

Syllabus A-S 546 001 Installation and Intervention
Prof. Doreen Maloney
Office: Room 223 Reynolds
Web Page: <http://www.doreenmaloney.com>
Email: doreen.maloney@uky.edu (no phone in office)

Fall 2009

O F F I C E H O U R S

Email for appointment.

C O U R S E D E S C R I P T I O N

Students are expected to explore how installation, performance and interventions can demonstrate an idea, experience, implicate the viewer, address location specifically (and non-specifically) and shift an audience's perception of time and/or space. The class will introduce students to some of the concepts in the history of installation and current shifts in the definition of installation art and the emergence of actions and interventions.

L E A R N I N G O B J E C T I V E S

1. To create works that relate materials and space conceptually.
2. To problem solve how space dictates certain meanings and to use those meanings in the work.
3. To create works that relate to space and engender a transfiguration of ordinary space into an extra ordinary art experience.

G O A L S & E X P E C T A T I O N S

Due to the nature of this class and that much of the work will be done independently; lack on input during the journal/sketchbook review will count heavily against your grade. All students are expected to research their ideas in terms of metaphor, materials and space and write a statement explaining the reasons for the use of each element.

T O O L S

Whatever you need to make your piece, you must justify your materials to your concept, not to your love of a material.

B O O K S

Installation Art, by Claire Bishop
One Place after Another, site-specific art and locational identity, by Miwon Kwon
The Interventionists, Users Manual for the Creative Disruption of Everyday Life, Thompson and Sholette

Recommended:

From Margin to Center: The spaces of Installation Art by Julie H. Reiss
Participation, edited by Claire Bishop
Installation Art in the New Millennium, Nicolas de Oliveira, Nicola Oxley, Michael Petry

R E A D I N G S

This class is about ideas so we will be reading in order to discuss the ideas and artwork presented. This is our way of accessing the contemporary art scene. View the readings as raw material to react against in your art process. The readings should not take up more than one hour of your time per week. If you have concerns about the readings or if you have a problem with reading, please come speak to me. **WE WILL DISCUSS THE READINGS DURING THE FIRST HOUR OR SO OF CLASS EVERY Wednesday.**

Each student twice will be prepare research and present an oral presentation on an installation artists of their choice on Wednesdays as well.

ATTENDANCE AND ABSENCE

THE FOLLOWING ARE ACCEPTABLE REASONS FOR A CLASS ABSENCE AND WILL BE CONSIDERED "EXCUSED ABSENCES": (from UK's Dean of Students web site)

1. Illness of the student or serious illness of a member of the student's immediate family
2. Death of a member of the student's immediate family
3. Trips for members of student organizations sponsored by an academic unit, trips for University classes, and trips for participation in intercollegiate athletic events.
4. Major religious holidays (prior notification required)

In absences related to illness, death or travel, an instructor will require verification such as a written doctor's excuse, a death notice from a newspaper or formal notification from University personnel documenting participation in a trip. If verification is not presented within a week of the absence, the absence will be termed unexcused.

ALL OTHER ABSENCES FROM CLASS, NOT MENTIONED ABOVE WILL BE CONSIDERED "UNEXCUSED ABSENCES." YOU ARE ALLOWED 3 EXCUSED ABSENCES FROM CLASS. Every subsequent absence will result in a drop in 5 POINTS off your average. Every lateness greater than 15 minutes or on reading days will result in a loss of 2 points.

Absence on the day of critique will result in the loss of a letter grade.

For all absences, work missed will be considered your responsibility to make up.

ETIQUETTE

If you are going to need to leave the class early for some reason, such as a Dentist's appointment, you must ask my permission. ask that everyone treat each other with respect.

PLACE

We will be meeting in the raw space, room 137.

CLASS TIMES

We will be meeting each Monday and Wednesday from 9:00 – 10:30 for readings and group critiques. Full critique days will last from 9:00 to 12:00. The remaining time that you are not meeting with me you should be working on your projects in your studio or in the classroom or in your outside space.

GRADES

This class will grade you on material use as well as concept. You have to pay attention to details, line, space and metaphor and the execution of your installations.

All artwork will be judged for its artistic and creative merit.

A: An A project must be imaginative, contain a high formal aesthetic value and be excellently, cleverly, produced and compelling.

B: B projects must meet all objectives stressed in the assignment and be well produced. A work that is not compelling, or lacks conceptual or compositional qualities, or one that uses naïve (kitsch, sentimental, or immature imagery), and **IS well executed**, will get a B.

C: A work that is not compelling, or lacks conceptual or compositional qualities, or one that uses naïve (kitsch, sentimental, or immature imagery), and **IS NOT well executed**, will get a C.

A grade below C indicated that a student has failed to complete the assignment.

SKETCHBOOK REVIEWS

On Mondays we will have mini group critiques. Sketchbooks will be required as part of the critique as well as the presentation of research. Do not be late and do not miss.

Grades for this class will be on a point system:

400 point system:

0. **Obtaining an email account** and sending one email to doreen at doreenmaloney@gmail.com by 1-16-08:
0 points, if late, -10 points

1. **Installation/Performance :Environment/narrative based on favorite object: 100 points total**

| | |
|--------------------|-----------|
| commitment: | 20 points |
| expertise/form: | 20 points |
| concept/idea: | 20 points |
| sketchbook: | 20 points |
| materials/content: | 20 points |

2. **Installation in A Space The Dream Scene (two senses) relates to that space: 100 points total**

| | |
|--------------------|-----------|
| commitment: | 20 points |
| expertise/form: | 20 points |
| concept/idea: | 20 points |
| sketchbook: | 20 points |
| materials/content: | 20 points |

3. **Many of One Thing : Cliché of the Multiple Changing over time (SMALL SPACE) 100 points**

| | |
|-------------------|-----------|
| commitment: | 10 points |
| expertise/form: | 10 points |
| concept/idea: | 10 points |
| sketchbook | 10 points |
| materials/content | 10 points |

4. **Intervention in A Space - "open" (this means it should reflect your body of work) relates to that space 100 points**

| | |
|--------------------|-----------|
| commitment/space: | 20 points |
| expertise/form: | 20 points |
| concept/idea: | 20 points |
| sketchbook: | 20 points |
| materials/content: | 20 points |

5. **Readings**

Minus 10 points for each missed reading

CALENDAR

August - September

| | |
|---|---|
| | 8-26 First day of class; go over syllabus. Self as series of events Objects/Performance |
| 8-31 Read: Introduction: Installation art and experience in "Installation Art". Performance Rounds. | 9-2 Read: The Dream Scene in "Installation Art". Give Assignment 1. |
| 9-7 Labor Day, University closed | 9-9 Read: Heightened Perception in "Installation Art". Presentation: |
| 9-14 Group meetings | 9-16 Read: Mimetic Engulfment in "Installation Art". Presentation: |
| 9-21 Group meetings | 9-23 Read: Activated Spectatorship and Conclusion in "Installation Art". Presentation: |
| 9-28 Assignment 1 crit | 9-30 Assignment 1 crit |

October

| | |
|---|---|
| 10-5 Read: Introduction in "One Place after Another" Assignment 2 given | 10-5 Read: Genealogy in "One Place after Another" Presentation: |
| 10-12 Group Meetings | 10-5 Read: Unhinging in "One Place after Another" Presentation: |
| 10-19 Group Meetings | 10-5 Read: Sitings in "One Place after Another" Presentation: |
| 10-26 Assignment 2 crit | 10-28 Assignment 2 crit |

November

| | |
|---|---|
| <p>11-2</p> <p>Read: From Site to Community in "One Place after Another". Assignment 3 given.</p> | <p>11-4</p> <p>Read: The Unsifings in "One Place after Another"</p> <p>Presentation:</p> |
| <p>11-9</p> <p>Read: By Way of Conclusion in "One Place after Another"/ Group Meetings</p> | <p>11-11</p> <p>Read: Forward and Introduction in "The Interventionists"</p> <p>Presentation:</p> |
| <p>11-16</p> <p>Assignment 3 crit</p> | <p>11-18</p> <p>Read: Nomads "The Interventionists". Assignment 4 given.</p> <p>Presentation:</p> |
| <p>11-23</p> <p>Read: Reclaim the Streets "The Interventionists"</p> | <p>11-25</p> <p>Thanksgiving Holiday</p> |
| <p>11-30</p> <p>Group Meetings</p> | |

December

| | |
|---|--|
| | <p>12-2</p> <p>Read: Ready to Wear and The Experimental University n "The Interventionists" / Group Meetings</p> <p>Presentation:</p> |
| <p>12-7</p> <p>Assignment 4 crit</p> | <p>12-9</p> <p>Assignment 4 crit</p> |