

Love in Four Pieces
father figures
Mehitabel's Kittens
Why do I keep looking?
Concrete Works



“installation” Book Design

Melissa Duckworth

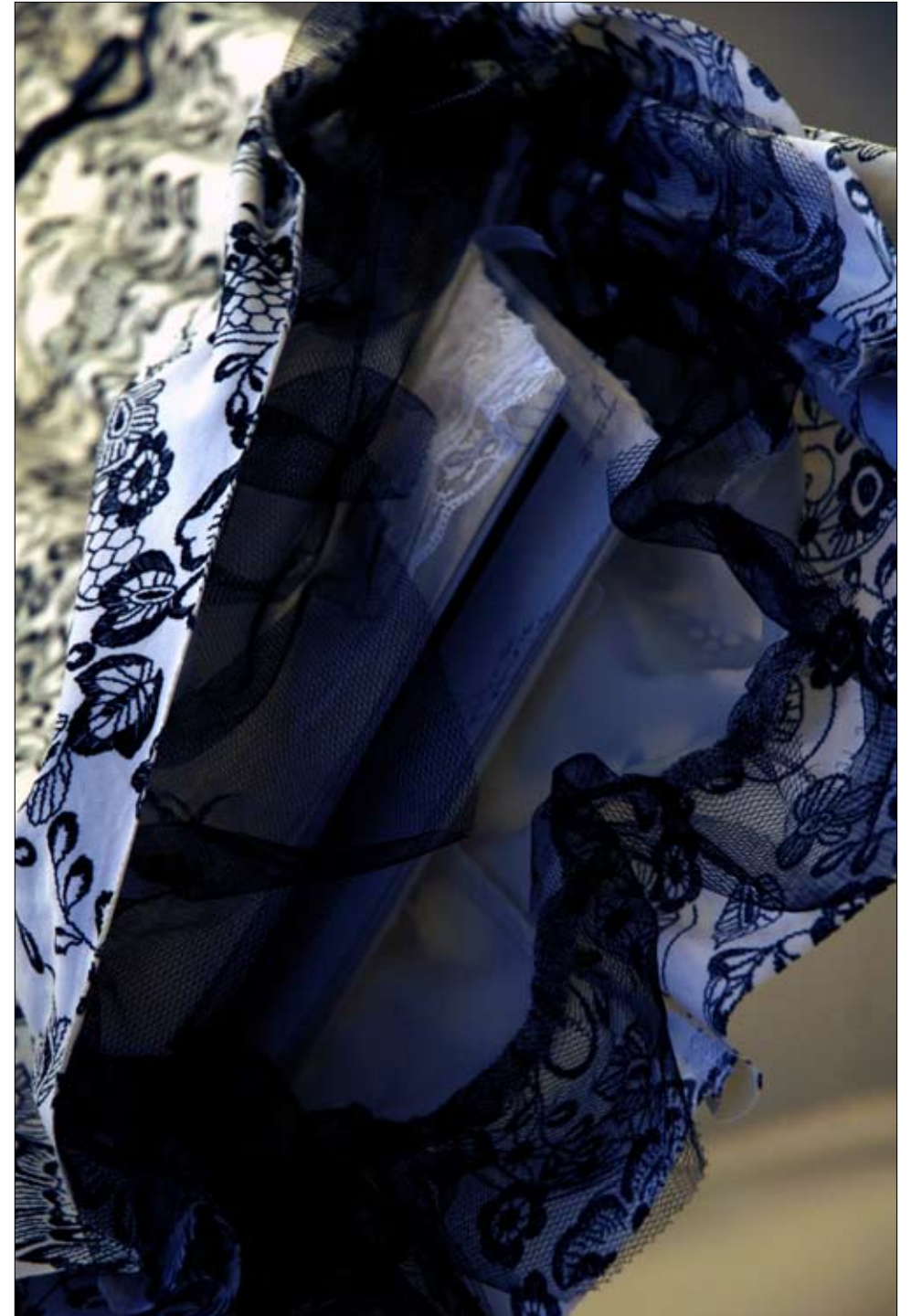


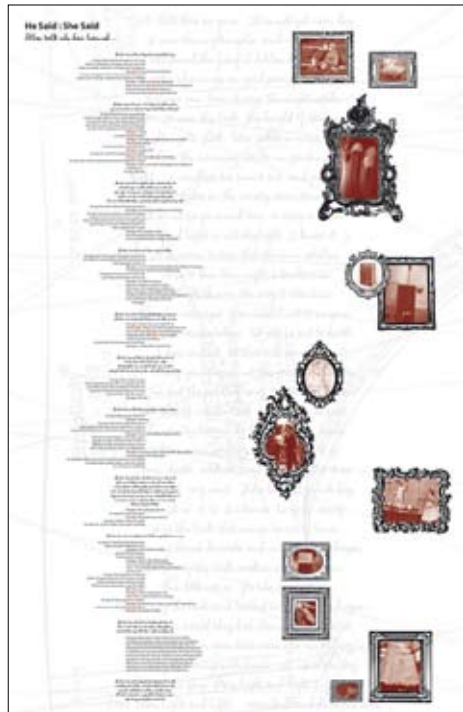
Love in Four Pieces: Poetry Chapbook, Posters, Gallery Installation

2007. *Love in Four Pieces* is an evolution of an earlier poetry chapbook titled “*epistlepoetry*”. The two collections share a similar tone, and a few individual poems overlap, however *Love In Four Pieces* was conceived first as a gallery installation which was later developed into a reproducible chapbook and a series of poetry posters.

I am interested in the idea of “ostrenenie” or “strange making”. Specifically, the idea that these books could be stored (or hidden) in a closet as opposed to on a bookshelf. Additionally, the form forces the reader to be physically implicit with the voyeuristic nature of the text.

Materials for this project include found sundresses, Arjo Wiggins’ *Curious Touch* coverstock, and handmade lace book covers.





Love in Four Pieces: Poetry Chapbook, Posters, Gallery Installation

(Left) Accompanying posters, printed on Arjo Wiggins' Curious Touch coverstock, illustrating four poems from the book: Your Arrival (whether currents), Today {dry cleaning}, Pillow Talk She Has Learned, and This One / That one.

(above and right) Details of handmade cloth cover for chapbook edition.

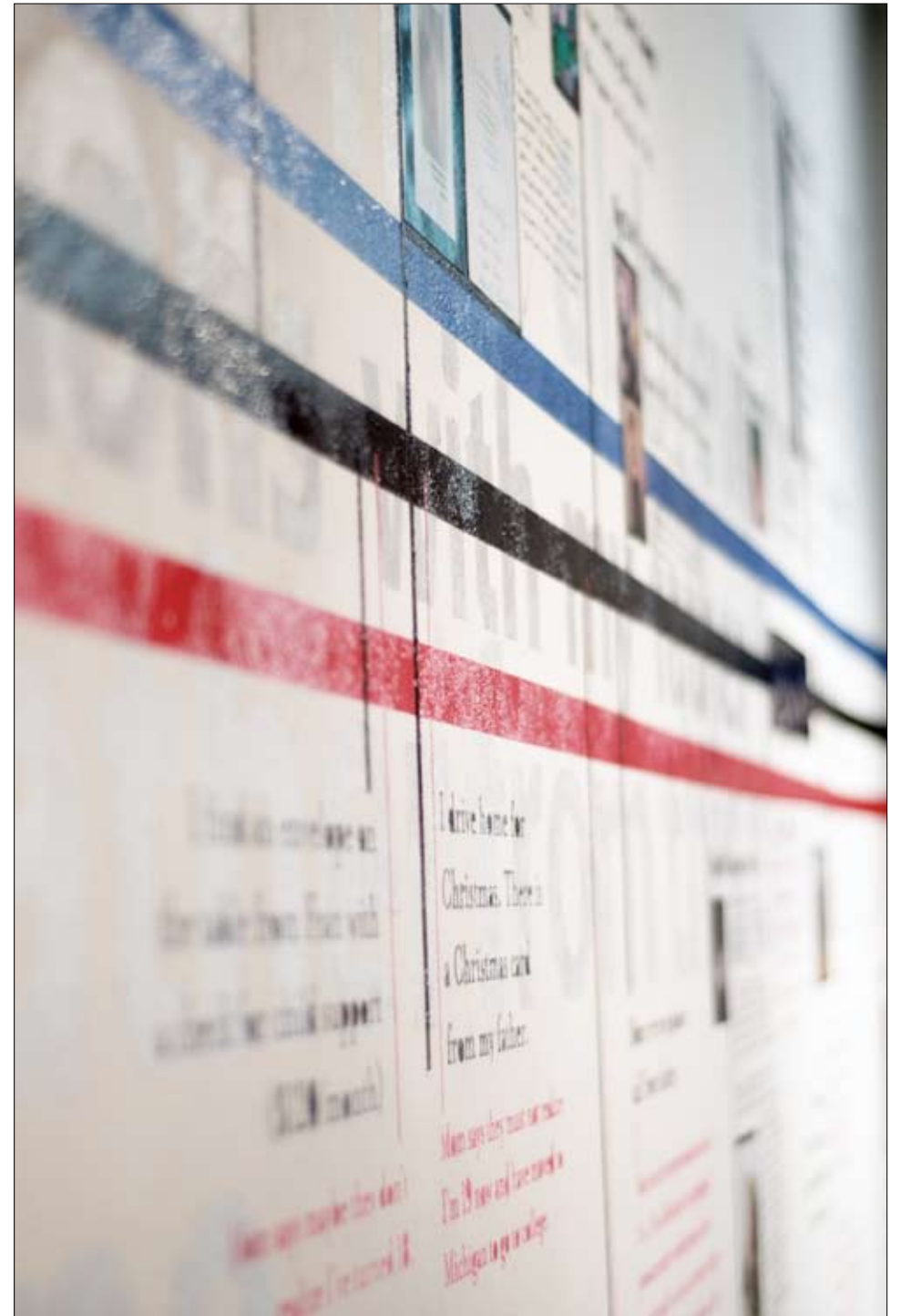
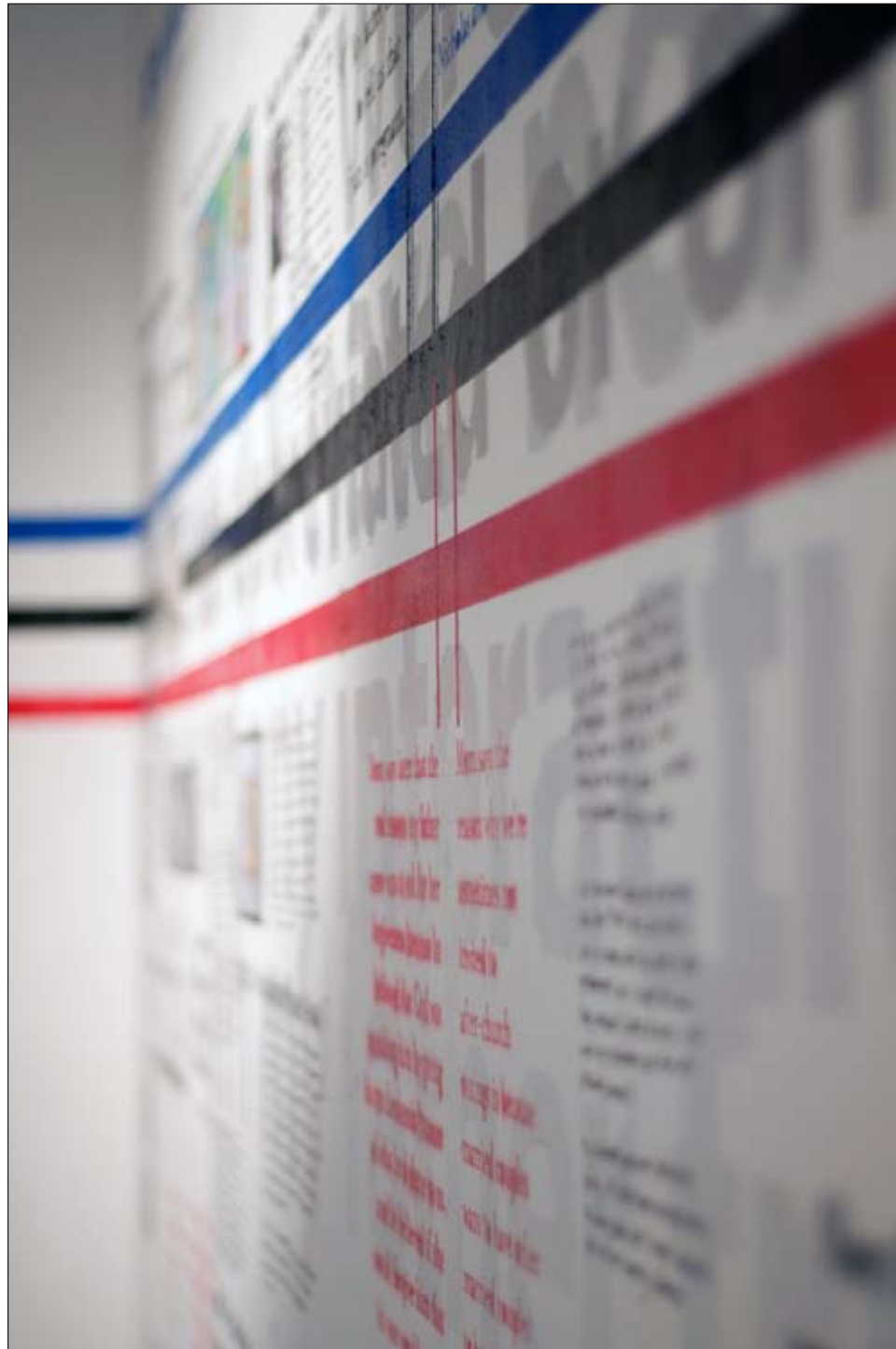
father figures: 20 x 10ft Typographic Mural

2008. *father figures* was a large installation created for the Cranbrook Forum Gallery's "Detritus" exhibition. The content chronicles the effects of the stereotypical **absentee father**, and **ramifications** of this situation on the following generation as children from "**broken homes**" attempt to create unbroken homes for their own kids.

Materials for this project include **family photos** and documents, **spray paint**, and **found "heirloom" objects** on pedestals.









Mehitabel's Kittens: Installation and Book Object

2008. This was an installation in Cranbrook's Triton fountains which took place in Sept. of 2008. 100 baskets of baby dolls were set to float in the fountains. These objects inspired interaction from the visitors to the campus. The baby dolls were moved, played with, posed, and some were stolen for nostalgic purposes. The title comes from Don Marquis' 1920 poem from his collection "Archy and Mehitabel".

In keeping with my philosophy that my work should meet democratic goals of reproducibility and affordability, I endeavored to create a small book which captured the essence of the installation. In the book I focused on the act and action of lifting the baby dolls from the water.

Materials for the installation included ubiquitous wicker baskets and found baby dolls. The book was constructed with a die-cut, accordion folded book within a box covered with a rippled glass cover.



Why do I keep looking?: Plagiarism, Appropriation & Forgery

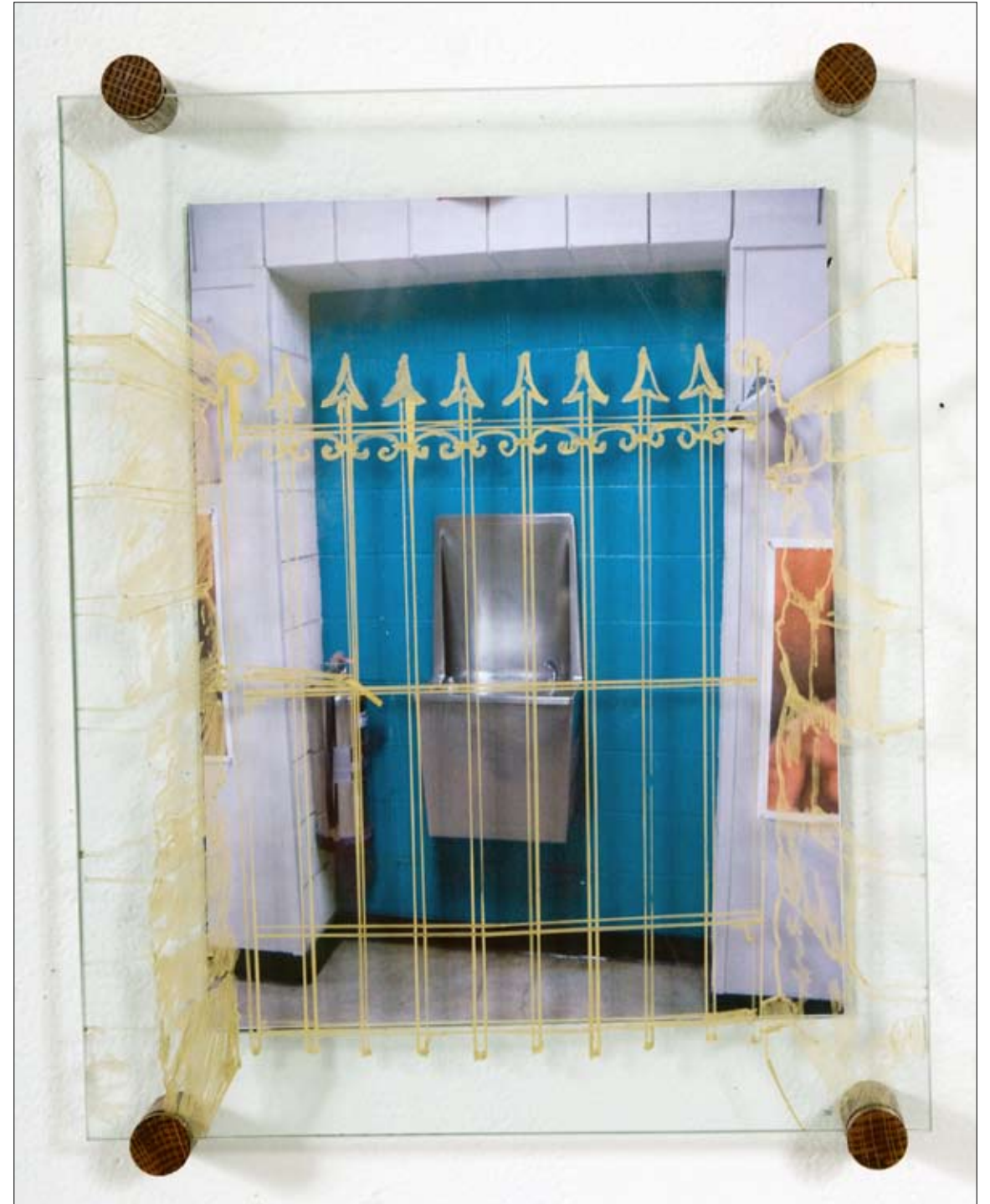
2009. This installation was created near the end of my time at Cranbrook. It is a meditation on the slippery slope and tangled web of plagiarism, appropriation, and forgery which seem more prevalent within the design community than in others.

The piece consisted of an installation which I purchased from a CCS student which chronicled his experience in art school. I altered his piece to reflect my Cranbrook experience, and then forged the participation of a fellow CCS grad who had recently graduated from Yale's MFA program. Overall, the piece meditated on the "insider" art school experience, focusing on the physical openings, closures, and barriers in the midst of intense personal and external scrutiny.

Materials for this piece include the original piece of art by R. Mendoza (security cameras and mounted prints), gold-on-glass illustrations of Cranbrook's architecture, and electrical tape.









Concrete Works: Cranbrook MFA Thesis Exhibition

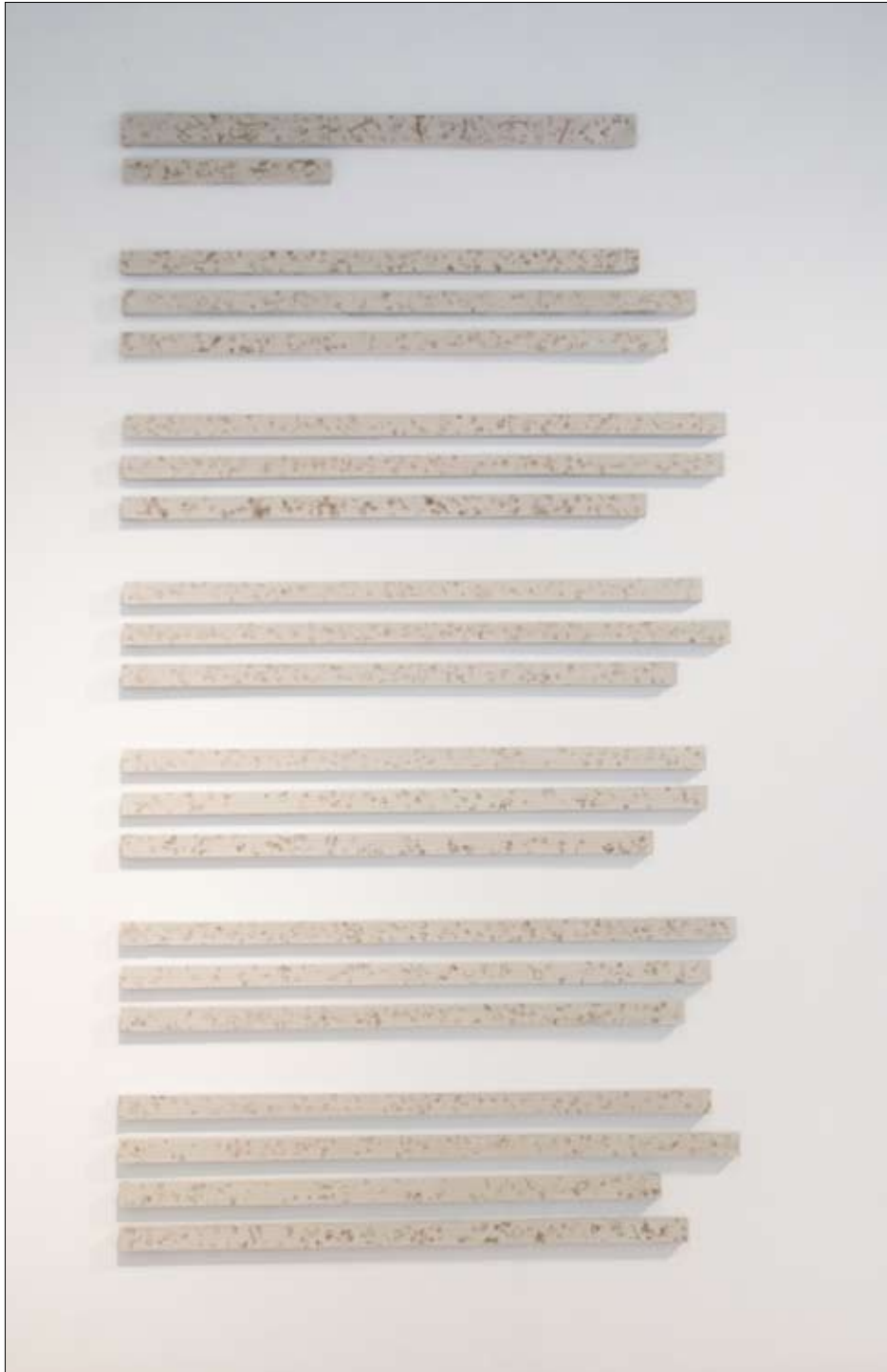
2009. I began experimenting with concrete and the leftover letters laser cut from the stencils for my *father figures* installation earlier in the year. The palette and form of the final piece as installed in *Loose Canon* (the 2009 Cranbrook Academy of Art MFA Thesis exhibition) was intended to **homage** the effect within Adobe design programs which minimize small text as grey bars.

The structure of the concrete poems also paid homage to my literary background. They were that of a **Villanelle**, and of a **Sonnet**. The rag of the poems was modelled after Dylan Thomas' "Do Not Go Gentle into the Good Night", and Robert Frost's "Walking Through Woods on a Snowy Evening" respectively. Each poem was **schemed** down the side in white chalk to define it.

Materials for this project included **concrete**, **laser cut letters**, and **chalk**.



Handwritten text in a cursive script, possibly a shorthand or a specific dialect, written on lined paper. The text is arranged in several horizontal lines, with some characters appearing to be stylized or abbreviated. The script is dense and difficult to decipher without a key or context. Some legible fragments include "W D", "I", "M", "K", "Y", "O", "S", "P", "H", "U", "V", "X", "Z", "A", "B", "C", "D", "E", "F", "G", "H", "I", "J", "K", "L", "M", "N", "O", "P", "Q", "R", "S", "T", "U", "V", "W", "X", "Y", "Z", "a", "b", "c", "d", "e", "f", "g", "h", "i", "j", "k", "l", "m", "n", "o", "p", "q", "r", "s", "t", "u", "v", "w", "x", "y", "z", "0", "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100".



(Details of the installation, for scale. Final height was 18ft.)



For more information, visit or email
www.melissaduckworth.com
melissa@pandoraink.com

Like to see more?

Melissa Duckworth

Graphic Design
Marketing Design
Book Design
Book Arts
Fine Art