

Words and Pictures: Image and Text in Visual Art

From illuminated manuscripts to the World Wide Web, from the Rosetta Stone to the Surrealist manifesto, written language and visual imagery have been combined to form powerful works. For this interdisciplinary class, studio practice will be enhanced by a series of short lectures exploring traditions and genres that link image and text. Technical demonstrations and in-class exercises will provide students tools to work on assigned projects, and to begin to explore the potential of inter-media practices. The class is designed to give a foundation of skills to experiment with language from the unique perspective of visual artists.

The class will work with words as images, words with images and words about images. Sources range from Surrealist games and the chance experiments of William Burroughs and John Cage to Cy Twombly's calligraphic line and Jasper Johns' integration of text elements and painting.

Assignments are created for students from a variety of disciplines. Students from other branches of the humanities in addition to the visual arts are welcome and encouraged to participate. The goal of the class is for students to learn to develop a repertoire of strategies for making new work and to increasing their conceptual sophistication in using literary and visual sources from the world around them for making visual art.

Students will be required to maintain an active image bank and writing journal, complete brief writing and reading assignments, and participate dynamically in classroom discussions.

Tentative syllabus (10 week course)

#1:

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| <u>Intro Slide Lecture:</u> | Linking Word Art with Visual Art |
| <u>Assignment:</u> | Journals: image/text banks, dreams, memories, images, words and phrases, stories, explanations, lists, diagrams, signs and advertisements, comics,... |

#2:

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| <u>Lecture:</u> | Storytelling- |
| <u>Exercise:</u> | Each student will be given an image and will write a 4-6 sentence story about that image. Experimenting with shuffling these stories and images will lead to discussions about the power of image to effect text and capacity for text to alter image |
| <u>Assignment:</u> | Each student will be given a few lines of found text that they must Alter 4/5 ways (either through juxtaposition with images or by changing the visual appearance of the words), having at least two of the variations radical change the reading of the story |

#3:

Lecture: Photoshop Tutorial : Meyer Library

Lecture/Demo: **Storytelling- Word as Image**
- typography, hieroglyphics, Asian and Arabic calligraphy,
Cy Twombly, Joseph Beuys, Jenny Holzer
- press type, stencils, acetate, rubber stamp, lino cut, hand
lettering; one of a kind/ mass production

Assignment: Using found books, students will alter the text and/or image
based on autobiographical storytelling

#4:

Short Slide Presentation: **Storytelling- Site Specific Words**
-text as landscape/ text in landscape
-words/images used to create or created by
setting & place

Assignment: Continue to work on books in class. They will be due next class.

#5:

Critique: Books

Individual reviews of progress in journals

Assignment: Using disposable cameras, begin to gather examples of words as
image/words in landscape or cityscape in advertising and other public
signs. We will be using these images in a few weeks.

#6:

Lecture: **Manifesto- Dada & Surrealism as a Theory for Text/Image Structure**
-automatic writing and drawing, juxtaposition, psychological effects
of image and text combinations, dream imagery, provoking memory,
latent/ manifest content

Exercise: Collage and Exquisite Corpse: creating an alternate reality through
juxtaposition and automatic methods

Assignment: For one week keep a daily account of your dreams in your journal.
Keep your journal by your bed and make a conscious effort to write or
draw in it as soon as you wake up.

#7:

Lecture: **Manifesto: Words to Explain and Describe Images**
-the relationship between painting and poetry in the 50s
-artists writing on art , art criticism, collaborations between visual
artists and other image makers, what words do best/what images do
best

Assignment: Write a highly subjective/poetic response to a work of art or create
a visual response to a work of literature or write an artist's manifesto
describing your ideas about the interaction of image and text

#8:

Workshop: Work in class on assignment from #7 and look at journals

#9:

Critique: Manifestos/ Art & Literature Responses

#10:

Lecture: **Creation of Form and Structure**- Chance and Randomness
-William Burroughs (Third Mind Exercises), John Cage (techniques),
Alan Kaprow (Happenings), Rauschenberg (found surfaces/words/images)

Exercise: Burroughs text exercises

Assignment: Using chance operations, construct an image/text story using the
telephone book and a newspaper
***Bring disposable camera photos to next class**

#11:

Lecture: **Creation of Form and Structure**- Post modernism
-political and social constructs and deconstructs of image and text
-advertising and propaganda
-reference ad/prop photographs taken with disposable cameras
-zines and the underground: subversive use of image and text

Exercise or Assignment: To be announced

#12:

Workshop: Work in class on Assignment from #11

#14:

Lecture: **Creation of Form and Structure**- Writing as Line as Drawing
-Illuminated manuscripts, Joseph Beuys, Hannah Darboven, Alfred
Jensen, Agnes Martin, Cy Twombly, Louise Bourgeois, diagrams, lists
-the involvement of the human hand and the body in the act of writing

Assignment: To be announced

#15:

Introduction of Final Individual Project.

Discuss possible formats and content.

The project will be designed by each student individually based on material
in journals, assignments, exercises and lectures.

Slides: Review of images from previous lectures and additional source material
for projects (?video)

#16: Workshop: **Final Individual Projects**

#17: Critique: **Final Individual Project**

#18: Lecture: **Introduction to Installations**
Assignment: **Collaborative Installation: Brainstorming**

#19: **Construction of Collaborative Installation**

#20: **Construction of Collaborative Installation**

Final: **Group discussion of completed Installation**