Leben und Werk des Typographen by Jan Tschichold
Typographia Practica by Max Callisch
The Officina Bodoni 1923 – 1977 by Giovanni Mardersteig
About Alphabets by Herman Zapf
Manuele Typographicum by Herman Zapf
Typographic Variations by Herman Zapf

Surveys
The Printed Book in America by Joseph Blumenthal
Art of the Printed Book 1455 – 1955 by John Blumenthal
Printing Types: Their History, Form & Use by D. B. Updike
A Short History of the Printed Word by Warren Chappell
Pattern Poetry: Guide to an Unknown Literature by Dick Higgins

Writings on Type
Type, Sign, Symbol by Adrian Frutiger
Finer Points in the Spacing and Arrangement of Type by Geoffrey Dowding
The Elements of Typographic Style by Robert Bringhurst
Designing Books: Practice and Theory by Jost Hochuli and Robin Kinross
Grid Systems in Graphic Design by Josef Muller Brockman

Graphic Designers
Thoughts on Design by Paul Rand
A Designers Art by Paul Rand
The Art of Graphic Design by Bradbury Thompson
Armin Hoffman: His Work, Quest, and Philosophy
Wolfgang Weingart: My Way to Typography by Wolfgang Weingart
Envisioning Information by Edward Tufte
Visual Explanations by Edward Tufte
The Visual Display of Quantitative Information by Edward Tufte

A Masterpiece of Typography
The Telephone Book: Technology, Schizophrenia, Electric Speech by Avatal Ronell designed by Richard Eckersly,
University of Nebraska Press
Evaluation:
All students are required to follow the following guidelines for full course credit:
* Attend all scheduled class meetings.
* Work efficiently and attentively in class.
* Contribute to critiques and discussions.
* Do the readings, review the artists, and take notes.
* Make models and drawings for each project.
* Complete all assignments.
* Follow safety regulations and clean up work area before leaving.

I keep a record of each student's work, his or her progress, strengths and weaknesses. I will dialogue with each of you in class daily while working. We will have individual meetings/conferences to plan each project. This occurs 4 times during the semester by appointment. We will have group critiques after each project is complete. I will make a point of giving you feedback on the final work during the group crit. I keep a record of critiques for each assignment and I photograph the finished work for my records.

Please note that, my response to your work will mainly come in verbal form. I will respond in written form to the peer-review and your self-evaluation forms after each assignment. If at any time while making the project or when the project is complete you want an individual conference, I am available outside of class, Monday from 9-12, Tuesday/Thursday 1-4.

I use the following criteria in evaluating student work:

Attendance- 50%
The strength of a group studio art course comes from the interaction of ideas and observation of others. In missing the class, a student undermines the effectiveness of the course and the educational experience of all.

Each student must arrive prepared to work with appropriate materials for the assignment, project, exercise, critique, discussion, or demonstration for that particular class day. Unprepared students may receive an absence for the day.

Attendance and active participation in critiques is critical to learning in the studio classroom. All students are expected to contribute verbally by commenting or questioning aspects of the work being critiqued. Attendance at critiques is mandatory. Any student who knows they will be absent from a critique must contact the instructor prior to the critique.

A verbal self-critique and/or a peer review will be done for each project. This includes information on the technical skills you learned, the conceptual idea you worked with, and the artists and readings we covered. You will be asked to take notes in your sketchbook and on a classmate's work.

1. You must be in the studio by 1:15 p.m. We will begin the class with a discussion and/or presentation. It is vital that you are here for the beginning of the class. If you are more than 30 min. late for a class without a reasonable excuse, you will be marked absent.
2. Participation in the classes includes contributing to dialogue, taking notes on technical skills or artist presented.
3. Come prepared to work on projects in class.

Assignments 40%
Students should expect to spend 6 hours per week in class and approximately 4 hours outside of class working on assignments. The studio classroom is open for student use Tuesday, Thursday, and Friday afternoons. All assignments will have a short reading and a list of artists to be read/reviewed prior to the introductory lecture. The readings will guide the conceptual framework and content of your work.

For each assignment the class will go over a series of technical skills. We will have individual conferences discussing preliminary sketches and models for the assigned projects.
1. Turn in projects on time. Your grade will be lowered 10% for each week the project is late.
2. Participation in the classes includes contributing to dialogue, taking notes on technical skills or artist presented.
3. Visual organization of your forms. Your ability to follow a system of design.
4. Conceptual thought process put into visual forms. Your ability to convey the ideas covered in the assignment, the readings and artist referenced.

Safety and Etiquette 10%
Your safety is of primary importance to us. We will train you to use all equipment and the shop properly. You must attend safety training for all hand tools, electric tools, and the shop equipment at the beginning of the semester. If you do not attend the training session, you will not be allowed to use the tools. Laura will check and evaluate your ability to use tools properly. This is a communal studio. You may not leave any materials out on tables or on the floor after classes. If you are working on a large-scale project, make sure Laura and I are notified and we will help you to find the proper placement and storage of the work. Chronic failure to clean up your work area and properly store materials will result in a 10% drop in your grade.

Failure to follow our safety regulations will result in a 10% drop in your grade and/or dismissal.

Unsafe practices with equipment, removal of equipment from the studio, allowing others not in the course to use the equipment, or using the equipment under the influence of alcohol or drugs will result in your dismissal from the course.

1. Keep the studio and shop clean and clear of obstruction.
2. Sweep up and throw away excess materials from your area when finished working.
3. Put away tools.
4. Store your work properly.
5. Do not dispose of flammables, wax, paint or plaster in the sink!