

GUIDELINES AND CALENDAR FOR THE SENIOR EXERCISE IN STUDIO ART



The Exhibition –Your exhibition will come from a focused body of work completed primarily during your senior year. You are required to 1) display the work in a professional manner with proper framing, mounting, or other presentation; 2) show your Advanced Studio Professor a design/plan of how you will install your work in your location in the gallery; 3) install an exhibition with a sufficient quantity of work to clearly show the direction of your concepts and development of your skills; and 4) work in coordination with the Gund Gallery staff and cooperate with your fellow students to professionally install and publicize your work in a timely way.

The Artist’s Statement and Wall Statement: – The Artist’s Statement will be read and commented on by the faculty who are participating in the Oral Examinations. The preliminary draft is due to your seminar professor in a document attached to an email on February 13. They will distribute it to orals faculty who will comment before the final version is due. The final version along with a Wall Statement derived from your

artist's statement will be due March 20. You will be responsible to submit the wall statement to the gallery by April 3, after it is approved by your seminar professor.

The Artist's Statement is a two-page double-spaced document that describes your current body of work in terms of its content and form. Writing this artist's statement is a means for you to better understand what you are doing and why you are doing it. When prepared thoroughly, this document also serves as the foundation for the more thorough oral defense of your work, which is part of the senior exercise. You will receive a departmental handout to help guide you through this process (below).

The Wall Statement can be derived from your Artist's Statement. This short statement (about 200 words) will be on display in your exhibition and should inform viewers of your concepts, questions, and process as a means to further understand the work in front of them.

The Oral Examination During the exhibition, you will meet individually with four members of the Studio Art faculty (the orals professors for that year) for 30 minutes. - You will be able to sign up for times to meet with each professor for this exam. During the first 15 minutes, you will give a presentation, describing the primary aspects of the work exhibited. You will also show supplementary images of your work that are not part of the exhibition. These works may show how certain ideas or techniques were developed, or they may show directions that were explored but subsequently not followed. They should not be a general overview of your work at Kenyon. The remaining 15 minutes of each session is a time for faculty to ask questions and to give reactions to the work exhibited or concepts presented.

Evaluation - After the oral presentation, faculty members privately score each individual in two categories: the quality of the work is scored on a scale of 1 to 6, with 6 being the highest; the strength of the oral presentation is scored 1 to 4, with 4 being the highest. The Studio Art Department administrative assistant averages the scores and the studio faculty review the averages. To be awarded PASS WITH DISTINCTION, a student must score a 4.5 or above. A student who scores above 2 passes the Senior Exercise; a student who scores 2 or below fails. Students missing any of their scheduled orals will receive a "0" for that particular oral exam. Missed orals may not be re-scheduled except in cases of family or health emergencies. Students who are not prepared or professional in their gallery installation may be penalized by up to one point of their total score of their senior comprehensive exam.

Documentation - As a record of this show, you are required to submit 5 jpeg files in the folder on the server "Petra" labeled "Senior Artists Documentation." Each jpeg file must be 3000 pixels in the longest dimension. In addition, you must submit 5 labeled, high-quality prints (at least 5x7" at 300 dpi) on 8.5x11 paper (one print of each of the JPEG images). A sixth cover page (8.5x11) containing small labeled images, with the complete titles of the artworks, the media, physical dimensions of the artwork, and date completed. These images should be a minimum of 2" in size. The files should be in a folder labeled with your name within the documentation folder. To help you produce images of the quality required, attendance at the Studio Art Department workshop on documentation is required. If your project is primarily time-based, you must submit video documentation in the most current high-quality compressed format (h.264). In addition, you must submit 5 stills meeting the above requirements (including video stills if it is a screen-based project) and print them along with the thumbnail cover page. **Documentation must be submitted by Friday April 26** to Professor Emily Zeller, who will determine if they are of sufficient quality. Failure to submit this documentation will be cause for failing the Senior Exercise. Documentation will be used to produce a catalog of the exhibition.

Notification - A letter telling you whether or not you passed the Senior Exercise will be available at the Studio Art office the Tuesday of Exam Week. Student scores are not given. *After* all seniors have completed the

Senior Exercise, turned in their documentation, and filled out the Studio Art Department evaluation form, a notice will be posted announcing who passed with DISTINCTION.

Expense Reimbursement - The Studio Art faculty is well aware that art majors will have expenses associated with purchasing art supplies and that, at times, covering these costs can be difficult for our students. To help, all senior Studio Art majors are allocated \$500 from the Mesaros Art Fund, to help with the costs of creating work for their senior exercise exhibition. In order to receive these funds, you need to bring receipts that support your senior exercise expenses to the Art Department Office. Save your receipts and then turn the receipts in all together, at one time, not a few at a time. Only one check per senior Studio Art major will be issued. You have until Friday, April 26 to turn in your receipts. It is helpful if you can turn them in prior to this deadline, so please turn in your receipts as soon as you can.

Equipment Funding - If a senior Studio Art major wishes to pursue projects that require expensive equipment they do not have (such as but not limited to technology), for their senior exercise, we would like to encourage students to work with their seminar professor to propose equipment purchases. Funding is limited, and a limited number of proposals will be granted. Unlike the \$500 provided for each student to help with the costs of producing your exhibition of artwork, which is a reimbursement to the student, any purchases in this category would be made by the department, and the equipment would remain property of the department and Kenyon College.

The deadline for proposals is Friday, March 1. However, turning in proposals earlier than the deadline is encouraged. If you have any questions, contact any Studio Art faculty member. Submit your proposal by giving it to Lisa Dilts, Administrative Assistant, and addressing it to: Claudia Esslinger, Chair, Studio Art.

Guidelines for Exhibition Publicity to the Gallery (All due by 5 pm April 3,)

You will be working with the Gund Gallery staff on your exhibition announcements, installation, and opening reception. You are expected to submit requested elements on time. Details are available on the Gund Gallery contract.

Gund Gallery Contract – The Gund Gallery will issue contracts that describe the logistics of your exhibition and the details of your “loan” of the work to the gallery. There will be portions for you to complete and sign before returning.

The Gallery Wall Statement and “tombstone” labels will be posted near your work. You will create your wall statement and labels with your seminar professor and then submit them to the gallery.

If you have gallery questions regarding your exhibition, please schedule to meet and talk to Christopher Yates, Assistant Director, Gund Gallery, yatesc@kenyon.edu, (740) 427-5970.

**CALENDAR OF STUDENT REQUIREMENTS
FOR THE SENIOR EXERCISE IN STUDIO ART 2018/19**

Fall Advanced Studio Seminar Schedule

T Nov 6 Mandatory Majors Meeting

Mid-Semester Individual Meetings with Faculty who will be involved in Orals

Dec 14 Open Studio Night

Spring Advanced Studio Seminar Schedule

W Feb 13 Draft Artist's statement due to your seminar professor.

MW Feb 18/20 Short visits with Chris Yates and seminar professor to prepare for the exhibit
10 minutes each with others having worktime. Have your statement to help you talk
about your work and a drawing to show Chris Yates.

M Feb 25 Gallery Map Location Assignments Distributed by Chris Yates to professors

F Mar 1 Artist's Statements will be returned with notes by orals faculty
Extra Equipment Funding proposals due to art department Office

March 2-17 STUDENT WORKTIME (Spring Break)

Final preparations for the exhibition

W Mar 20 Final Artist's Statements Due

W April 3 Final Critique and Final Wall Statements due. (fabrication COMPLETE)

Gallery Contracts, wall statements, list of works, label info (tombstone) due to Gund
Gallery by 5pm

W April 10 Meet individually with seminar professor, **shop-tech and Chris Yates** for specific
installation preparation. Have specific drawing with measurements for your
installation to show Chris and your professor. You will be responsible for hardware.
You will have a checklist of items you need to bring. All details of your work should be
complete at this time except for installation (painting edges, last coat of urethane, etc)

Installing the exhibition

W April 17 Departmental Workshop: Documentation Method Review with Emily Zeller.
Visit Gallery/ Arrange spaces/ Arrange specific times to install /meet with people who share your modules.

F April 19 Load in Before Noon--- 8 am—noon (instructors come in at noon to check)
Note limitations on access and egress. Start Installation. *All details* of your work you can imagine except installation must be complete before bringing it to to install.

Friday-Sunday 9am – 9pm (or even 12 midnight if necessary) installation

Install as much as possible on Friday, allowing for your other classes. The gallery staff is present to provide general assistance. Additional assistance will be available from art majors and minors. Studio art professors and staff may choose to continue to instruct and assist you during installation as they deem necessary. All work has to be installed before absences for sports or other academic work is allowed. Unless your work is finished being installed, you will be expected to be in the gallery installing all day Saturday and Sunday as needed.

M April 22 Labeling, lighting, cleaning and touch-up (students on call) all installation complete at the absolute latest by 12 noon. Your exhibit must be ready for lighting by noon (absolutely complete). This is part of your preparedness and will be considered in your score.

Exhibition Dates April 22- May 18 Opening Reception April 22, 5-8 pm

After exhibition is mounted

W April 24 Departmental Workshop in the Digital Lab: Lightroom, Color Correction, Printing, Emily Zeller. Video production, Claudia Esslinger as needed.

F April 26 ALL DOCUMENTATION COMPLETE :
Photos and final statement handed in to Emily Zeller by 5 pm.
All receipts due to Lisa by 5 pm

S-S April 27-28 In-House Catalog Production by small team (Emily/ Students /Claudia)

April 23-May 3 Oral Examinations (schedule TBD) Gund Gallery

W May 1 Worktime documentation as needed.

F May 10 Studio Clean-up Inspection noon (must be restored to original condition)

W May 15 Gallery Workshop: The Artist and the Exhibition (shipping)

S May 18 Exhibition Closes 2 pm, Students De-install 2-6 pm:
(Artwork packed for shipping or picked up) (*Bring other clothes and shoes*)

GUIDELINES FOR WRITTEN AND ORAL PRESENTATIONS FOR ART MAJORS AT KENYON

This document will seek to answer questions about what is required in various types of documents and presentations for senior majors. These include: titles, an artist's statement, a wall statement, an orals presentation, a tombstone (label information), a biography and visual documentation.

Title:

Coming up with a title for your work can be difficult. Some are tempted to say "untitled." This may be appropriate at times when you don't want to tell the viewer anything about the piece (if it would ruin the experience), but often a title can be an art form in itself. It can amplify or complicate or hint at meaning.

An Artist's Statement:

An artist statement is a brief (two-page double spaced for us) document that describes and contextualizes the artist's work, ideas, and intentions. Ideally your statement will be informative, engaging, and will help the viewer understand what you believe to be the most important aspects of your artwork. Your goal is to lure the viewer to consider the work more deeply, to prompt their curiosity. For our purposes, the artist's statement will be used as a basis for your oral presentation and your wall statement, and as such is scored as part of the professional presentation of your work.

Getting Started:

Do some brainstorming / journaling / blogging on these questions, as though you were interviewing yourself.

- Why do you make art?
- What subjects do you prefer? Why?
- Describe the physical aspects of the work.
- What processes and techniques do you use? Why?
- What do you see in your artwork?
- What are your goals and aspirations as an artist?
- Who or what inspires you?
- How does your work fit into contemporary art practice?
- What criteria do you use to judge your own work?

Writing Your Statement:

These statements are about *your* work, not someone else's, so they must be authentically yours. In this way using first person present tense makes sense, however too much "I" in a statement can seem cloying and sentimental. You should be able to talk about your work somewhat objectively as well as subjectively.

Stylistically you should use your own voice and style, while being honest and clear. Avoid repetition of words and phrases and look for synonyms. Choose language that isn't exclusive to artist's publications but is available to the general public. Don't use run on sentences and cut out extraneous text.

- Optional: You might start with a quote that reflects your concepts.

It can come from literature, other classes, interests or artists. It could act as a lure to draw readers in. Alternatively, you can start with an evocative sentence of your own.

- Opening Paragraph: Like an essay, the first sentences should give the gist of your concepts in what might be called a *thesis statement*. You will then go on to explore this in detail in the rest of the statement. When you write this sentence think of why you made this work, what are your aspirations, what basic idea are you exploring? For Example: “In this project I am exploring the tension between desire and temptation” or “this project exemplifies the confusion presented by conflicting cultural influences.”
- If the statement is *not with* the physical work, you should also describe the physical aspects of the work. If it is in a catalog with pictures, you may still need to describe movement or aspects that are not apparent. For our purposes, the faculty will be receiving the text before seeing your work in some cases. Therefore, you should briefly describe the work.
- What are the roots and tangents of your concepts? Unpack them, decode them, explore them.
- How have you developed these concepts in this work?
(Juxtaposing images, appropriating cultural memes and changing them, etc.)
- How do these concepts relate to the wider world?
(You can see that the topics are not just your personal story but how your personal interests are broader than yourself.)
- What are your goals and aspirations for the audience?
- How does the form / media/ technique support the content of your work?
(Using particular media relates to this topic because of the history of this media...)
- Closing sentences could be related to audience or a conclusion of sorts.

Sometimes, artists choose not to explain too much because they feel this keeps the viewer from experiencing the work fully for themselves. Because we are in an educational situation, we want you to be able to explain, but you may still choose how much to explain. You might consider asking leading questions. If you choose to divulge personal information for the faculty reading of this statement, you may choose to exclude it for the wall statement if you desire to do so.

A Wall Statement:

The purpose of a wall statement is to tell the audience at the gallery more about your work. It should make them desire to explore the work further, not give them a literary description that allows them to avoid *looking* at it. Consider what information could amplify their experience that they cannot get from looking alone

Some information from your artist’s statement can be used in your wall statement, yet it is often not as revealing as the full artist’s statement which can be more personal. Sometimes it is written in a “curatorial” style, that is, less personal than an artist’s statement and sometimes written by a curator who is explaining why *they* are interested in the work, how it fits a theme, etc.

- You can open with a quote if you like, similar to the artist's statement.
- You can explain your basic concept and how the form supports it.
- You can explain the media/ technology if it is helpful to the interpretation.
- You can ask the audience questions about the concept.
- You can posit the piece in a wider context if this is helpful.



TO BE YOUNG WAS VERY HEAVEN
 Audrey Nation
wood, paper
 30" x 36" x 3"
 2014

The Catalog Statement:

You may choose to use your wall statement for the catalog. You may also choose to adjust it for the catalog, including more from the artist statement. This is up to you, but the length should be about 200-250 words.

The Oral Examination:

Your oral examination consists of a 30 minute meeting with each orals professor in the gallery. You will use the first 15 minutes to give a visual presentation to support your verbal exposition. It should be clear and concise, yet include all the points in your artist's statement. Use pertinent, high-quality images that illustrate your main points (with titles and dates) and show supplementary work that is not part of the exhibition. These works may show how certain ideas or techniques were developed, or they may show directions that were explored but subsequently not followed. They should not be a general overview of your work at Kenyon. You may highlight certain elements in text in your presentation, but remember that it is primarily a visual and aural presentation rather than asking the viewer to read the screen. Many students use a laptop computer to give this presentation, which you may borrow from LBIS if you do not have access to one. Make sure the laptop is fully charged and the screen is clean and turn off the ringer on your cell phone before you start. You may use notes, but you should not be tied to them, as you should know your work enough to speak fluently about it. Practice your presentation to achieve

clarity and timing. Your artist's statement should help you prepare for this presentation, but you may need to add to it to answer these questions:

- What are the main concepts underlying your work?
- How do you describe the growth of your work?
- As the work for your show developed, what changes have taken place and why have you made those changes?
- How does the media and technique support your concept?
- What criteria do you use to judge your own work?
- Who or what has influenced your work? (your personal history, cultural concerns, other artists, poets, etc.)
- How does your work fit into contemporary art practice?

The remaining 15 minutes of each session is a time for faculty to ask questions and to give reactions to the work exhibited or concepts presented. Faculty have different styles with regard to the timing of questions, some interjecting, some waiting for the final 15 minutes.

A Tombstone: (wall label)

- your name,
- sometimes your life dates, though not now.
- the name of the piece,
- the materials and the date it was made
- the size of the piece,
- Sometimes the owner of the piece is included at the end, if not you. (and not now)
- Sometimes the wall statement is included on the same form as the tombstone.

A Biography:

As you could imagine, this provides biographical information about you. It can include your full name, dates, education, where you live or are from, significant achievements, etc. It is used in publicity, catalogs, presentations, websites (as desired). Sometimes the office of communications sends out this information to your home newspaper or website. Sometimes you will need it in the future for a catalog or presentation.

Visual Documentation:

Your portfolio includes examples of your work photographed and videotaped in galleries, or with good lighting from your studio. You should try to have installation shots that establish scale, overviews, single elements and details. You should use a tripod and shoot these in raw format, or raw and jpg (esp. if you don't have Lightroom or Photoshop on your computer.) You should keep the originals and copies that are full size color corrected, in ProPhotoRGB or RGB1998 as well as smaller versions in sRGB for the web. It's likely you will have to resize work for various applications and it is always best to go back to the original. If your work is time-based, you should have a short "demo reel" of projects, around 2-3 minutes, to enter festivals or apply for grants. We will give more specific directions in Studio Department Workshops.
