

Sentences on Fletcher 203 and Fletcher 203 Printmaking Art

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1. Fletcher 203 is one of the most secluded spaces in Providence because of its restricted access.
2. Fletcher 203 Art is coded. The space addresses the definition of a student, together with the concomitant comparison with amateur artists, and then the door could be opened carefully. Fletcher 203 Art might have the baggage of privilege, which is scarcely acknowledged from the work itself.
3. Fletcher 203 is supposed to represent nature and the art world. But the self-generative property of the walls gives birth to paintings so active that little art seems to overwrite their “realism.”
4. Fletcher 203 Art has the life span of around 15 to 75 minutes. Once group conversations end, the art and the room become transcended with another person’s accent within a few seconds.
5. Fletcher 203 aspires to offer the perfect setting for perfect art, and an interest in the presented objects and performances could be lukewarm because of institutional demands. But it is not something to lament on. Such dedication might be a romantic idea from the first place, because it is not always unrealistic to look and to look away quickly.
6. Fletcher 203 is a ceremonial space. The mutual respect is so embedded in the space that personal attacks, if any, become especially tangible. But conversations are usually transient, and few people remember much except for the overall emotions.
7. Fletcher 203 might be a place for seduction. Due to its in-between nature from the artist studio, to Fletcher 203, and onwards, strategies need to be employed to catch attention in situ. Although this radical idea of seduction is already elaborated by James Elkins, his explanations could be *ex post facto*. The theory of seduction elucidates successful scenarios, but the attempts which are lost in traffic escape analysis. In other words, to seduce is a process, and to have seduced is a result. And to have successfully seduced is a craft.
8. Fletcher 203 Art is most likely not made on-site. The engagement with the discourse of site-specificity is, therefore, either taken for granted or entirely abdicated. The

transformation of the space is also predictably neat regardless of the presenting student artists. Maybe it is impossible to unearth invisible physical and conceptual textures of the room. All in all, Fletcher 203 is the bedrock of the art, the student artists, and the teachers.

9. Fletcher 203 has many physical objects which rarely participate in the drama. Chairs, push pins, windows... Nothing punctuates the space more than the pillar, but it is that very pillar which gives away hints that the room is, in fact, not a white cube.
10. Fletcher 203 does not resist verbalization. Artists are inevitably also performers unless they intentionally protest against the easy way of understanding through words.
11. The better-received the works are, the more they tend to fit within institutional frameworks. It is not a bad thing, but it might be challenging to differentiate between work and cult. And it becomes trite fairly quickly.
12. The model of inviting people to discuss works is a given for Fletcher 203 Art, and it is far from a sustainable framework outside graduate school settings. The essence of conversation, both formal and casual, is based on the premise that mutual interests, reciprocal respect notwithstanding, can pave the way for a significant session. The work does not always get better from conversations. Neither do they all of a sudden become complete. Or worse as works in progress which never see the light again.
13. Fletcher 203 is the common ground for student artists to gather. It is a requirement because the inherent educational values lie not only in the act of first-person presentation but in the craft of listening as well. The democracy is clear, as student artists will share responsibilities with faculty members to contribute to conversations. At the end of the day, however, teachers do reserve the authority to pull back voices which have, in their opinions, gone astray. And students lack such power.
14. Fletcher 203 Art, because it risks over-analysis, takes away scenes of self-reflection and self-scrutiny which are crucial engagement models in private settings such as artist studios. Public speech is supposed to assist others in understanding the presented piece—the conversation addresses a clear audience, and it is not solely for the artist himself/herself/themselves. Soliloquies, on the other hand, might demand a time frame larger than the 45-minute window, and they are situated within the crux of a private and clear artist mind.

15. It is possible to observe nature from Fletcher 203 because of its displacement from actual nature.
16. The schedule of Fletcher 203 serves as milestones and watersheds for a semester. People do need deadlines to combat inertia, but Fletcher 203 plays too active of a role to complete works. A signature on paper succinctly marks the end, but the entry to Fletcher 203 does it even more eloquently.
17. The participants of the Fletcher 203 drama do not always have to assume liability because of the forced, albeit ephemeral nature of group conversations.
18. The presence of the artist will always play a role in the presentation and contribute to the reception of Fletcher 203 Art. It is usually integrated so deeply in the flow of the system that participants carry logic from one moment to another, leaving little room for the total reversion of concept, the autonomy of which, of course, should be at the presenting artist's discretion.
19. The playwright of the Fletcher 203 drama might not be limited to the student artist who is standing in front of the stage. The inability of other peers to withstand pressure to make aesthetic choices for the presenter activates a chance for collaboration, its immateriality notwithstanding. It is an exposure of the taste of the audience, which will eventually come to play when the passive visitor becomes an active player.
20. The idea of generosity is a curious one for Fletcher 203, because it is at times hard to tell where it actually comes from.
21. Fletcher 203 does not always grant moments for elation, as undisguised compliments might be little more than social gestures. Neither does it provide situations for discouragement, because diatribes might equate genuine emotions and care. Fletcher 203 Art does not have to be serious, so embrace it as a play.