

TYPOGRAPHY

PROJECT 7

PROJECT TITLE Poster

Design a poster for the Visual Voices Lecture Series for this semester. Your poster may include typography, blocks of color, lines, and abstract shapes. It may not include images.

PROJECT DESCRIPTION Carefully consider the typographic hierarchy of the information presented. A viewer should be able to easily understand the calendar of events and to quickly learn who the main speakers are. The poster must also convey the excitement of contemporary art and design to an audience of artists, designers, and students. The information itself must constitute the “imagery” of the poster.

WARNING

The Memo Problem

Don't let your poster look like an interoffice memo!

Don't be a slave to the document. For example, the name of the lecture series and the museum address don't have to be at the top of the poster.

Instead of making one big text box, break up the content and move it around the page.

Use an interesting variety of type sizes (some big, some small), but use variety in a consistent way.

Mind the hierarchy!

Use color. Even just making the background a color (try printing on colored paper) helps your piece look more like

Your poster must be purely typographic. You may use colors, shapes, and lines as well as text, but no falling leaves or angels. Initial sketches must be done by hand either pen or pencil on paper. **SKETCHES ARE DUE NEXT CLASS.** They do not need to be fully rendered but must depict a basic idea.

Final output will be printed in color on 11" x 17" and mounted to black boards with a 2" border. The finals need also be saved to a CD in PDF format in or emailed to my gmail account on the date the project is due. For all projects your PDFs should use the following naming conventions. Your First initial and Lastname - AVT215 - ProjectNumber > FLastname-AVT215-Project7.pdf

Size: 11 x 17.

Use this text:

VISUAL VOICES LECTURE SERIES SPRING 2013

Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater.

January 24, Syllabus Review

February 7, Anne Harris • MisAppearing

February 14, Dean Kessmann • Meander, Materiality, and Meaning

February 28, Kevin Wyllie • Finding reverse to go forward - Learning to question fashion before we build.

March 7, Alyce Myatt • Media, Art & Money: Alyce's Adventures in the Screen(s) Trade

ANNE HARRIS

*Jonathan Goodman, *Art in America,* 2008*

Anne Harris--New Work, Alexandre Gallery, New York

Anne Harris's portraits go back at least 20 years, to paintings she made of herself and others in graduate school. Attracted to both hazy atmospheres and searing honesty, she has pursued an ambitious program. Accomplished technique supports the often brutal frankness of her self-portraits, which have the gravitas that results when truth is favored over any easy kind of beauty.

The nine paintings in the show, on canvas, paper and Mylar, represent the artist as a middle-aged woman whose body has been softened by time. In *Self-Portrait (Orange)*, 2006-07, an oil and mixed-medium work on Mylar, we see a full-figured nude, painted in orange with white and gray highlights, set against an orange ground. It is clear from this painting and the others shown that while Harris is fascinated with physical vulnerability, and portrays the curves and recesses of the flesh with skill, she is also intent on capturing her own guarded stance vis-a-vis the viewer. Here her face is grim with unspoken trouble, and we are left wondering what it is that engages her.

In *Angel* (2007), an oil painting on linen, Harris's hair streams out behind her, forming a reddish-brown nimbus around her head. Her body is rendered in flesh tones, with the black hair of her pubis and the veins in her legs standing out. Her hands are wide open, and there is a resigned look on her face; a half smile, bordering on a grimace, allows no certainty about her emotional state. A reddish aura surrounds the body, casting it in a subtle glow but offering little solace.

The same facial expression can be found in *Portrait (Second Angel)*, 2007, another oil painting whose subject is mysteriously grim. One finds something troubling about each of the works, and it is this unease that marks Harris not only as a painter of unusual formal skill, but also an artist who continues to search for uncomfortable truths.

DEAN KESSMANN

Dean Kessmann is currently the Chair/ Department of Fine Arts & Art History and Associate Professor of Photography at George Washington University, Washington, D.C. Professor Kessmann has had solo exhibitions at Orlando Museum of Art, Orlando, FL, Conner Contemporary Art, Washington, DC, California State University, Chico, CA, White Flag Projects, St. Louis, MO, and Carnegie Mellon University, Pittsburgh, PA; his work has been shown in two and three-person exhibitions at Ellen Curlee Gallery, St. Louis, MO, School 33 Art Center, Baltimore, MD, and 1708 Gallery, Richmond, VA; and finally, he has been included in group exhibitions at Cerasoli Gallery, Los Angeles, CA, Museum of Contemporary Religious Art, St. Louis, MO, Photographic Resource Center, Boston, MA, Project Row Houses, Houston, TX, and ARC Gallery, Chicago, IL. Professor Kessmann's exhibitions have been reviewed in *Art Papers*, *The Washington Post*, *The Boston Globe*, *St. Louis Post-Dispatch*, and *ARTFORUM*. Work from his project, *Art as Paper as Potential: Giving/Receiving*, was reproduced in *Contact Sheet: The Light Work Annual*, along with an essay by Tim Wride, Curator of Photography, Norton Museum of Art, West Palm Beach, FL. A catalogue was produced for his *Architectural Intersections* series, which includes an essay by Karen Irvine, Curator at the Museum of Contemporary Photography, Chicago, IL. An earlier exhibition catalogue was produced for the series, *Plastic on Paper*; Kristen Hileman, Curator of Contemporary Art at The Baltimore Museum of Art, Baltimore, MD, wrote the essay for this publication. Professor Kessmann teaches photography courses at all levels, in addition to co-teaching *Critical Practices*.

W. KEVIN WYLLIE

With a background in construction, Professor Wyllie went to art school planning to study furniture design but discovered architecture by attending a lecture on the Schroeder House in the Netherlands by Professor Han Schroeder who was the apprentice of the architect and furniture designer Gerrit Rietveld who designed the house. He then switched majors to Interior Design being taught and mentored by Professor Schroeder and other influential designers and architects. After graduation Professor Wyllie continued to practice carpentry while working as a project designer with several Washington DC area Architecture firms experiencing a range of practice from single and multi-family housing to Historic Preservation and Adaptive Reuse before the pursuit of his Master of Architecture degree at The Catholic University of America.

Graduate School allowed him to leverage his art school training, construction and professional experience to study architecture at a mature level at various scales from Urban Planning, Landscape Design, Building Design, Interior Design and finally back again to Furniture. Professor Wyllie later served as Architect and Senior Architect for many years with the nationally known Interior Architecture firm Greenwell Geotz Architects and later with Little and Associates Architects working on many significant corporate public and private interior based projects. In 2002 Professor Wyllie started his own firm Paperspace Inc. after accepting the position as an Assistant Professor at his alma mater VCUarts teaching Interior and Furniture Design at the undergraduate and graduate level. While at VCUarts, Professor Wyllie developed an interest in Healthcare Design and created several Medical Design studios to focus and research on conceptual Health care environments ranging from pediatric to palliative care. In 2009 Professor Wyllie became a part time faculty member at The Catholic University School of Architecture choosing to teach Architecture at the freshman and sophomore level. Professor Wyllie is currently a Visiting Professor with the School of Architecture and continues to live and practice architecture in Virginia and has been married since 1990 and has 3 children and a dog.

ALYCE MYATT

Alyce Myatt serves as the Director for Media Arts at the National Endowment for the Arts. She will serve as a leading voice for the media arts field and as manager of NEA grantmaking in film, video, audio, web-based, and other electronic media.

Most recently, Ms Myatt she served as executive director of Grantmakers in Film + Electronic Media (GFEM), an association of grantmakers committed to advancing the field of media arts and public interest media funding. She was responsible for providing the philanthropic community with activities, services, and publications to increase their knowledge and use of media in this rapidly changing field. She also served as a vice president of programming at the Public Broadcasting Service, and as a program officer for media arts grantmaking for the John D. and Catherine T. MacArthur Foundation.

Myatt's earlier work includes both production and program development. She was the director of children's programming at Public Broadcasting Service, and an executive producer at Children's Television Workshop and Nickelodeon. Other production clients included the Smithsonian Institution, CBS/Fox Home Video, and ABC.

Myatt has served on numerous boards and advisory groups, including the Center for Social Media at American University. She has a Bachelor of Science in Mass Communications from Emerson College in Boston, Massachusetts. She is currently pursuing an Executive Master of Arts from Indiana University-Purdue University, Indianapolis.