

Final Presentations for Studio-based Independent Projects

I. sweet / winter 2009

During week 10, you will have the opportunity to share your work and learn from your peers about their independent research. More than this, these presentations are a celebration of the work you've done, and knowledge you've accumulated, over the two quarters!

One way to think of the independent studio projects (and presentations) is as a kind of 'final exam' in which you express your understanding of a particular medieval or renaissance religious material form by emulating, quoting and referencing its form and/or function.

Artistic Presentations

Artists are often asked to lecture on their work. Such presentations provide the artist with the somewhat rare opportunity to discuss the work, their intentions, and their interests to an audience that is intrigued by the work.

**Presentations are 20 minutes in length and will be addressed to the whole learning community.
How will you use your 20 minutes? Here are a few suggestions:**

Describe your original project proposal. If it changed, you might explain how, why, and how you successfully worked with limitations in media, scope, etc.

Which religious form did you decide to work with? Why? What can you tell us about this traditional form that drew you to working with it? What function, appearance, or use did you want to pull out of the traditional form and inject into your work?

Your ability to clearly describe the religious form or prototype you chose to work with, its possibly various manifestations, and its distinct function(s) will be central to your presentation. Of equal importance will be your ability to describe how the artistic results of your work adopt, adapt and appropriate not only the 'look' or style of a particular religious material object, but also, how that appropriation brings with it a traditional religious or devotional function.

Your ability to describe your project in the context of art history and theories of visual response will also be useful. For these latter issues, you might consult again with Friedberg and other readings we've engaged over the last 20 weeks.

Some folks did considerable research on their content, or researched additional artistic techniques. If this type of research was among the aspects of your project, help your audience understand the nature and rigor of these additional bodies of research and artistic experimentation and learning.

Understanding the rigors of your artistic practice is helpful. Doing so demystifies the notion that some *talented* artist-*geniuses* make works of *excellence* when *inspired*. The reality, as you now know, is that art takes a lot of time, discipline and plain hard work. Thus, describing these aspects of your artistic journey will be informative.

Finally – and perhaps most important – your ability to clearly and effectively address the 'so-what' of your artistic inquiry will be much like developing a conclusion or thesis in an essay. Take the time and effort to clearly explain the consequences or results of your project.

Figure out how you plan to present your work: hanging it in the presentation room may work for larger-scale works. For smaller, intimate works like books, it may be useful to pass the book or put it on display while also hanging or passing single unbound prints or proofs of individual pages.

Organize!

These presentations will be as interesting as you make them. If you plan to informally ‘shoot from the hip’ to present your work, you will probably leave out a lot of information, run out of things to say in 5 – 10 minutes, and spend a lot of time saying “um....so....yeah...” ☺. After all the work you’ve put into your project, this sort of presentation does not honor the labor and thinking you’ve invested.

Therefore, develop an outline, based on your prospectus or your artistic process to tell the story of your progress and your learning. You can use note cards, or write up presentation points – whatever works for you.

Practice your lecture on whomever will listen and provide you solid, constructive feedback. Time your presentation so your lecture doesn’t run too short or too long.

Media possibilities

Most of the presentation rooms have access to computer projection. If you have existing skills in PowerPoint, Notebook or another presentation application, you may decide to develop a lecture including some of the images that influenced your work as well as images of your work. Elizabeth has a Mac laptop; Lisa has a PC laptop. If you would like to pursue this avenue, contact the faculty *in advance* to arrange use of laptops for media presentations.

Evaluation criteria

- Does your presentation demonstrate a rigorous and detailed understanding of the religious form you adopted/adapted in your independent work?
- Did you effectively address how your work compares to historical forms we’ve studied? How is it similar? How is it different? What about your work potentially inverts or reinvents traditional forms?
- Did you address the ‘so-what’ of your art project clearly and effectively?
- Did you speak slowly, clearly, and articulately?
- Was your presentation organized in a logical fashion?
- How did you incorporate images -- traditional/historic images and your own work -- into your presentation? Was your work clearly visible to all?