

Read Me

This folder contains documents and software templates for the Senior Artists Initiative Inventory And Oral History Project. A description of those files follows.

Welcome.pdf – Information about the project and an outline for planning an inventory and listing the important points for the interview.

Archive Readings.pdf – a list of URLs that to on articles about the need to have an archive and inventory as well as links to some commercially available software for those purposes.

Evaluation.docx – a copy of the project evaluation form to be completed and handed in at the last project meeting. Hard copy of the form will be supplied at that meeting.

Evaluation.pdf – same as above but in PDF format

Release.pdf – A form that give SAI permission to publish the video and information.

Museum.List.pdf – a list on regional museums

Video.guide.pdf – guidelines for videotaping

Senior Artists Initiative
2014 Inventory and Oral History Project

Release From

I hereby grant permission to the Senior Artists Initiative to use in any manner the material I have given in taped interviews for the Inventory and Oral History Project. I relinquish ownership and copyright in the tapes, any transcripts, and in the contents of the interviews. I understand that the Interviews will be made public. I agree that publication or other use of the interviews will not constitute invasion of privacy, and I release the Senior Artists Initiative from any claims I might have pertaining to the Interview.

Name (please print): _____

Address: _____

Signed _____ Date: _____

Senior Artists Initiative

Inventory and Oral History Project 2014

Welcome

The Inventory and Oral History Project is double faceted. First, it teams up the participating artist with a docent or an intern to inventory approximately one hundred pieces of work over several months. Second, it informs about and sets up an interview process to compile an oral history of the artist on videotape.

The first task of the artist and docent or intern is to determine a mutually agreed schedule to complete the inventory process and prepare for the oral history interview. It is difficult to project how much time the process will entail, but generally five to ten visits lasting up to four hours each is adequate. Good communication between the participants is imperative. Setting up and confirming meetings as well as punctuality and calling ahead if delayed is essential.

For the artist this documentation is relevant not only for you, but also for the family, the larger community, and the artist's sponsoring institution. **Prior selection of the works** to be inventoried and generally grouping them into early, middle and recent periods is **your first responsibility**. Please select work that you own and have access to in the studio. Work in collections or in the domain of dealers is not eligible for inventory. We ask you also to dedicate a work space, update your résumé, create an artist's history of life experiences, organize any other pertinent documentation, and with your docent or intern develop a glossary of mediums and techniques. During the inventory process put aside those works to be discussed in the interview so they will be readily available for the videographer, and help your docent or intern develop questions for the interview.

Docents and interns should assist the artist in creating an inventory system for the artist's artwork provided that the artist does not have such a system in place. Inventory tools are available on the disk provide to you at the initial project meeting. Ideally the inventory will list enough work to establish a base on which the artist can build a continuing inventory. During this process you will have an opportunity to know the artist and learn of his or her methods and how life experiences have influenced the artist's work. That will help you to begin formulating the questions you will ask in the filmed interview. Interns will develop the documentation your advisor deems necessary to receive credit toward your degree.

Project Participants Meeting Schedule

Thursday, January 23, from 4:00 to 6:30 PM

You will meet other participants in the Project and learn about inventorying and archiving and receive some tools to facilitate the process. Experts will address each of the topics. You will also receive contact information for all the participants in the project. Artists, docents or interns will set up a meeting to begin the field work for the project.

Thursday, February 20, from 4:00 to 6:30 PM

Artists, docents, and interns will receive instruction about preparing for the interview and videographers who will be recording the oral histories. We will explain the process. We will segments of show a previous videos to acquaint you with the work product. Our goal is to prepare everyone for the actual filming that will begin in April after artists you and docents or interns are prepared to have a video taped discussion about you and your art work. All videography must be completed by April 1 so that the finished products are ready to be distributed at the final meeting. Video shooting dates should be set up at this meeting.

Thursday, May 8, from 4:00 to 6:00 PM

All participants in the Project are invited to this finale. Portions of each oral history will be shown. Each participant will receive a DVD of the Oral History they participated in making. You will also be given the URL for finding the specific videos on the WWW.

Mutual Flow of Information

At each meeting all participants will receive information about to assist in preparing for the tasks to follow that meeting. We at SAI are constantly trying to improve the process and outcomes of this annual project. At the last meeting we will provide each participant with an evaluation sheet so that they can help us do a better job. Candor in completing the evaluation is critical. It is the only way SAI can know what needs to be adjusted to make a better project.

Release to Publish and Display

Artists, docents and interns must complete a release to allow SAI to publish and display the videos. This release will be provided at the January meeting. A signed copy of it must be in SAI's hands by the end of the February meeting for videotaping to be scheduled.

Artist's Personal History Notes

What social or historical events have shaped your life and work? Please list the experiences that have had the most influence on you. Review them with your assigned docents or interns

Personal History / Early Years

Personal History / Middle Years

Personal History / Mature Years

Personal History / Additional Thoughts

Inventory Notes

Artist and partner: List any useful observations about the work as it is inventoried. Include inventory number in the observation. This information can be used in planning for the interview in the next step of the process.

Inventory / Early Period

Inventory / Middle Period

Inventory / Mature Period

Inventory / Additional Thoughts

Senior Artists Initiative

Inventory and Oral History Project

Interview and Video Procedures

The video interview is chronologically ordered. The artist and docent or intern (Partners) should review this material with the videographer. Artists and docents or interns should prepare the Interview Time Line / Shooting Script by considering the work to be shown and questions. Questions must relate to the appropriate time periods. Artworks that correlate to each period. Subjects that the artist may have discussed but does not want recorded should not appear on the Interview Time Line / Shooting Script or in the video. The videographer should receive a copy of the Shooting Script before taping begins.

Artists: Choose both living and working space that you want to include in the video. Tools, working methods, studio environment, critical materials that supplement your work and relate to your time line should be at hand. Decide on the first and final images of your work. Decide whether you want to show the outside of your studio, your working space, your living space, share a process or demonstrate a technique. Take the videographer through these spaces before filming begins preferably on a day before the the date of the interview.

Docents and Interns: Set up an Interview Time Line / Shooting Script like the sample below to list the art work to be shown and the questions to be asked during the interview. Use the Artist's Personal History and the Inventory Notes to assist in preparation. Ask the artist if there are any restrictions on areas of discussion or subjects the artist does not want recorded.

The opening shot will be an introduction by a docent or intern and will include this information: "Hello. I am (your name) a (docent) (intern) at (name your institution and include your department or major if you wish) working with the Senior Artists Initiative Inventory and Oral History Project at the studio of (name of artist) on (date)."

We suggest you begin the interview with questions about the artist's birth place and date, upbringing, education. What were times like when the artist finished school? Explore the influences of social and cultural experiences, implications of race, gender, class, age, religion; teacher, friends, family, other artists Ask about events or periods in the artist's life that were especially instructive or influential. Be sure to ask about the artist's concerns and satisfactions at this point in life.

Artists, Docents and Interns: Collaboration and planning are is the keys to a successful interview and video production. The videos will be published on the internet and over time many people will view them. The quality of the questions and answers will shape the opinions of viewers.

Interview Time Line / Shooting Script

Early Years

Art Work

Questions

Middle Years

Art Work

Questions

Mature Years

Art Work

Questions

Interview Questions: Michael Becotte

Specific work should be linked to each question/series of questions. List works with the questions below.

Locations:

- K= Kitchen
- Sc=Studio with collection behind, showing early art
- Sp=Studio with camera/setup, showing process/later work

1. K - Can you tell us a little about your early life - where you were born, about your family and how you grew up?

2. K - When did you first decide you wanted to be an artist?

3. K or Sc - What were your early influences?

4. K or Sc - How did your education help you to develop as an artist?

5. Sc - Who were your most important teachers/mentors?

6. Sc - What artist/s have had the strongest effect on your work (how, when, etc.)?

7. Sc - How did family life/your marriage/the birth of your daughter change or inform your work?

8. Sc or Sp - How has your method/process changed over the years? How would you describe your past work as compared to your present work?

Can you point to pivotal moments in the evolution of your work?

9. Sp - How did your printing business influence your artist business?

10. Sp - Can you describe the process of producing a piece today? (Consider addressing your collections of objects, the use of both analog and digital in combination, your equipment, etc.)

[You might have a still life set up, or set one up as you talk.]

11. Sp - When you look back over your life's work, which pieces or series stand out, and why?

12. Sp - How does teaching effect/ inform your work?

13. Sp - Going forward, what direction do you see for your work?

??? - Your home and studio are rich repositories of art, craft and visual stimuli, and they are fascinating to see. How do they express, inspire and otherwise serve your work?

Notes

Cues for movement and wrap-up should be marked on final question sheet.

Method of interview should be discussed.

SENIOR ARTISTS INITIATIVE
POSSIBLE INTERVIEW QUESTIONS FOR ARTISTS'VIDEO

Early years

- What were your earliest art influences (Parents? Travel? School? Teachers? Events?)
- Specific questions: where were you born? Where did you live and go to school?
- Did you decide that art was your calling then, or later? Explain

Middle years

- Where have you exhibited?
- Explain selling your art and teaching art.
- Did your style change? How? Materials? Explain
- Life experiences: How did they influence your art?

Mature Years to Present

- Would you have done anything differently in your art career in your early and middle years?
- Do you have any regrets regarding your art career?
- What advice can you give to young artists?
- What do you like best about being an artist
- What do you enjoy doing besides creating art?
- What are your primary concerns and satisfactions at this point in your life?
- How would you like to be remembered as an artist?

Jane Mason
1-13-15

PETER PAONE

(Second Working draft—March 16, 2010)

Video

Introduction: No video of docents until inside.

We are visiting the beautiful stone carriage house and studio of Peter Paone. Built in 1928, the artist, and his wife Alma, have lived here for 30 years.

Shoot: House, flamingo, sign at front door

Inside introduction:

Hello! I am {Jane Mason, Shirlee Maglietta}. We are docents at the Pennsylvania Academy of the Fine Arts working with the Senior Artists Initiative.

I would like to introduce Peter Paone: a painter, a printmaker, a draftsman, a watercolorist, an educator, an independent curator, and a certified appraiser of fine art, who feels passionate about story telling and expressing the human condition.

Peter is a nationally and internationally known artist who has exhibited widely, received multiple awards, and whose work is in many museums and private collections.

Studio Tour

(Video—full sweep)

1. Library
2. Archives and sketch books, etc. Show photo archives and award documents, books.
3. Stations—materials and brushes, etc.
4. Paintings—acrylics and frames, etc.

Peter will speak briefly about his studio and the paintings on display.

{All the above should take about an hour.}

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{Sit down.} This interview process should take about an hour.

INTERVIEW

Early Years-Until age 29

1. Born in South Philly. Parents from Italy. **COMMENT**
2. Fleisher-11 years old. **COMMENT**
3. Junior High School-staff buys water colors for \$5.00. Worked in Italian Market. **COMMENT**
4. High School-9 artists. Learned printmaking. Worked in a frame shop--\$10.00 a week. **COMMENT**
5. Barnes—17 years old.
6. Philadelphia Museum College of Art (now Univ. of Arts). Becomes studio apprentice to Ben Shahn.
7. Later invited to teach there. Involved in controversy. Chose not to follow Abstract Expressionism Movement. Resigned from teaching position amid controversy. **COMMENT** Show painting “Victims of Courage”
8. 1959—Age 23—PMA purchased a painting.
Starts teaching at Pratt Institute—chairs drawing department. New York exhibitions and grants.

9. Tour guide in Positano, Italy. COMMENT (????)

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Middle Years—Age 30+ Mid-Career

1. Accomplishments: Evolving, Collecting Art, Teaching. Dealing in buying and selling art (of other artists) COMMENT
2. London years (1966-69). Royal Academy, Miniatures COMMENT AND VIDEO {?}
3. Met Braque and Dali in Paris. Shares studio with Fernando Botero in the Hampton's. COMMENT
4. Return to Philadelphia in 1976.

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Mature Years—to present

1. Taught at PAFA for 30 years (1978 to 2009) (43years to 73years) Founded Print Dept. in 1980 while on faculty. COMMENT
 2. Shows in museums as well as selling to collectors. Rejects gallery system. COMMENT
 3. Works 8:30 am to 7:30 pm—presently working on landscapes. Every year—a specific goal. Add works in series. COMMENT
 4. Goes to National Academy of Design in NY once a month to serve on committee. COMMENT
 5. Enjoys cooking, big band music, entertaining and collecting art. COMMENT
-
6. What are the primary concerns and satisfactions at this point in your life? COMMENT

CONCLUSION

1. Shirlee and Jane will read these quotes and ask Peter to reflect and comment.

“Organization provides space for imagination to flourish.”

“Too much has been written about art and artists. My purpose is to make pictures, so I shall let them speak for me.”

“My life is a vessel. I empty and fill up—Never follow mainstream. I am a storyteller. I belong to Goya—Picasso. My gift is my imagination.”

“No regrets. Most of my life is a risk.”

“A work of art should embody both a distant point of view and an experimental, inventive approach to the medium at hand, be it paint, clay, or pencil. An artist should not specialize in a single medium or style, but use a wide range of expression.”

COMMENTS BY PETER

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THANK YOU:

JOSH SGARLATA AND MEGAN RAMSEY FOR VIDEOTAPING THIS JOURNEY WITH PETER PAONE.

SENIOR ARTISTS INITIATIVE FOR THIS WONDERFUL OPPORTUNITY TO ALLOW US TO CONTRIBUTE TO THIS UNIQUE PROJECT.

PETER PAONE FOR SHARING YOUR LIFE EXPERIENCES AND WORK WITH US.

MORE INFORMATION ABOUT THE SENIOR ARTISTS INITIATIVE CAN BE FOUND ON THEIR WEB SITE:

www.seniorartistsinitiative.org

MORE INFORMATION ON PETER PAONE CAN BE FOUND ON HIS WEB SITE:

www.peterpaone.com

“THE HAND OF A DRAFTSMAN, THE EYE OF A CONNOISEUR AND THE SOUL
OF A DREAMER.”

Senior Artists Initiative Inventory and Oral History Project

THE VALUE OF INVENTORYING AND ARCHIVING READINGS

<http://clicks.robertgenn.com/archives.php>

An artist's perspective

<http://www.artbusiness.com/papers.html>

A dealer/appraiser's perspective

<http://www.incca.org/idaa>

<http://www.incca.org/resources/38-documentation/411-bashir-iic-2008-poster>

Article on "Archiving and Preserving the Work of John Latham", poster abstract presented at the IIC (Congress Conservation and Access), London, September 2008 by Sarah Bashir, Saya Honda, Neil MacLeod, and Fumi Matsushima.

RECORD KEEPING FOR ARTISTS

<http://www.wingedblue.com/records.html>

An article on the value of recordkeeping focusing mostly on the financial side, but addresses other materials as well.

<http://www.workingartist.com/>

Software to purchase to help organize and inventory your art as well as your records.

Zoriana Siokalo
Senior Artists Initiative

Suggested Procedures for Taping the Artist Interview

Planning for the Interview

1. Gather information about the artist in advance. Learn about artist's background, biographical highlights, family, schooling and education, career influences, community involvements, teaching. Read a variety of sources for information, including press coverage, exhibition reviews, catalogues, etc.
2. Prepare an outline of questions for the interview and share this outline with the artist. Discuss the appropriateness of questions and discussion direction, and if necessary, rule out areas to avoid.
3. Schedule a date and time for the interview. Allow two hours for the set-up of equipment and the interview. Be familiar with the recording equipment and with the location of the interview. Some time will be necessary to chat with the videographer to find the best location(s) for the interview. Be familiar with the length of the videotape.

The Interview

1. Be prompt for the interview. Have everyone's contact information in advance in the event that you need to reschedule.
2. Familiarize yourself with the location of the recording. This may include home, studio, grounds – discuss this with the artist before videotaping. Consider lighting (not enough light, too much glare, backlighting) and ambient noise (street, window, refrigerator, fan).
3. Record an introduction that includes the following: your name, other students' and/or docents' names, artist's name and location of interview, reference to Senior Artists Initiative program, and date.

4. Begin interview with some brief biographical questions, following agreed upon outline. This should include artist's birth, family history, early education and schooling. Other suggested topics include: artist's social and cultural experiences; implications of race, gender, age, religion; career influences; teaching influences and pursuits.
5. Ask one question at a time and give the artist time to answer before jumping in with a follow-up question or comment. Questions should be broad and open-ended and lead to a follow-up question or discussion. Questions should not be so broad that the artist doesn't know where to begin his/her answer. Ask for clarification and more specifics. Don't interrupt – give the artist that extra moment before you jump in with another question. Avoid making affirmative "noises" such as "hmm" or "uh huh" or "Ok," etc. Avoid loud laughter on tape – this could get distracting on tape. Although the atmosphere of the interview is casual, the interviewer is prompting the interviewee to speak and is not an active participant in a dialogue.
6. Be prepared to steer the artist back on track with a question, if necessary. Prepare such questions in advance.
7. Prepare an area to videotape the artwork. Consider identifying a table for ease of handling and showing the artwork: use large pieces of paper on which to place prints, avoid glare on glass from window, etc.) Refer to specific artworks when discussing the artist's career evolution. These works should be written out in outline form in advance. The works should be ready for videotaping and easily accessible to move the interview along.
8. Agree on a final or concluding question as a signal for the videographer that the interview is about to conclude.

After the interview

Label the tape (name of artist and interviewer(s), date, location of interview) and submit to Senior Artists Initiative for copying, as instructed.

Participant's Evaluation
Senior Artists Initiative
2014 Inventory And Oral History Project

Participant's Name:

1. How was the project beneficial to you as an artist, docent, intern, advisor?

2. What did you learn or accomplish?

3. Was communication clear and easy to understand?

3. What was the outstanding feature of the project?

4. How can we improve?

5. Other Comments