

Crown Center Gallery

Exhibit Proposals

from the Visionary Committee

JANUARY 2008

This document is a list of proposed exhibits for the Crown Gallery.

The intent is to bring in work that will attract a student audience and contribute to the visibility of the arts on and off campus. It is critical that the Crown function as a lively center for the visual arts, especially in the several years remaining before it re-opens in Mundelein.

It is strategic to tie in with university programming for promotion and in generating audience; all the art divisions have been directed to do so. Part One of this document proposes five possible shows that deal with next year's LUC speaker series on Race/Gender/Culture.

Because our department has 50% Vis Com majors, it makes sense to direct the gallery's programming toward that audience, perhaps one exhibit per year. An expedient and inexpensive way to do this would be a series of poster shows. An annual graphic design exhibit would have no competition in the city, and thus would have the capability of drawing an audience from other schools as well as professionals in the area. (The Siskel Center showed a recent documentary on the Helvetica typeface to sold-out audiences. It was the single most requested film they ever showed, and now they've had several screenings.) An exhibit of local cartoonists would also be appropriate. Part Two addresses this concept.

Part Three presents several concepts which create exhibit opportunities for students, including theme shows and interactive shows where they can do things.

The Visionary Committee members propose that in 2008-2009 a minimum of two of the usual slide submission exhibits be replaced with one show tied to the LUC speaker series and one Vis Com show. The goal should be to move toward a complete schedule of curated shows.

An effort has been made to be budget conscious; where possible, fees are listed.

—Nicole Ferentz, Frank Vodvarka, Brenda Bramel (Committee)

Part 1:

Exhibits to tie in to the Loyola Speaker series:

Race / Gender / Culture

- 1) Sue Coe (artist/printmaker who has dealt w/ political issues for decades.)
- 2) Amos Kennedy (letter-press printer)
- 3) The Design of Dissent (book on political posters authored by Milton Glaser and exhibit shown at the School of Visual Arts in NYC)
- 4) The Graphic Imperative (exhibit of political posters curated by 3 graphic design professors; has been shown at approx 10 venues since 2005)
- 5) Artists against the War, curated by Society of Illustrators, NYC and Nation Magazine.

Sue Coe

Overview (from Galerie Etienne web site)

Sue Coe is one of the most important politically oriented artists living in the U.S. today. From the outset of her career working as an illustrator for such publications as the New York Times and Time Magazine, Coe was committed to reaching a broad audience through the print media. Later, she began creating extended visual discourses on subjects (such as racial discrimination or animal rights) that she felt were not being adequately addressed by conventional news organizations. Widely written about and exhibited, Coe has appeared on the cover of Art News and been the subject of a retrospective exhibition at the Hirshhorn Museum and Sculpture Garden in Washington, D.C. Her work is in the collections of many major museums, including the Metropolitan Museum of Art and the Museum of Modern Art in New York.

Sue Coe has been exclusively represented by the Galerie St. Etienne since 1989. As the artist's representative, the gallery performs a number of services on her behalf.

Pre-existing print exhibitions are currently available for rental at fees starting from \$1,000 on the following topics:

Ship of Fools

AIDS

The Tragedy of War

Porkopolis: Animals & Industry

The gallery will also curate exhibits.

From online MOMA Collection:

Of her politically charged paintings and drawings, the British-born artist Sue Coe has said, "My dream is that people don't discuss the work, but discuss the content." Coe, who has created editorial cartoons for the op-ed page of The New York Times, has addressed in her artwork such subjects as racism, sexism, and the mistreatment of children.

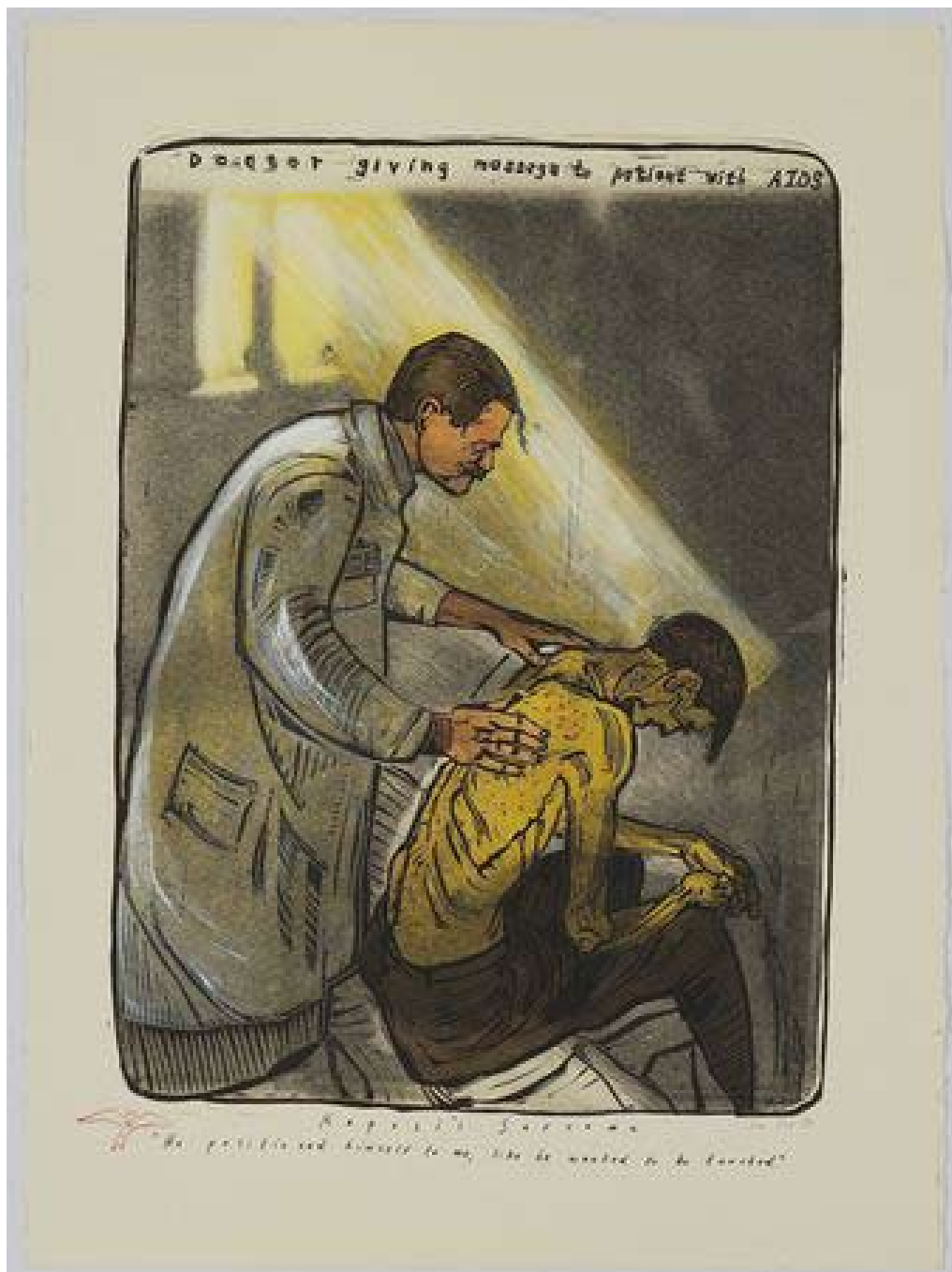
for more info on Sue Coe, see Galerie St. Etienne: <http://www.gseart.com/coe.html>



TITLE: Lung Disease, Including T.B., Is Rampant in Sweatshops

ARTIST: Sue Coe

WORK DATE: 1994



Sue Coe. (British, born 1951). Doctor Giving Massage to Patient with AIDS from The New Provincetown Print Project 1993. 1993. Linoleum cut and monotype with ink additions from a portfolio of four prints by various artists.

Publisher: The New Provincetown Print Project of the Fine Arts Work Center, Provincetown, Massachusetts. Printer: Michael Mazur, Provincetown. Impression: unique. The Ralph E. Shikes Fund. © 2007 Sue Coe



Sue Coe. (British, born 1951). Woman Walks into Bar—Is Raped by Four Men on the Pool Table - While 20 Watch. 1983.

Mixed media, 7' 7 5/8" x 9' 5 1/4" (232.7 x 287.7 cm). Acquisition from Werner and Elaine Dannheisser. © 2007 Sue Coe



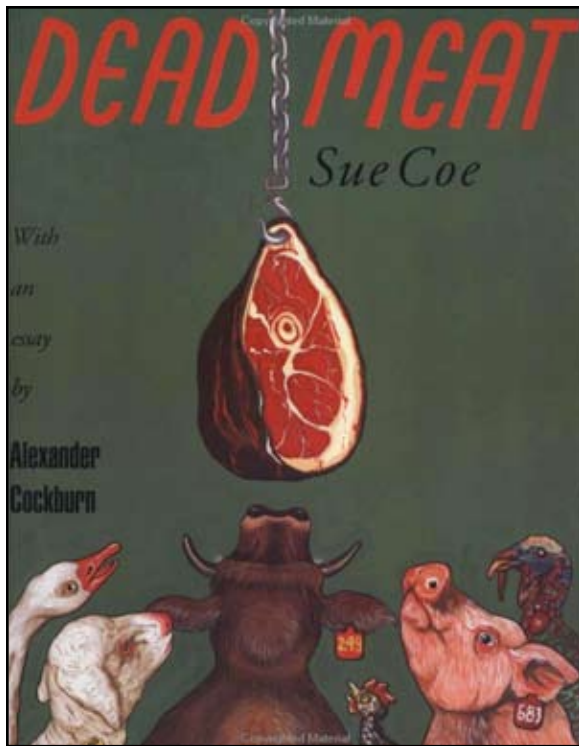
Thank You America, 1991
Photolithograph from two Fuji positive plates,
18/30
40 x 29"



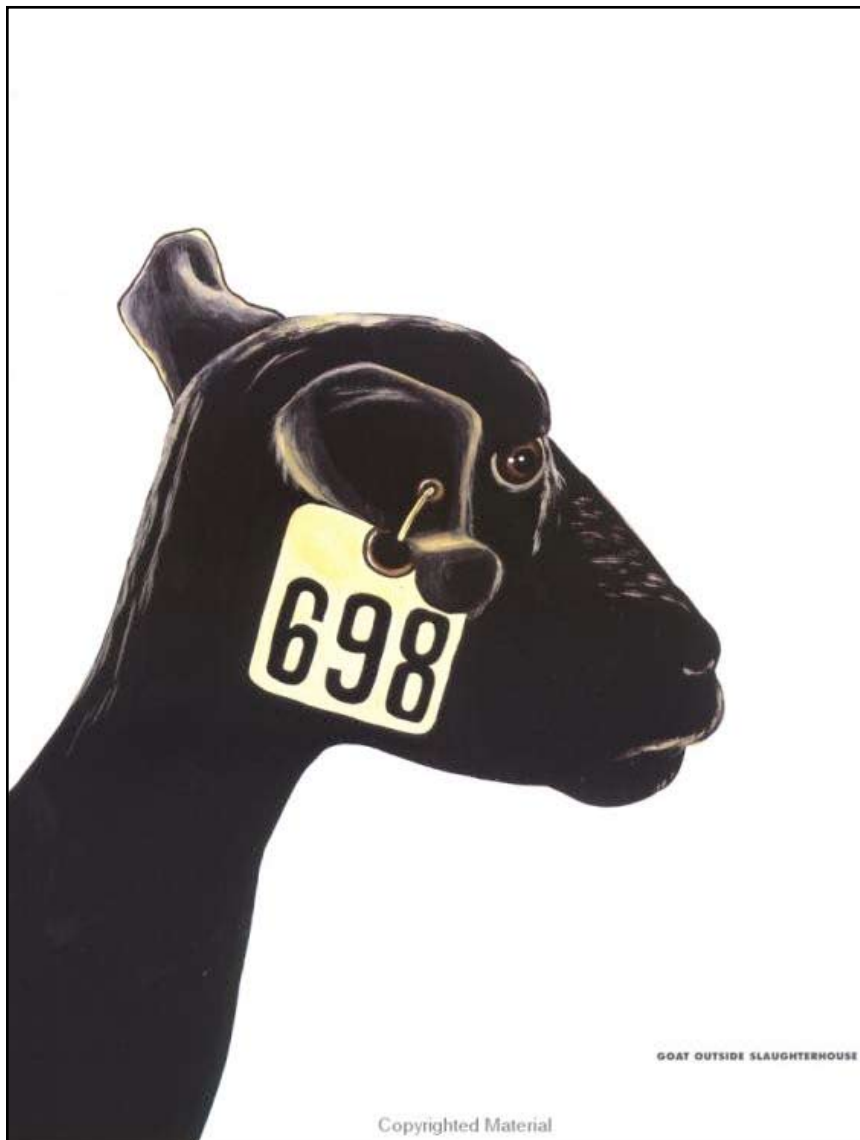
SUE COE

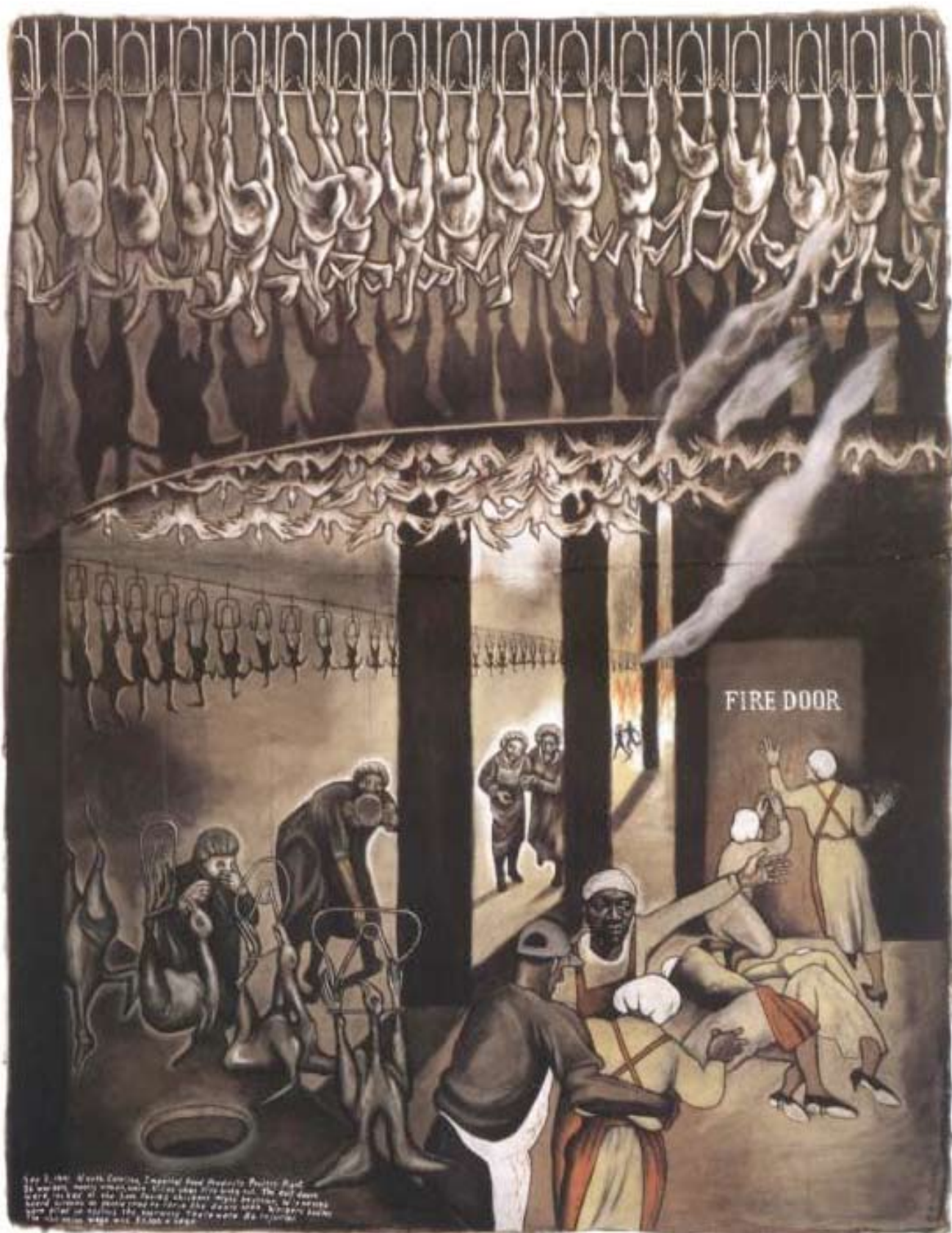
X or Malcolm X and all those who have been Xed
out of the American Dream
New York: The New Press, 1986.

Originally published as a Raw One Shot (Raw One Shot #6), that is, a separate book publication sponsored by Raw magazine, Sue Coe's X: for Malcolm X and all those who have been Xed out of the American Dream was edited by Francoise Mouly, Art Spiegelman's wife. Coe's work both stylistically and in content, provides a link between the Soho style of Raw Magazine and the more edgy style of East Village work.



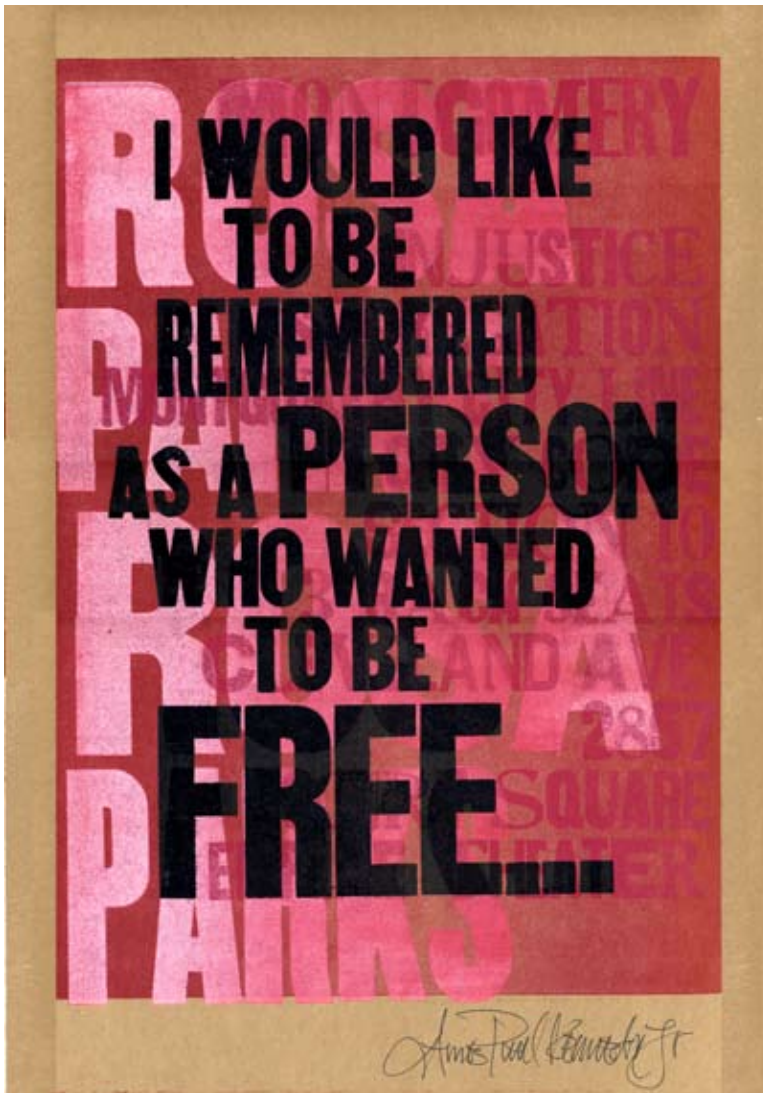
This spread:
cover and pages from the book,
Dead Meat by Sue Coe





POULTRY PLANT FIRE

Amos Kennedy



Amos Kennedy is a black letterpress printer who produces huge installations of politically charged, colorful, vibrant letterpress posters, for sale for cheap. He's funny, charming. **He will even being his own equipment to a school to show students how to print letterpress, could be a workshop.**

Amos presented an installation at Las Manos Gallery (Chicago) on Rosa Parks: a repeating sequence of 10 quotations from Parks arranged in a large grid on the wall. detail at left.

For the full flavor of his installations, see You Tube video (search by name).

www.kennedyprints.com

About Amos Kennedy:

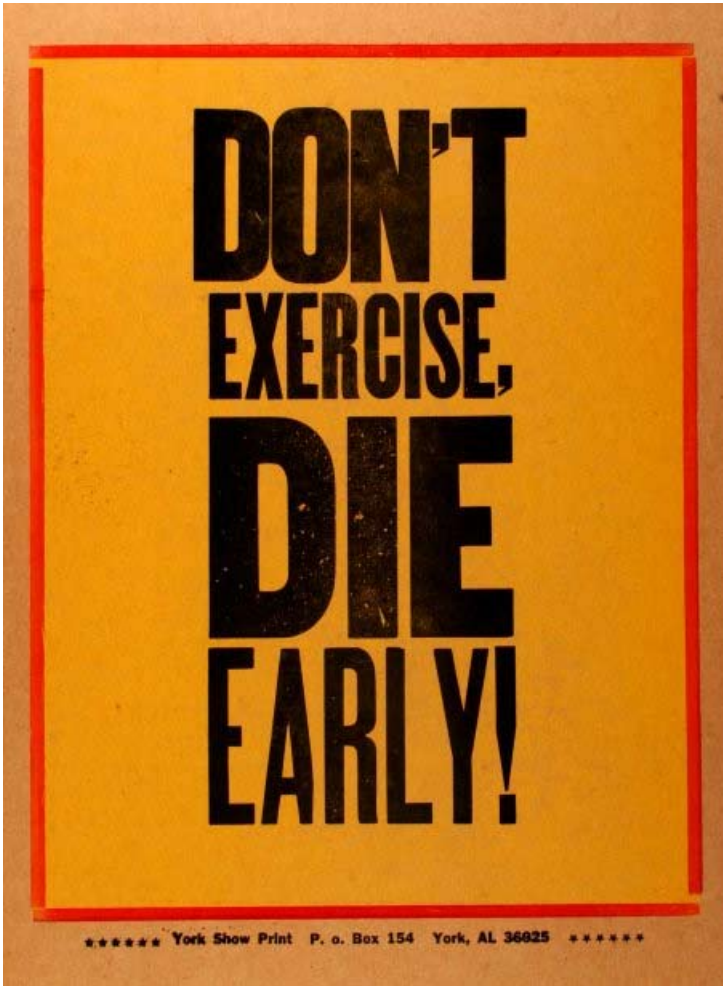
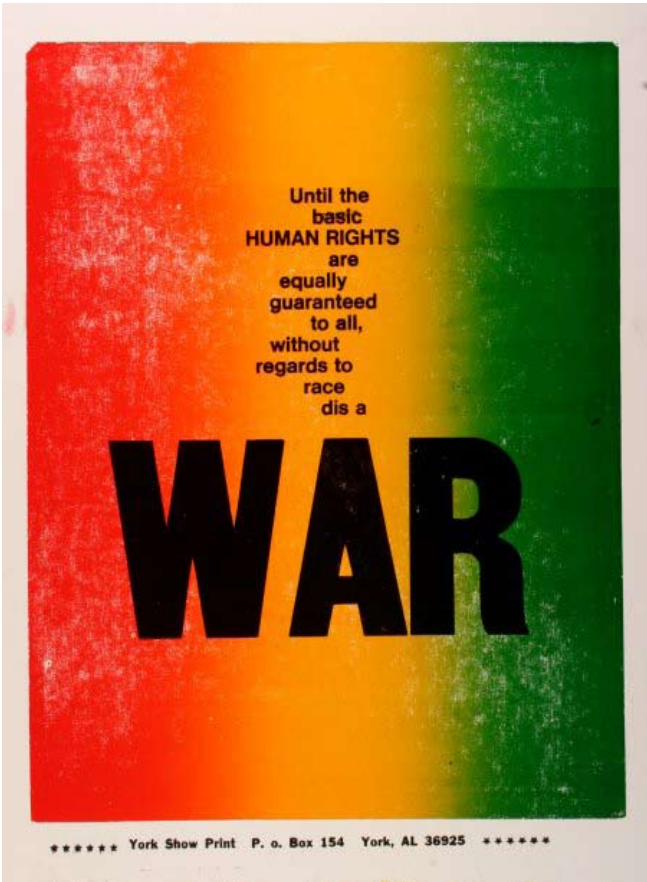
A man with his feet planted firmly in the past, Amos Kennedy is a letterpress printer, papermaker and builder of

artist's books. His work embodies his passion for stirring up strong emotions and encouraging people to think in previously unexplored ways. Only his friends know that in a past life he was a computer programmer and can thus juggle digital and analog at will. In addition to his work as a bookbuilder, he is an educator and performance artist and currently occupies a Rural Studio constructed building in Akron, Alabama. Some of his books include: the Mask Book, the Riddle Book, Charm/Snake book, the Cryptics book (first of a series). — Ardea Arts

Amos Kennedy is a treasure. He personifies what art has been for centuries, namely, communication with style. He demonstrates to us all, that art need not be intimidating or exclusive. Amos Kennedy opens doors that seemed closed to regular folks who don't attend art gallery openings. He invites everyone, rich or poor, as a creator, or in appreciation to be a part of the joy of creativity. We need more folks like Amos Kennedy. The world would be a better place. — Stephen Savage



from a gallery installation in Europe



The Design of Dissent



A book, also presented as an exhibit at the School of Visual Arts in 2006, written/curated by Glaser, one of the single most famous graphic designers, and Ilic, a well-known illustrator.

from publisher's weekly: With a vibrant display of buttons, posters and leaflets that protest the Iraq war, the corporate media, the Israeli military and all points between, this book cuts a wide swath, indeed. Assembled by designer Glaser, best known for his I♥NY logo, and Ilic, a School of Visual Arts instructor and author of several books on design, the book bursts with compelling political designs from all over the world, but it lacks an overall direction and shape. Neither a deeply snoozeriffic foreword by playwright Tony Kushner nor a rambling interview of Glaser

by the New York Times' Steven Heller give any clear indication of the books' overall purpose. Not that there aren't images here to make the skin crawl and the blood boil, including a photo montage of victims processed at a Khmer Rouge extermination facility, and silverware superimposed on either side of a cow collapsed in meat factory filth. The most fascinating section of the book focuses on conflicts in the former Yugoslavia, bringing the region's brutal recent history to life with a shocking immediacy and quiet rage. However, despite the book's striking and colorful individual parts, it comes across as a loosely organized compendium of leftist protest paraphernalia.

(The book is available to see more details; not sure that the exhibit is pre-packaged, so it might not be feasible.)



TRAFFIC SCY

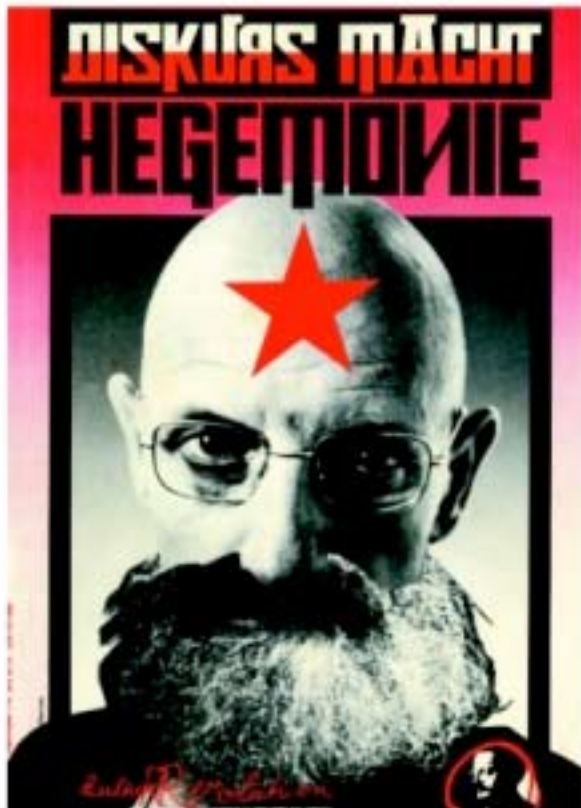
UNITED NATIONS

TRAFFIC SCY

AND OTHERS

TRAFFIC SCY

TOGETHER



this spread:
posters from the book,
The Design of Dissent



Title: Nail and Wheat
Format: Poster
Art Director/Designer:
Istvan Gross
Client: No client
Country: Hungary
Year: 1989

The careful placement of the nail (hit with the hammer) and sheath of wheat (cut with the sickle) is the position of the Soviet hammer and sickle symbol convey the victimization of people under communism.



Title: Concert Poster
Format: Poster
Art Director/Designer:
Istvan Gross
Client: No client
Country: Hungary
Year: 1990

This bold and immediate poster advertises a Budapest concert for the victims of communism.

The Graphic Imperative



The Graphic Imperative is a curated traveling exhibit with catalog; it was put together in 2005. It costs \$5K to rent. Themes of dissent, racism, sexism, civil rights and others are examined. It's international in scope. Curated by graphic design educators from Massachusetts College of Art and Philadelphia University, it has been shown at San Diego State University, California State U, Youngstown State U, from a list of approx 10 venues, including the AIGA National Design Center.

<http://thegraphicimperative.org>





The German Green Party, by Gunter Rambow



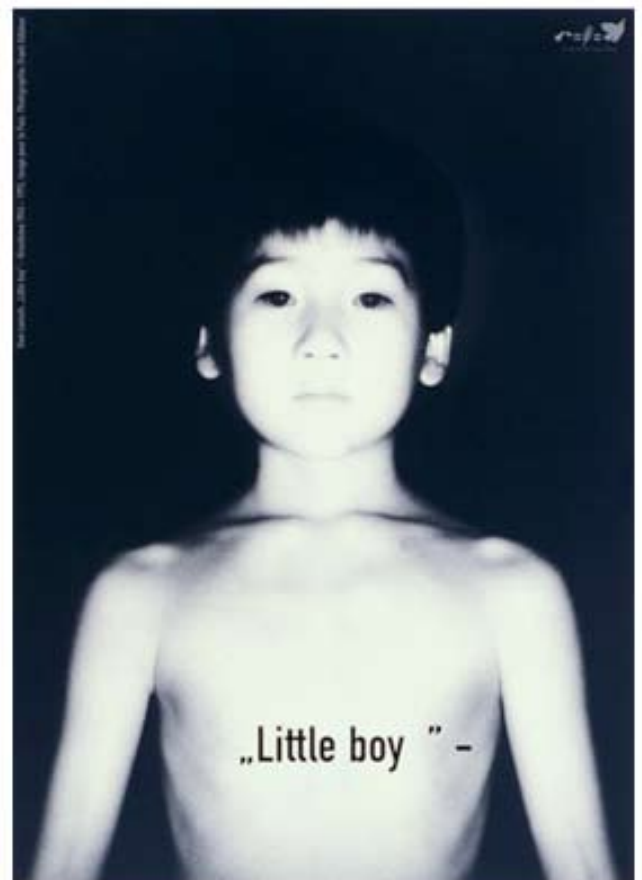
Amnesty International, by Lanny Sommese

This spread:
posters from The Graphic
Imperative web site

Little Boy, by Uwe Loesch
(commemorates 50th anniv
of Hiroshima)



Sudan, by Luba Lukova



In 'The Graphic Imperative' at Cal State L.A., posters takes a stand

December 2, 2007, LA Times

POSTER artist Chaz Maviyane-Davies fled Zimbabwe in 2000 after his Internet-distributed "graphic commentaries" criticizing President Robert Mugabe landed him in hot water. "I've always used graphic design as a sort of weapon or tool to fight for democracy," Maviyane-Davies said. "My work touched a nerve. When Mugabe became more vindictive and passed laws that made what I was doing illegal, it was time for me and my family to leave Zimbabwe for our safety. We managed to get out quite quickly."

Maviyane-Davis landed at the Massachusetts College of Art. There, he and professor Elizabeth Resnick channeled their passion for politically charged signage into "The Graphic Imperative: International Posters for Peace, Social Justice & the Environment 1965 to 2005," on display at Cal State L.A.'s Luckman Gallery through Dec. 15.

Originally organized for just three venues, "Graphic Imperative" has become a hit on college campuses and is slated to tour university galleries into 2009, according to Resnick. "We really hit a vein at a time when more and more design students are realizing they can use their visual language skills for the benefit of mankind, not just to sell goods and services. It's the identical skill set."

Familiar advertising brands figure into works such as Ester Hernandez's "Sun Mad II," which dresses up a skeleton in the familiar Sun-Maid outfit to protest use of pesticides on raisin farms. "iRaq," an example of so-called subvertising from the Forkscrew Graphics design firm, replaces the apple in iPod's ubiquitous logo with a hand grenade icon.

The 111-poster collection also includes "Contra Diction," Robbie Conal's wrinkly caricature of Ronald Reagan; "Eco Crime," Luba Lukova's woodcut-style illustration of a half-human/half-tree taking an ax to its own trunk; and "Six Numbers" by Yossi Lemel, who blew up a photograph of his father's Auschwitz tattoo to create a 6-meter-wide poster.

Maviyane-Davies spent 18 months with Resnick and co-curator Frank Baseman rounding up activist art that relies on sheer physical scale and pithy use of metaphor to pack a punch. "The best posters distill an idea into something very powerful by using simple graphic forms," he says. "In Shigeo Fukuda's antiwar 'Victory 1945' poster, for example, the bullet is going backward into the barrel of a gun. Lex Drewinski's 'Hunger' shows the huge man's stomach cut away from the malnourished guy's stomach. When you cut out every single word, take something that people understand from their culture and then throw it back to them in a new way -- that conveys the power of great graphic design."

-- Hugh Hart

Artists Against the War

curated by the NYC Society of Illustrators and *The Nation*.

This show is the expression of over 60 of the top graphic artists and illustrators working in the United States and abroad whose anguish has compelled them to produce works that challenge the self-destructive ignorance, indifference, incompetence and corruption that is the result of US Middle East foreign policy. These works of art will give a voice to those whose views are not represented by the mainstream media. We will be using this forum as a way to support those most directly affected by the harsh consequences of military combat—the brave men and women who serve their country as well as their family members who must live with the affects of war long after the parades are over. (from web site which lists rental exhibits at \$1500; they have been contacted to see if this one could travel.)

<http://societyillustrators.org/index.cms>

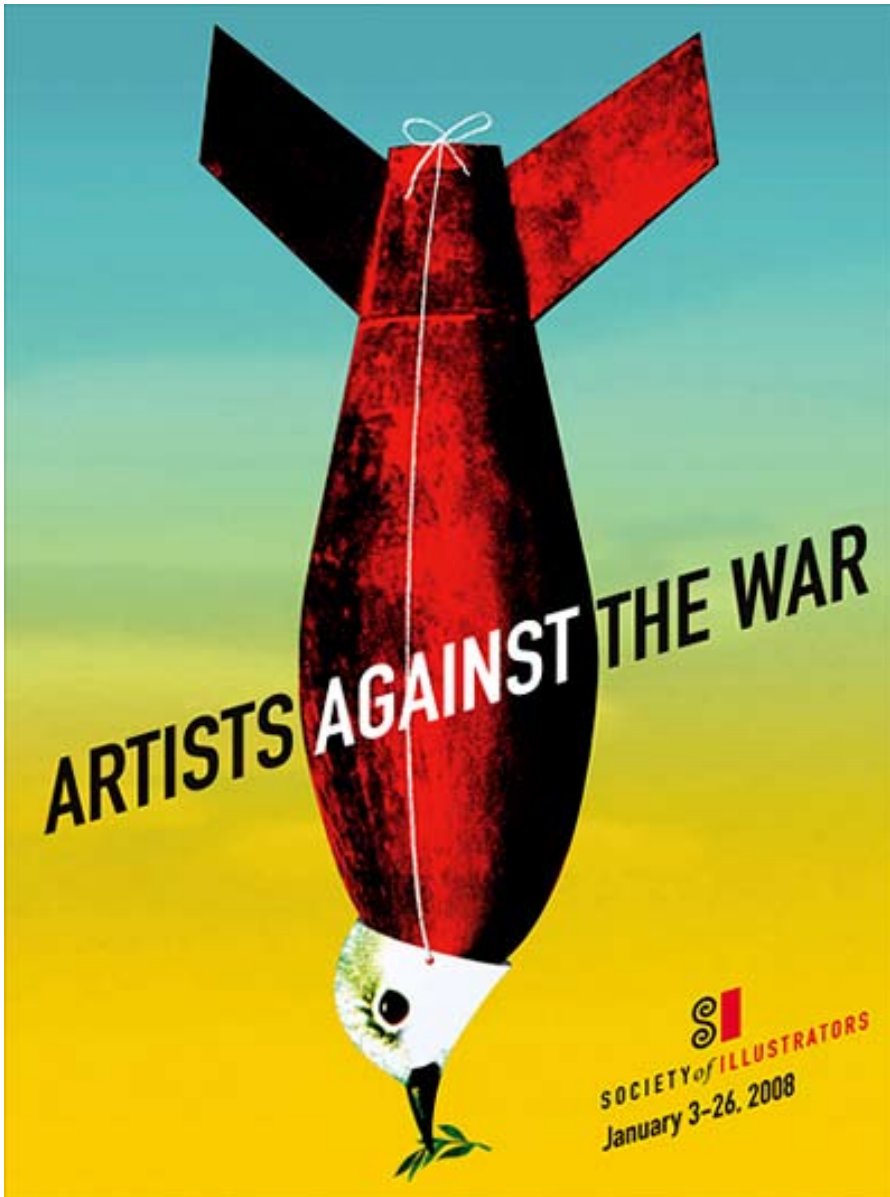
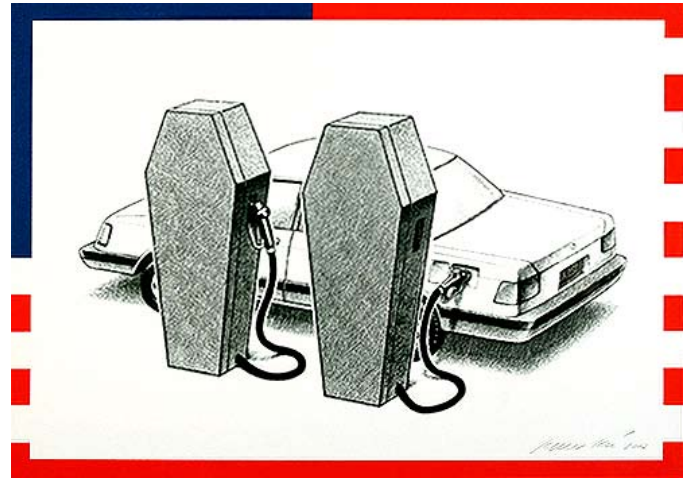


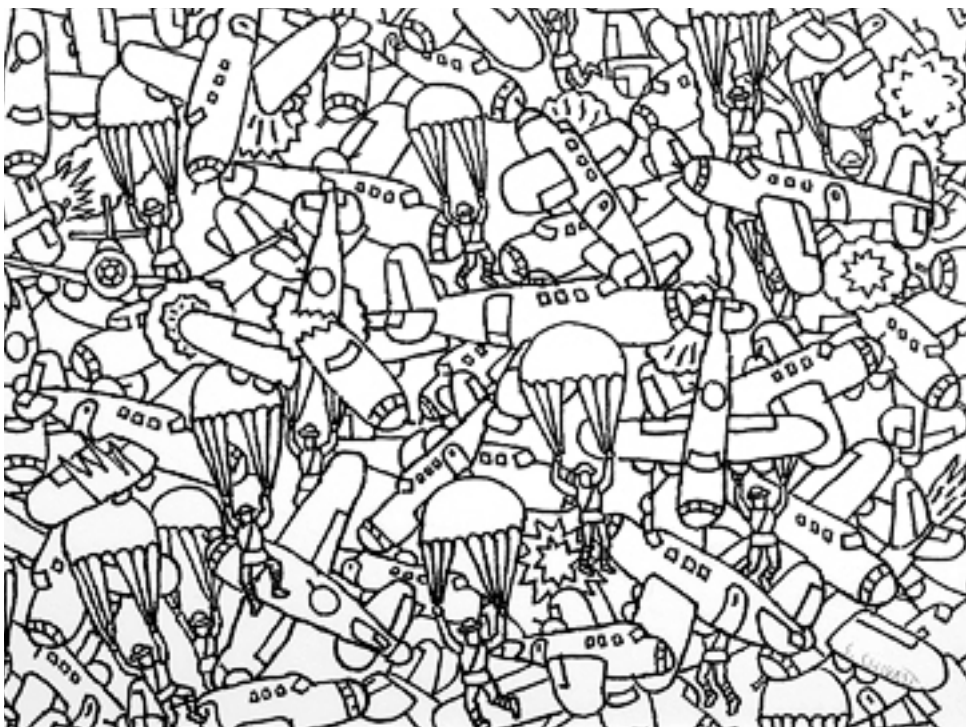
Illustration and design, Brian Stauffer
Peace Bomb, 2005,
Digital and mixed media



Guy Billout
The New Yorker
Shifting Targets
October 8, 2007
Airbrush



Mirko Ilic
Fuel
2002
Silkscreen poster



Seymour Chwast
Cloudy Day
2007
Pen and ink

Part 2:

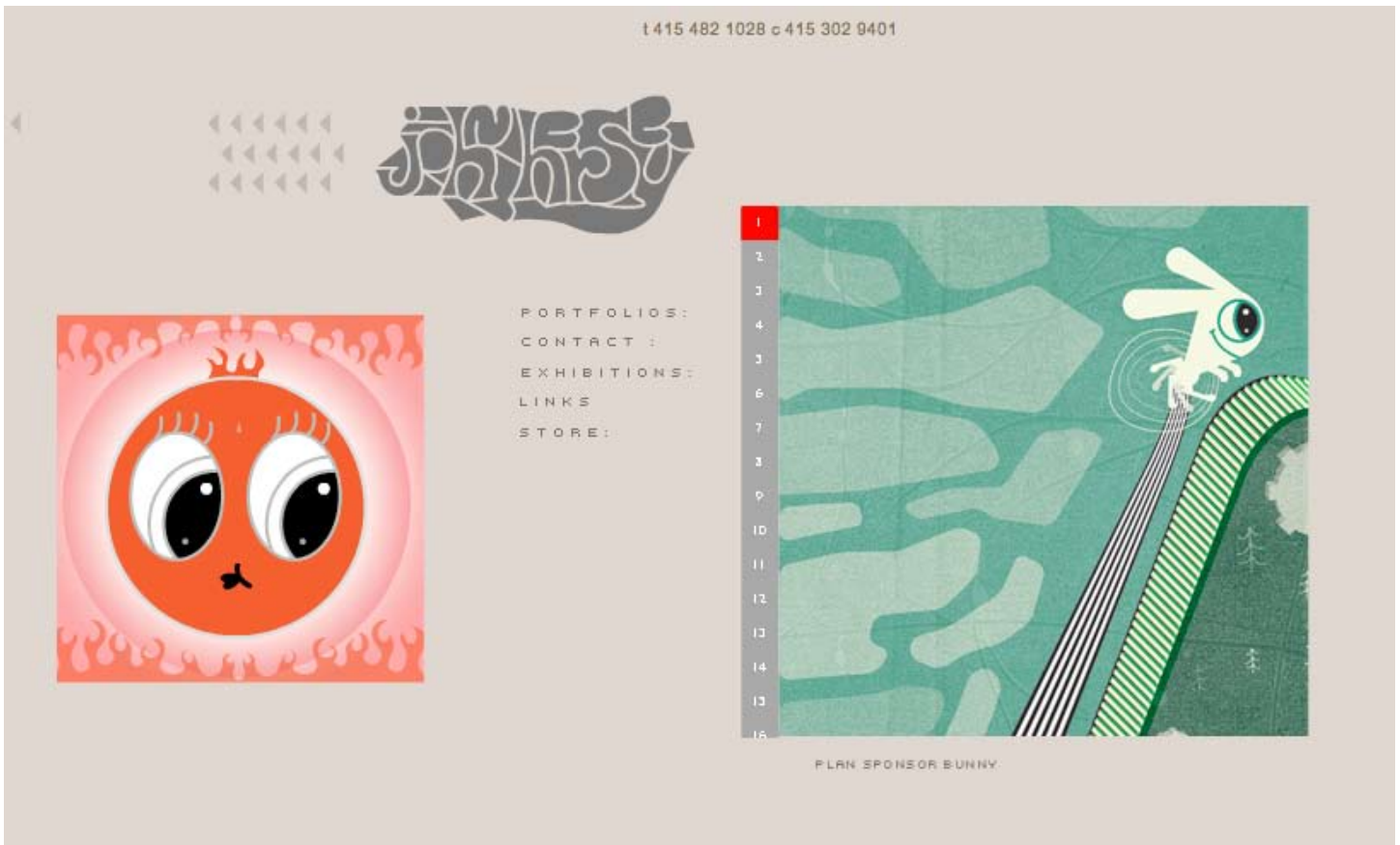
Vis Com related shows

Annual exhibits could be directed to our 50+ vis com majors. Because there are very few graphic design shows in the country, this could become an attraction beyond our campus. Poster shows as the most accessible form of design arts, but other ideas are included, specifically, web-inspired artwork and typographic paintings.

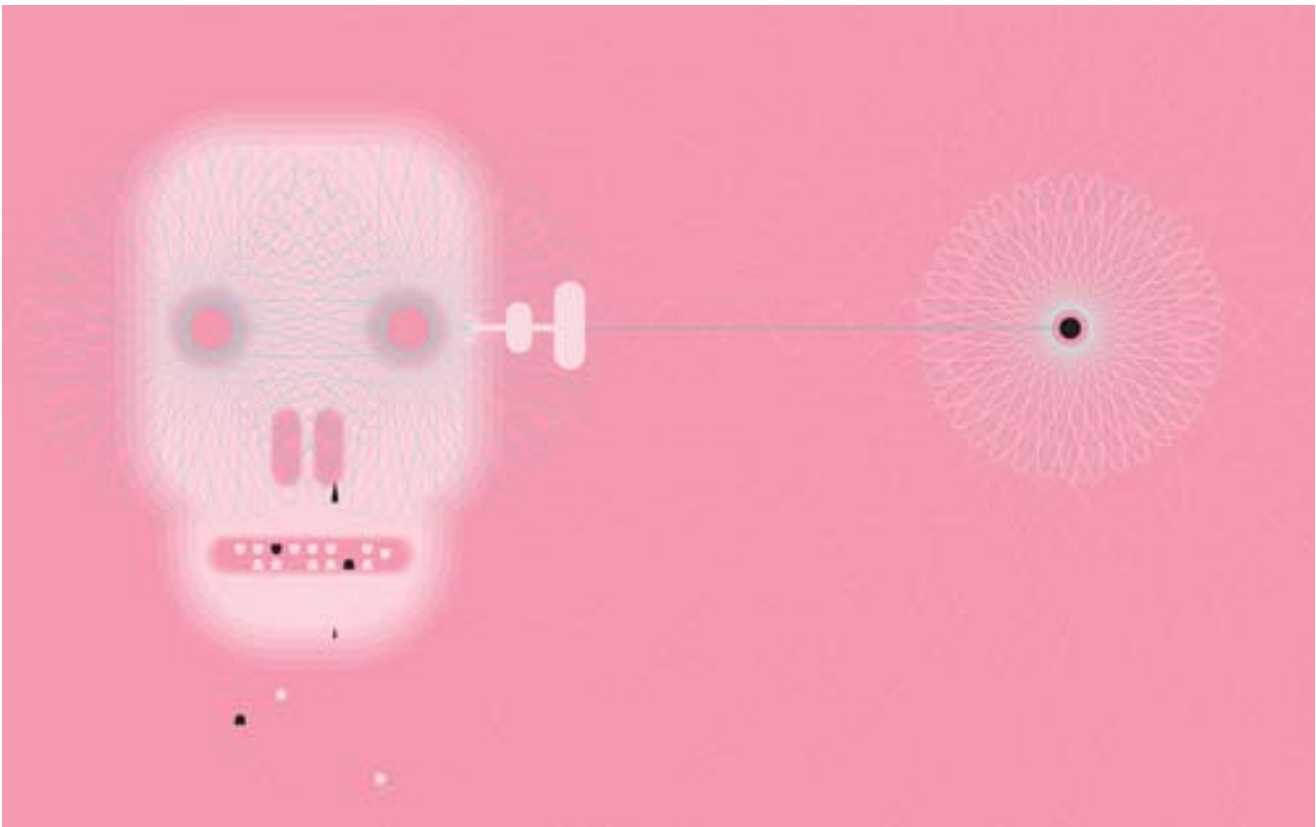
- 1) John Hersey (offset and digital posters by a famous illustrator)
- 2) Aesthetic Apparatus (silkscreen posters by a terrific gig poster company)
- 3) Linzie Hunter (digital prints, a web-inspired artist/illustrator)
- 4) Tauba Auerbach (paintings of typography and typographic systems)
- 5) Chicago comics

John Hersey was one of first illustrators to use a Mac when they became a design tool in the 80s. He saw the power and the fun of the vector image in 1984. He is featured in the Meggs' text, History of Graphic Design. Although he's a successful illustrator, he is accessible and friendly by e-mail. His clients include everyone: NYT magazine, Chicago Trib, Business Week, Wired, Pentagram. He's got a wonderful, constantly changing web site, home page shown below. He could talk about life as an illustrator, teach computer drawing and animation techniques, talk about how the computer informs his work, and he knows a lot of other illustrators he could talk about. He is a blend between the fine artist and the professional illustrator (issue relevant to all our students).

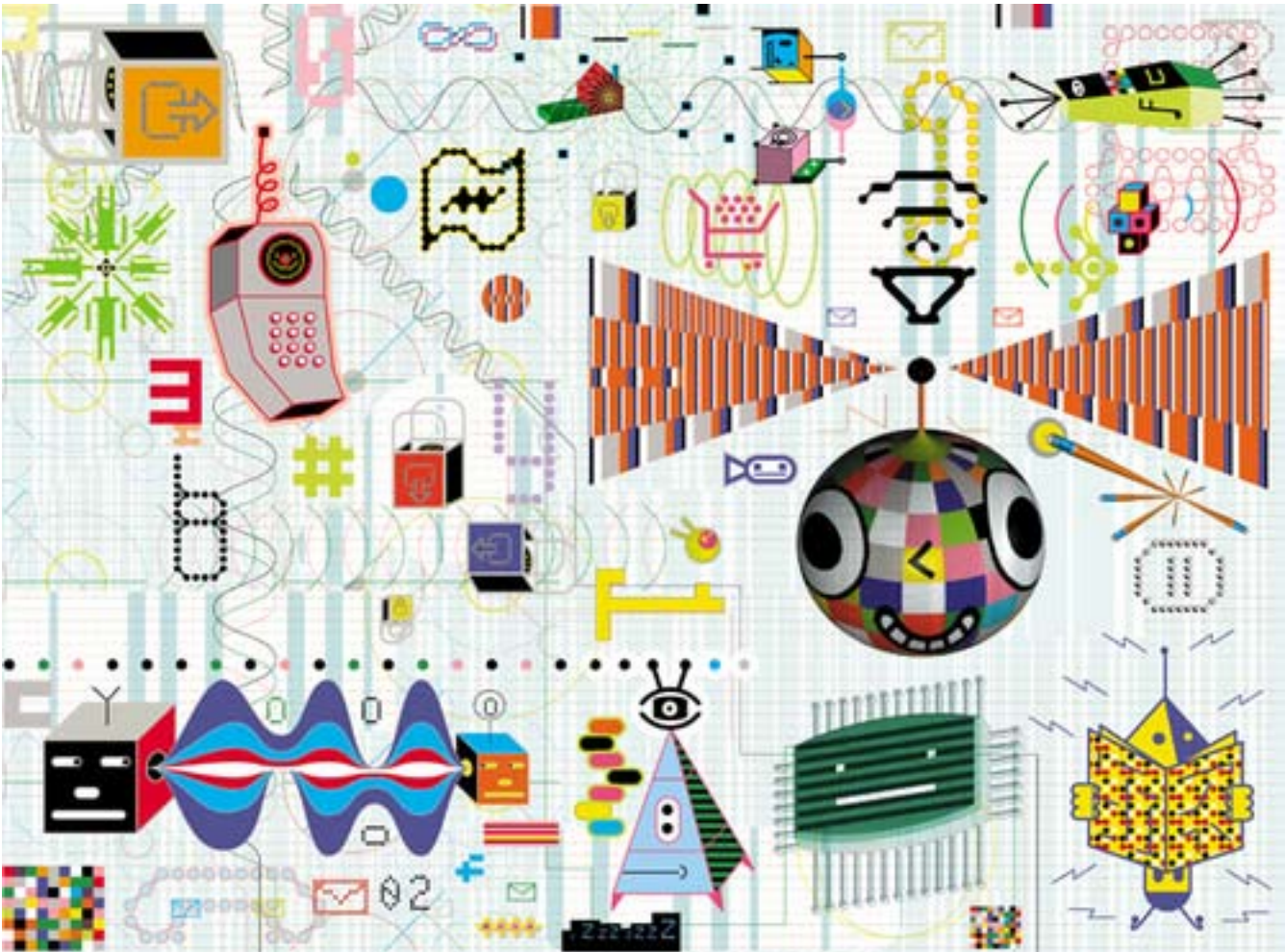
A show by John Hersey would make a very dramatic first show in the new gallery space: visually dramatic, modern, fun, and he is a significant figure from graphic design history.



above: home page, www.hersey.com



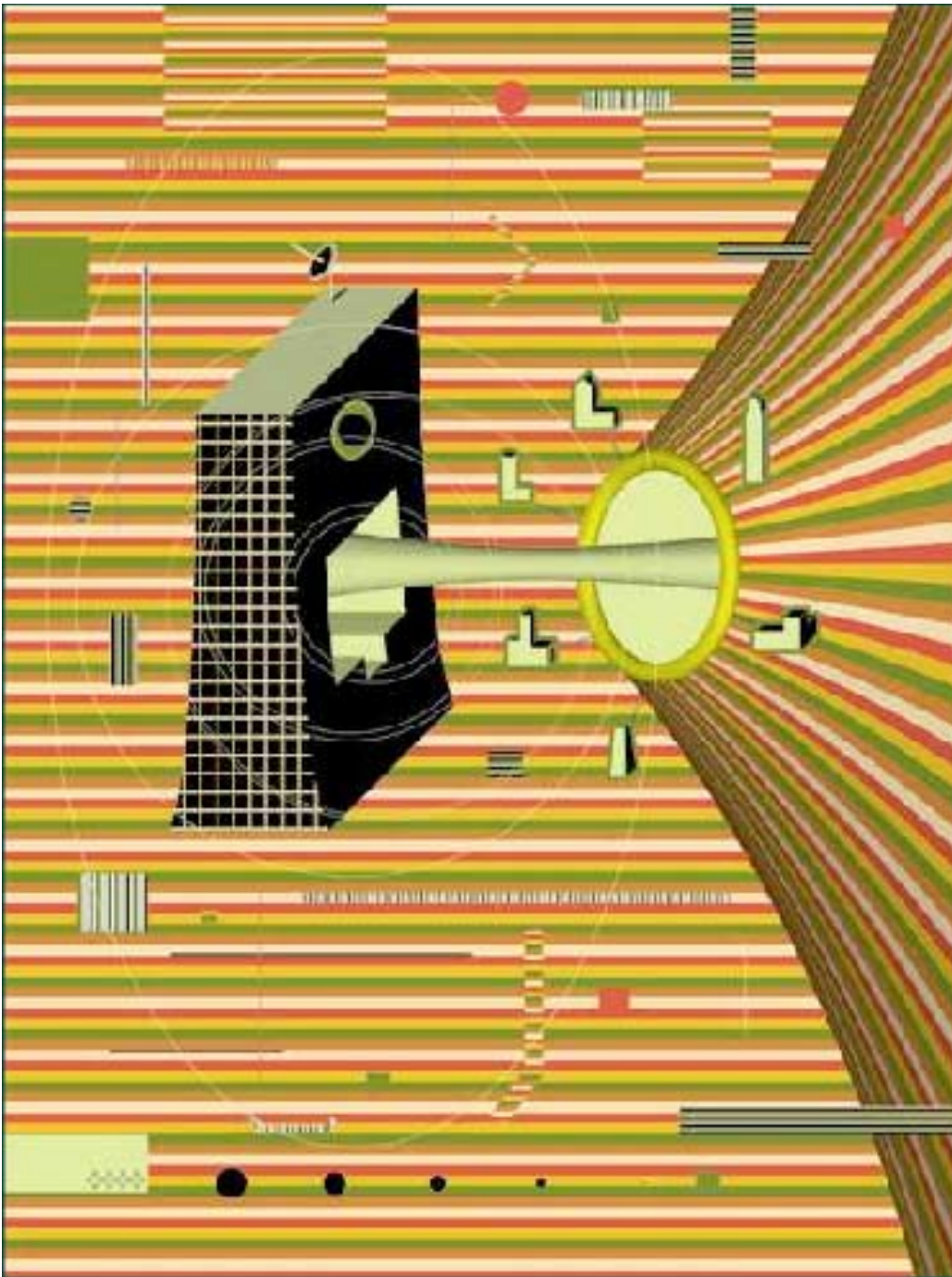
Greenpeace illustration



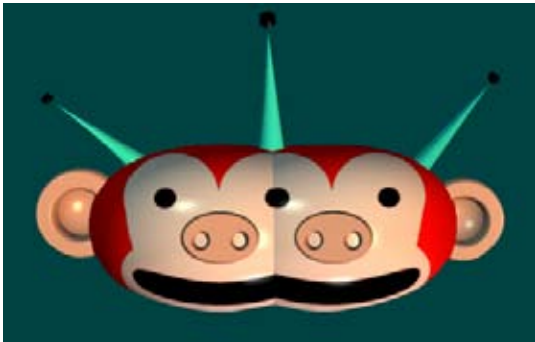
McKinseley Quarterly



artwork on this spread by John Hersey



Hersey has made many objects, t-shirts, toys, comics, fans, and the exhibit could include some of these other things as well.



double monkey head



gallery web site of a one-person show of Hersey at Creation Gallery, in Japan.

Linzie Hunter

UK illustrator Linzie Hunter takes email spam subject lines and turns them into playful works of art. The series is an exhibition of her interest in a variety of lettering styles. This could be an exhibit just of Hunter, or it could be a broader exhibit of artists whose work derives from internet sources. Hunter's work hit the internet just before XMAS and 2 online art shops were selling it like hotcakes.

This show c/b produced by Hunter e-mailing the artwork; it could be printed and framed here.



From Now On
YOUR SMALL BREASTS
NEED NOT BE
THE CAUSE OF YOUR
EMBARRASSMENT.

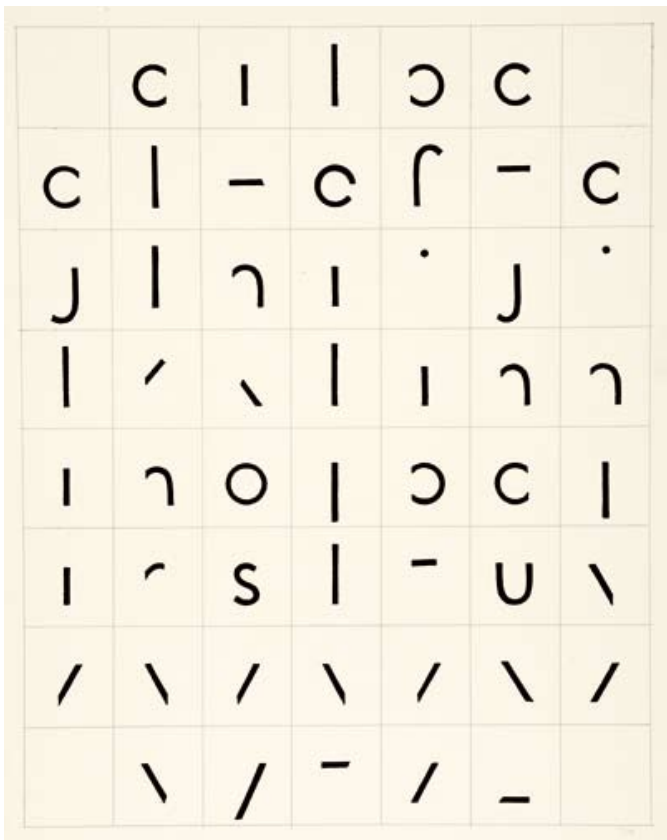
& Enter &
THE WORLD OF
Boundless
SENSUAL
Enjoyments

NO MORE
lonely
NIGHTS
★ for ★
LINZIE

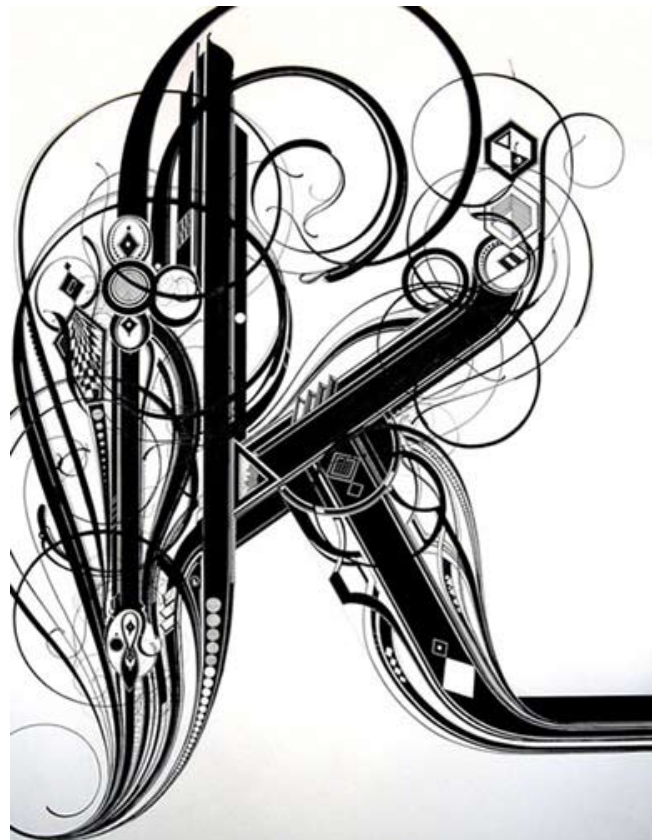
Tauba Auerbach, paintings

Tauerbach's fascination with the origins of language, its break-downs and slippages especially, has led her to an artistic study of language qua gestalt. How does verbal language relate to the symbols used in written language, and do these symbols reveal anything about the structure of the human brain? How arbitrary are the marks, both analog and digital, used to express language, and where do they begin to muck it all up? Her answer, of course, is that they are largely arbitrary, but rich with abstract beauty and conceptual depth. In razor-sharp painted execution—which reveals Auerbach's training as a professional sign painter—her works on panel and paper are a refreshing update to the abstract conceptual tradition, and just as intellectually rigorous. Each piece has a very different story behind it, often revealed only after reading the title that accompanies it. Resembling Russian Suprematist painting are two abstract works entitled Up-percase Insides and Numeral Insides, which, upon further contemplation, turn out to be just that. The Whole Alphabet From Center Out traces out exactly what it promises, too, in a gouache rainbow-coloured code resembling the matrix of an LCD display, evoking the literal-minded whimsy of Jasper Johns's work with numbers and the alphabet. — Deitch Projects, NYC

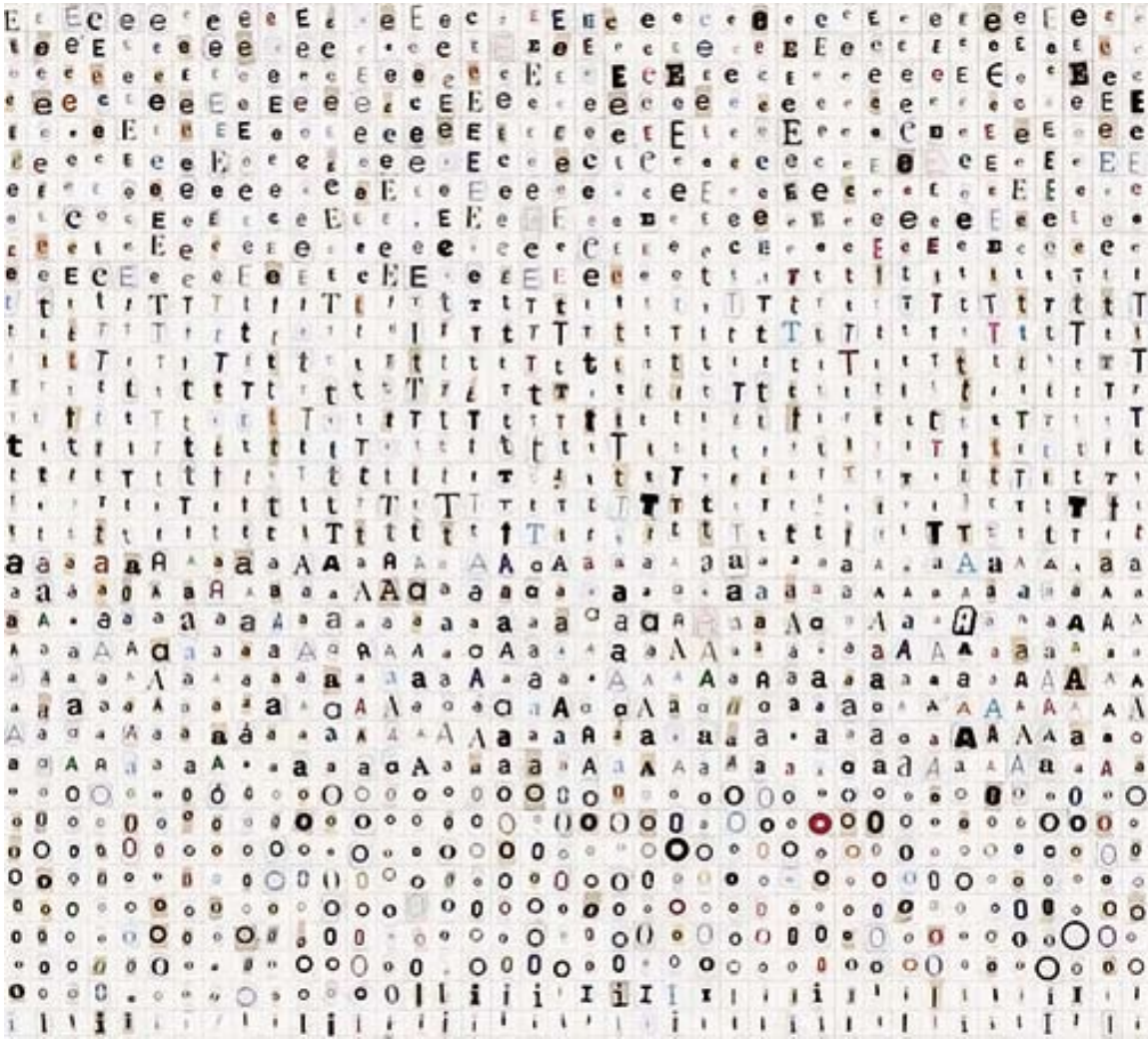
<http://www.taubaauerbach.com>



lowercase components



K



Listen/Silent anagram



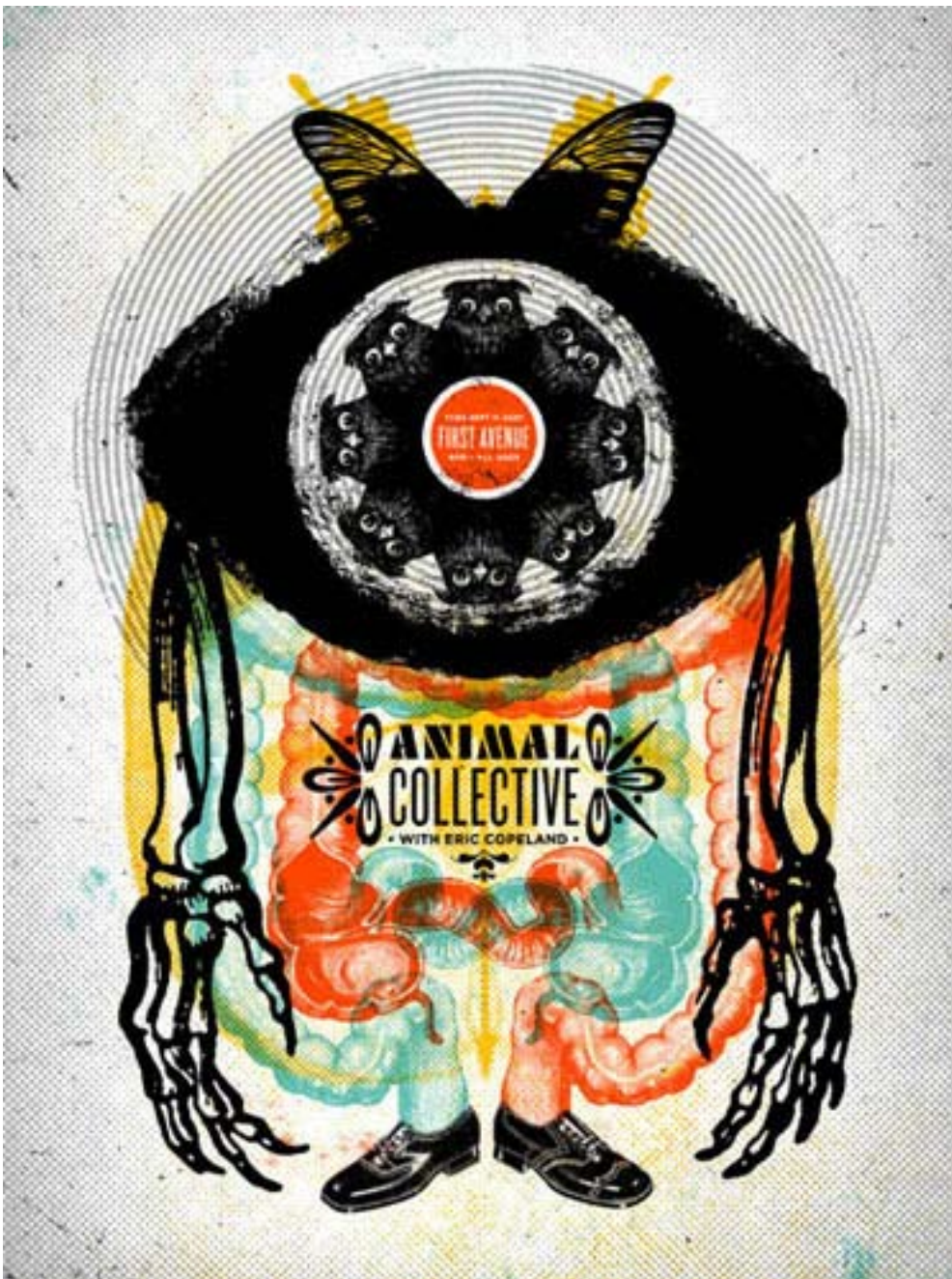
blah, blah, blah 2

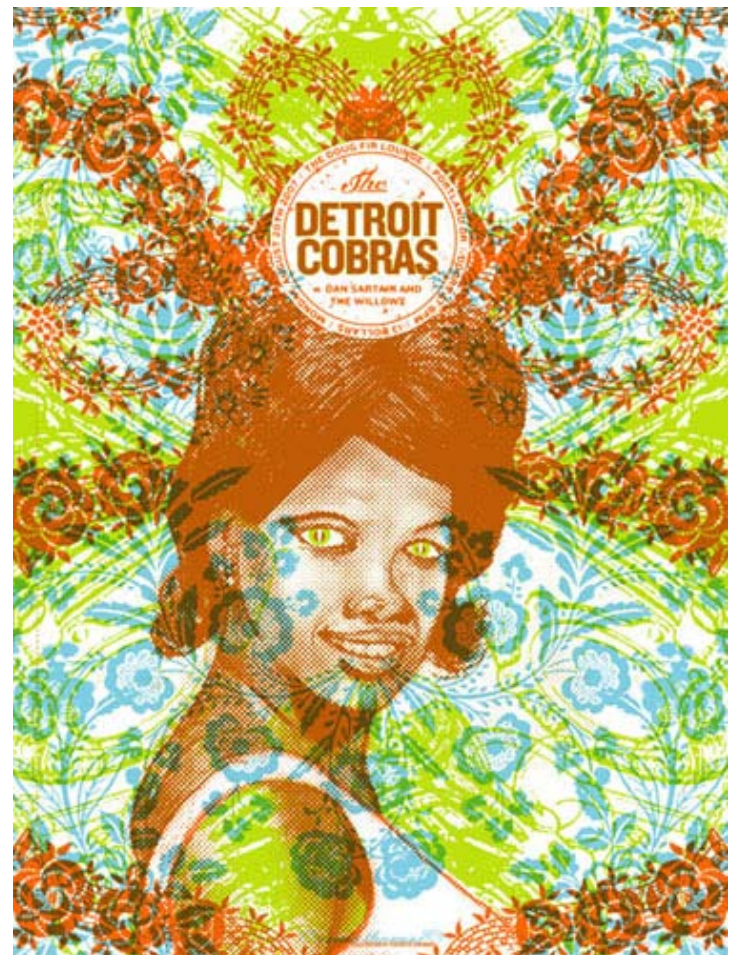
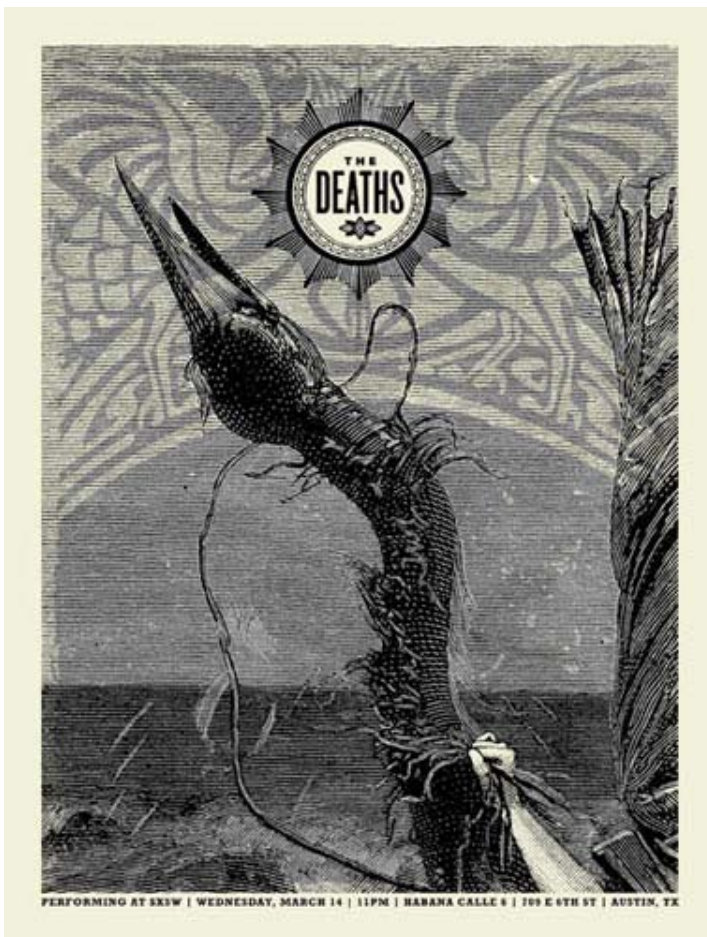
Aesthetic Apparatus

Poster shows would speak to vis com majors. Below are band posters by a silkscreen group called Aesthetic Apparatus from MN. There are many artist/silkscreening groups creating work like this. The content would appeal to students across the campus and beyond.

The two artists from Aesthetic Apparatus could come to the opening and judge a student poster design competition as part of this exhibit.

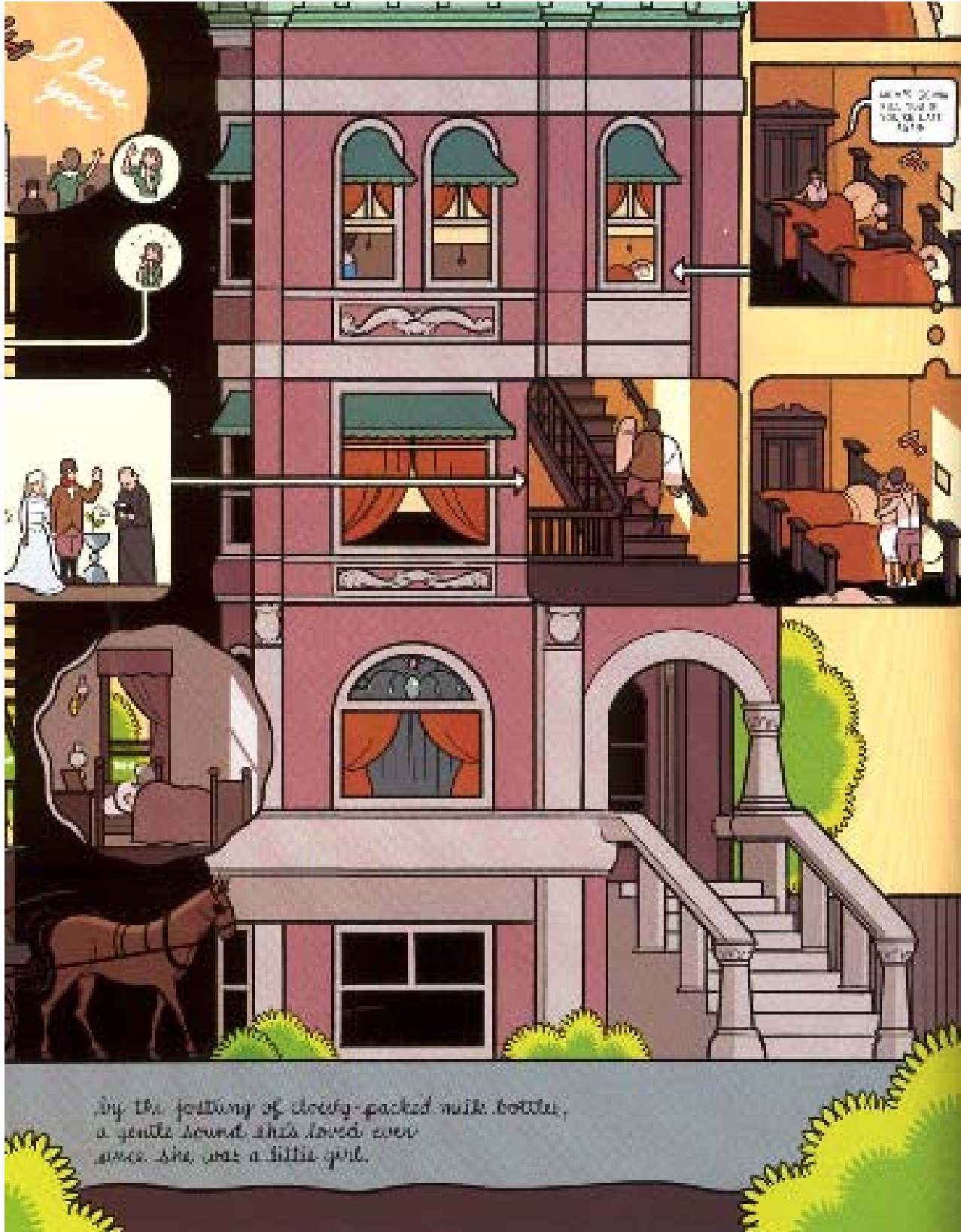
These posters are only \$20, we could buy them outright and add to the Crown collection, or simply keep them in one of the many flat files as a reference for vis com students.





Chicago comics:

An exhibit of Chicago comics would relate to vis com and all drawing/painting majors.



Chris Ware

ANSWERS WE CAN NEVER WRITE

1. Where did Clarinda want to go by herself?

The girls can. It is the slang for girl's lavatory. and Every one is saying it.



3. What did the ground hog tell Clarinda to do?

IT said for Clarinda to Flake OFF. which is the slang for you have irritated me constantly. Flake off on yourself Clarinda!



5. What name did the ground hog call Clarinda?

HEY YOU CHIT Turkey Chicken headed Sucker leg, Clarinda! IT IS THE Slang For when a ground hog hates you. Hey Sucker leg!



7. What made the ground hog fall and sing, at the same time?

clarinda gave him some mighty fine Wine because She always had some mighty fine wine because clarinda you are a wino.




Part 3: student theme shows, interactive shows

Part Three presents several concepts which create exhibit opportunities for students, including theme shows and interactive shows where they can do things. This idea of course draws upon the fact that our best-attended shows are student shows.

1) Student Theme Shows

The all-student show is so tremendously successful, it seems obvious that it's a great idea to build upon it. One semester could have an open all student show, the other a theme competition. The first concept is Bling, an idea which would lend itself to some excellent advertising.

2) Interactive activity opportunities for students.

- Harrell Fletcher: Learning to Love You More
- Post-it Note Mosaic
- Blackboard Art



Ray Fenwick
possible
promotional
image

Bling, an all-student open competition on the theme of bling. Artwork can take any form (add some bling to your toothbrush or create something entirely new). From Wikipedia, ““Bling-bling” (usually shortened to “bling”) is a hip hop slang term that refers to elaborate jewelry and other accoutrements, and also to a lifestyle built around excessive spending and ostentation.” Student shows are the easiest way to bring in the desired audience and theme shows would be a way of focusing student shows around an issue, and providing a communication problem. *A theme show could be offered every year.*



Brenda Bramel, possible promo image

Wikipedia image

Learning to Love You More

Learning to Love You More is a web site and series of non-web presentations comprised of work made by the general public in response to assignments given by artists Miranda July and Harrell Fletcher. Participants accept an assignment, complete it by following the simple but specific instructions, send in the required report (photograph, text, video, etc), and see their work posted on-line. Like a recipe, meditation practice, or familiar song, the prescriptive nature of these assignments is intended to guide people towards their own experience. Since *Learning to Love You More* is also an ever-changing series of exhibitions, screenings and radio broadcasts presented all over the world, participant's documentation is also their submission for possible inclusion in one of these presentations. Past presentations have taken place at venues that include The Whitney Museum in NYC, Rhodes College in Memphis, TN, Aurora Picture Show in Houston, TX, The Seattle Art Museum in Seattle, WA, the Wattis Institute in San Francisco CA, among others.

—From the project web site

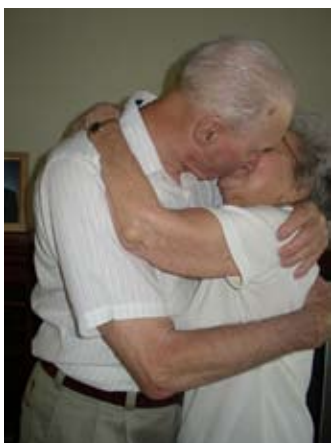
Sample assignments:

Recreate an object from someone's past.

Make a poster of shadows.

Make an encouraging banner.

Take a picture of your parents kissing.





Post it note mosaic

One wall of the Crown Gallery will be marked off with a grid. An image will be selected and students will recreate the image using colored post-it notes.



Year in Ideas (N. Blechman, C. Niemann, B. Rea)

Chalkboard

art: a wall in the gallery could be painted in chalkboard paint and students invited to fill it up for a month, contributing to a public work of art that changes over time.