PROJECT 1 - DUE 10/16
DOCUMENTING YOUR WORK & WRITING AN ARTIST STATEMENT

This project demands the professional documentation and formatting of your portfolio, **consisting of at least five works,** ediiting and upload of generated portfolio imagery via the required submission process detailed below.

You will also generate an artist statement and biography document. Your artist statement is a living document that encapsulates how your work connects content and form. It should be a short but concise document that offers insight into your portfolio by describing your creative process, philosophy, vision, and motivations. An artist's statement should read easily, be informative, and pique the reader's interest. As you write your statement, pretend the reader will never have the chance to view your work. An artist biography should also be brief and concise, explaining where you are from, your educational background and a few of your greatest artistic and/or professional achievements.Very simple stuff.

As an artist working in the 21st Century, the vast majority of viewers will encounter your work either online or [occasionally] in print. Therefore, it is imperative that you keep a digital archive of all of your work - both written and image based. These documents will be used for job applications, exhibition applications, grant applications, social media, etc...and this course.

IMAGE DOCUMENTATION
PHASE I: Lighting & Photographing Your Work
PHASE II: Image Editing
PHASE III: Saving Your Image Files
PHASE IV: Image Index
PHASE V: Final Image & Index Upload (due 10/16)

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ARTIST STATEMENT & BIOGRAPHY
PHASE I: Statement & Bio Rough Drafts (due 10/2)
PHASE II: Finalized Artist Statement & Biography (due 10/16)

IMAGE DOCUMENTATION

☐ PHASE I: Lighting & Photographing Your Work

Review the information covered in the "How to Properly Photograph Your Work" lecture document and begin shooting. Follow best practices for lighting, positioning yourwork and camera, etc...to generate the best shots. Be sure you are using the least amount of compression for your root images, these settings can be tweaked on your camera. You want the largest image possible with the highest resolution when you are done with this Phase.

Image Requirements: You will need to have **at least two images** of each work represented in your portfolio. This means that if you wish to represent five works, you should have at least ten images within your digital portfolio.

The first image will show the work in its entirety: evenly lit, properly cropped, etc.. The second image of the work will be a ***detail* OR *installation* shot**.

A detail shot shows a smaller portion of the work: a photo taken at close proximity. A detail shot should enhance the viewing experience of the work and feature a particularly strong area of the piece and *detail* a characteristic of the work that may otherwise be lost in the first image.

An installation shot shows the work inside of or interacting with its environment. For example: a painting may be depicted in a gallery space or simply on a wall. While a piece of jewelry may be shown worn by a model.

You may have more than one detail and/or installation image, but no more than four, per piece.

☐ PHASE II: Image Editing

The editing process can be tedious. Your goal is to assure that the digital image correctly conveys all aspects of your work. It is advisable to have your work infront of you while you edit your imagery using Adobe Photoshop or GIMP, so that you can compare and make accurate changes as necessary. Refer to the editing information offered in the "How to Properly Photograph Your Work" lecture document as you complete this Phase.

As you assess each image you have taken of your work, begin by asking yourself the following questions:
> Is there an excessive amount of 'background' space included in the image?
> Are there any hotspots? (If so, reshoot the artwork)
> Are camera warp and perspective issues distorting the view of the work?
> Do the 'whites' appear white and the 'blacks' appear black? Is the contrast comparable to the actual artwork?
> Does the image feel too warm (yellow/orange/red) or too cool (blue/green/violet)?

☐ PHASE III: Saving Your Files

As you finish editing each image within Photoshop or GIMP, save each file as a PSD (Photoshop) or TIFF file type your computer's hard drive. Do not minimize or compress your images while completing this process. Please name your file using this format: **YourLastName_ArtworkTitle**. For example: **Stinely_ConglomerateV**. For detail images, add "_detail" at the end of the file name, same goes for "_install" images. For example: **Stinely_ConglomerateV_detail** or **Stinely_ConglomerateV_install**.

Once you have completed saving your entire portfolio of imagery as Photoshop or TIFF files, you will reopen each file within Photoshop to resize the image and save as a JPEG. You will use the identical file name.

Be careful not to overwrite your original PSD file while completing this process!

Follow these steps:

1. Open file within Photoshop
2. From the Photoshop menu choose Image> Image Size
3. Make sure the Resolution is set at 72 dpi with the longest side of the image no more than 1024 pixels. (Make sure "constrain proportions" is selected while completing this operation)
4. Go to File > Save a Copy
5. Select "JPEG" on the "Save As Type" drop down menu. (Make sure to save your image in the same folder you used to save your PSD files)
6. A JPEG Options dialog box will appear
5. Turn the Image Options selector all the way up to 12
6. Click OK

*Batch automation is also an option (with a caveat) that I will demonstrate for you during class.

Once all processes are finalized, you will have two sets of imagery archived on a flash drive. **It is highly advisable** that you back up the data to cloud based storage as well. It would benefit you to keep both drives updated.

☐ PHASE IV: Image Index

The image index is a standard required document for making application to a variety of opportunities. For this project, it will serve to provide me and your peers important information about each piece within your portfolio. exhibition and job application material. When submitting a digital portfolio with many images, an image index (otherwise called a "contact sheet") consolidates all images and relevant information regarding the artwork shown in each image, on one sheet of paper. This makes it easy for jurors, judges and search committees to review your work quickly, without referring back to each individual image presented in your portfolio.

Your image index must contain small thumbnails of each image in your digital portfolio and will be generated using Photoshop, InDesign, Word, or Google Docs - the choice is yours. Regardless of the software used to make your image index, it must be saved and submitted as a PDF in its final form and **must be no longer than two pages.** When saving the Image Index PDF, you must use the filename **YourLast-Name_ImageIndex** You may use two or three columns on the page, to fit all images and required information.

As shown in the page example on the right, each image must be captioned with the following information:

> *Title of the work*
> Media
> Dimensions
> Year Created

□ PHASE V: Final Image & Index Upload (10/16)

Please upload all images and image index PDF to a shared, cloud-based folder of your choice and send a link to Alison@FoundationArt Academy.com. Please make sure permissions are granted for access.

The Ripper
Oil on Mylar & Panel / Extruded Polystyrene, Epoxy Resin, Plaster, Acrylic
34x36x7"
2016

Personal Trainers
Oil on Mylar & Panel / Extruded Polystyrene, Polyurethane Foam, Epoxy Resin, Acrylic
28x39x5"
2016

Deposition of the Turtle Queen
Oil on Mylar & Panel / Extruded Polystyrene, Epoxy Resin, Acrylic
30x32x6"
2016

Slayed
Oil on Panel / Polyurethane Foam, Fiberglass, Epoxy Resin, Papercraft, Latex Enamel
40x52x12"
2015

At Night They Search For What To Fear
Oil on Panel / Polyurethane Foam, Epoxy Resin, Latex Enamel
60x78x22"
2015

Rib Meat
Oil on Panel / Polyurethane Foam, Epoxy Resin, Latex Enamel
61x78x24"
2015

Nocturnal Emissions
Oil on Panel / Polyurethane Foam, Epoxy Resin, Latex Enamel
55x78x18"
2015

Untitled (Anticlimactic)
Oil on Panel
84x65"
2016

Untitled (Anticlimactic) DETAIL
Oil on Panel
2016

ARTIST STATEMENT & BIOGRAPHY

☐ PHASE I: Rough Drafts (due 10/2

Your artist statement should be one to two paragraphs in length and should have a word count between <u>300 and 1,000 words</u>. It should be written in first person.

Your biography should be one to two paragraphs in length and should have a word count between <u>100 and 500 words</u>. It should be written in third person.

To submit your rough draft statement and biography, please email them to Alison@FoundationArt-Academy.com prior to the beginning of our next class session.

Some Considerations:

Your artist statement should provide an explanation of what your work is about (or what you want it to be about) your motivation, how the work is made and why the materiality is important. It should be devoid of any "projected goals" and should instead describe the body of work that you HAVE completed. The final version of your artist statement should be set in the present tense: "My work does…" and "My work is…" not "I hope my work will be…"

The prompts below may provide a good springboard into the writing process.

> > What issues are you exploring and why?
> > What concepts, themes or convictions underpin your work?
> > How do your life experiences influence your work?
> > What techniques and materials do you use? Why are these techniques and materials supportive of the content of your work?
> > Do you have a particular process of working? Does your process contribute or participate in the work's content?

Writing an Artist Statement Resources:

https://www.agora-gallery.com/advice/blog/2016/07/23/how-to-write-artist-statement/

https://www.artbusiness.com/artstate.html

https://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2013/apr/15/writing-artist-statement-tips-language

https://www.gyst-ink.com/artist-statement-guidelines/

☐ PHASE II: Finalized Artist Statement & Biography / Document Submission (due 10/16)

Both your statement and biography should be submitted as one document with your biography taking the lead and your statement after. You may generate the text and layout within Word, Google Docs, InDesign, or other processor but the final filetype must be a PDF. This is a recurring theme in this class. You will save your final file as "YourLastName_ArtistStatementandBio"

Please lead your document with a proper header that includes your name and the date. Also label your "Artist Statement" & "Biography" properly within the document.

PLEASE PROOFREAD.

PLEASE READ YOUR DOCUMENTS OUT LOUD to yourself and to others.

Grammar, punctuation, and spelling errors will negatively impact your grade.

To submit your final document please email to Alison@FoundationArtAcademy.com

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EXAMPLE DOCUMENTS:

Biography:

Alison Stinely was born and raised in Erie, Pennsylvania. She received her BFA from Edinboro University of Pennsylvania and her MFA from Indiana University, Bloomington. She is an adjunct instructor of art and design and and founder of Foundation Art Academy in Erie, PA. Alison's work has been in many juried and invitational exhibits nationally. She has received many awards and honors and is a two time winner of the Elizabeth Greenshields Foundation Grant. Her solo exhibition "Nocturnal Emissions" was featured on *Hi-Fructose.com* and her work "Rib Meat" was featured in *Juxtapoz Magazine*. Alison's work has recently been showcased in solo exhibitions at Ghost Gallery in Brooklyn, New York as well as "Gilded Splinters" at Linda Matney Gallery in Williamsburg, Virginia. Her work is in many private collections both domestically and abroad.

Artist Statement:

My work examines personal mythologies born of religious orthodoxies and cultural ideals of femininity. I use recurring female figures as representations of my own experiences and expectations, burdened with standards imposed by society and, consequently, self. By combining these themes, the work portrays the damage inflicted by overarching systems of power and the constructs they impose, challenging the ways that people conform and behave within societal norms. The mixture of historic and contemporary imagery emphasizes that these ideals have persisted through time, regenerating familiar narratives that are as significant today as they have ever been.

Both conventional material handling and digital automation animate the work. By combining 3D printing and observational painting techniques, I produce painting and sculptural hybrids that convey a garish decadence. A saccharine color palette and overloaded picture plane reinforces the work's intrusive content, while the dimensional components push beyond the rectangle and allow the painted narrative to spill into the space of the viewer.