

PROJECT 1: CLASS ANTHOLOGY

"Faire vrai; laisser dire." (Do what's true; let them talk)

—Édouard Manet

Description:

This first project focuses on a particular aspect of self-promotion: The illustration annual, or *anthology* of work. In this project you will be asked to give some thought to how you wish to present yourself in an annual that is published by the department of illustration at Emily Carr University. This annual “represents” your full cohort of graduating students, and will serve as a personal and collective promotional tool to get your work out there.

Format: Full-Page Illustration

Dimensions: 7 x 10 inches, vertical orientation

For-Print Delivery Specs: 400 dpi, CMYK colour profile, TIFF image

Client: Emily Carr Illustration Department

Deadline: 3 Weeks (Due Week 5)

Process:

In last week’s presentation on *Project Zero*, we discussed self-promotion from the perspective of both the illustrator as well as the creative responsible for hiring illustrators. Some of the keywords coming out of that presentation included “relationship”, “communication”, “personal taste/aesthetic”, etc. These reflect the bases of our work that is less cerebral and more emotional—how people respond to our work. We also saw examples of representation in the more literal sense of how illustrators present themselves to potential clients. This took the form of individual presentations, co-operative and collective advertising, artist’s representative mailers, commercial compendia, etc. On a page of your own work within a collection of others’ works, how might you see that coming together? The research for this project is based on a series of questions that you ask yourself concerning the context, place, and practice of what you do. This will be followed by research into aspects of your work that define what you see as the trajectory of your practice, the professional/lay audiences you are hoping to reach, and the influences that have shaped your art.

Finally, you will be asked to review your past work and edit a selection of pieces that “fit” the criteria you have spelled out for yourself. In the weeks after the illustration for this project is delivered, you will be providing 2-4 supplemental images from previous corresponding work to fill a two-page spread in the anthology, along with a small self-portrait and biography for the student index in the back of the book. More information on these deliverables will be available soon.

Part 1: Reflection and Research

Answer the following questions (extensively and exhaustively) in your sketchbook in words/images:

1. How would you describe the style of your work to someone who is not an illustrator/artist/student?
2. What are the logical projections of this style in terms of who might hire you to work as an illustrator?
3. Separate from the person hiring you, whose eyeballs do you imagine your work will appeal to?
4. How does your work “hold up” in terms of contextual scale? Meaning, where do you see your work most “understood” along an axis that goes from most universal to most local? Meaning, is it possible to define audiences of your work at the universal, planetary, regional, nation-state, local area (town, city, county, province, defined area, etc.), neighborhood, home, room, and mirror levels? If desired, how might you expand this appeal? Or, how might you force a limitation on understanding and why?
5. In terms of trajectory, what would your absolute ultimate dream job be? What factors brought you to an art career? How has that changed over the years?
6. What social, cultural, psychological, economic, political, etc. factors have influenced where you are now in terms of practice? How much of that is in/out of your control? What might you wish could change along these lines?
7. What concerns do you have about your work? Meaning, are there any fears, concerns, issues you have concerning your work, its production, the reaction to it, etc.?
8. What are you least confident in? What has been discouraging to you concerning your work? What obstacles do you see looming in terms of your work, prospects, and future?

Part 2: Keywords

From your answers create a list of 5 to 10 keywords that reflect your work and define your practice.

Part 3: Definition of Nouns as Prompts

In English grammar, a noun is defined as representing “a person, animal, thing, place, or idea”. For this illustration, you are being asked to choose one person, one animal, one thing, one place, and one idea. These will serve as the basis for your illustration and will also act as the unifying concept for all of the illustrated pieces when they come together in the Illustration Annual/Anthology.

- ✦ Your choice can be based on the answers you gave to the questions above.
- ✦ It could be based on a kind of “random noun” challenge, for example, words chosen from random pages in a dictionary, terms from a series of “prompt wheels” (Mark Tansey’s “wheel of knowledge”, for example), etc.
- ✦ It could be based on input via other means of your own devising. For example, polling friends, family, strangers on the street, etc.: “what [noun category] do you think best represents me?”

- ✦ The connection between “nouns” in your piece can be narrative, figurative, surreal, comical, etc.

An additional note: Your approach to noun selection should reflect an aspect of your work as found in the answers you provided earlier. Meaning, do you see your work as serious and focused? Random and playful? How does your approach to noun selection reflect that?

Part 4: Sketch Development

After going through above exercises, start with a series of thumbnail sketches that combine the noun types into a comprehensive whole. Explore your entire toolbox of skills in terms of representation:

- ✦ In terms of representation, consider the literal, figurative, symbolic, indexical, iconic, referential, etc.
 - ✦ In terms of technique, consider line, color, texture, media, etc.
 - ✦ In terms of the picture plane consider perspective, focus, framing, cropping, etc.
 - ✦ In terms of concept consider duality, mood, abstraction, resonance, layering, repetition, juxtaposition, metaphor, etc.
 - ✦ In terms of audience consider form and final context: gallery image, graphic novel, animation keys, etc.
- After a round of thumbnails and feedback from peers and profs, move to mid-level sketches, more feedback, and then a round of final sketches before committing to final piece.

Part 5: Final Artwork

After determining the best sketch direction and any adjustments that should be made to it, prepare a substrate that fits the format listed above, whether analog or digital. Analog finals must be scanned in and formatted to match the “Final Delivery Specs” listed above. Digital final artworks must be executed on a canvas matching the specs listed above.

Execute the final artwork and prepare a **75dpi** digital image to upload for presentation in class on Week 5. A short review and discussion of the work will take place in your afternoon session, followed by directions on how to upload the print-quality image along with your keywords, supplemental images, avatar, and bio.

Guidelines:

- ✦ Colour palette and medium is your choice
- ✦ Final artwork must be 7 x 10 inches, vertical orientation
- ✦ Your composition must meet the “noun” criteria in Part 3
- ✦ The **for-print** version of your illustration must be: 400 dpi, CMYK colour profile, TIFF image