

Syllabus A-S 390 - 780 Installation
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Spring 2008

O F F I C E H O U R S

Email for appointment. Room 223 Reynolds.

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

Students are expected to explore how installation and possibly performance 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.

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.

B O O K S

Art Worlds by Arthur Danto - Handout
Installation Art in the New Millennium, Nicolas de Oliveira, Nicola Oxley, Michael Petry
One Place after Another, site-specific art and locational identity, by Miwon Kwon

Recommended:

From Margin to Center: The spaces of Installation Art by Julie H. Reiss
Participation, edited by Claire Bishop
Installation Art: A Critical History, by Claire Bishop

R E A D I N G S

You will have to share your thoughts with the class. 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 Monday.**

Each Graduate Student twice will be prepare research and present an oral presentation on an installation artists of their choice on Wednesdays.

A T T E N D E N C E A N D A B S E N C E

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 2 UNEXCUSED ABSENCES FROM CLASS. Every subsequent unexcused 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.

STORAGE

Because we are using a general lab, you can store your work in your designated space in the classroom.

PLACE

We will be meeting in previous file room near printmaking and the elevator on the first floor...This is a new space!! Yeah!

CLASS TIMES

We will be working for most of the full class period, from 9:00 - 12:50.

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

Each student will meet with me for 15 minutes for a sketchbook review once a week at an appointed time. Do not be late and do not miss. Meeting will be in my studio for privacy. The remaining time that you are not meeting with me you should be either in the group space building, building in your studio or in your outside space.

Critiques are LONG!!!!!!!!!!!!!! We have to figure this out.

Grades for this class will be on a point system:

330 point system:

0. **Obtaining an email account** and sending one email to doreen at dmalone@uky.edu by 1-16-08:
10 points, if late, zero points

1. **Installation/Performance : Self as a Series of Events/Things/Etc: 20 points total**

commitment: 10 points
creativity: 10 points

2. **Installation in Miniature/does not relate to a space/must involve two senses: 50 points total**

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

3. **Many of One Thing : Cliché of the Multiple 50 points**

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

4. **Installation in A Space - relates to that space 100 points**

commitment/completion: 10 points
expertise/form: 30 points
concept/idea: 30 points
sketchbook 10 points
materials/content 10 points
space: 10 points

5. **Installation in A Space - relates to that space 100 points**

commitment/completion: 10 points
expertise/form: 30 points
concept/idea: 30 points
sketchbook 10 points
materials/content 10 points
space: 10 points

6. **Readings**

Minus 10 points for each missed reading

MINUS 20 POINTS FOR NOT BEING READY WITH YOUR SCETCHBOOKS/JOURNAL OR MISSING YOUR REVIEW APPOINTMENT!

CALENDAR

January

	1-9 First day of class; go over syllabus. Get email accounts and computer accounts.
1-14 Talk about Danto. Watch Video.	1-16 Give assignment on Assignment #1. Look at installations. Performance rounds.
1-21 Martin Luther King Day, University closed	1-23 Assignment #1 due.
1-28 Discuss Introduction: Inst. Art New Millennium Give Assignment 2: Inst. Not related to space.	1-30 Grad student research

February

2-4 Discuss Escape: Inst. Art New Millennium	2-6 Grad student research x 2
2-11 Discuss Author and Institution: Inst. Art New Millennium	2-13 Assignment # 2 due.
2-18 Discuss Exchange and Interaction: Inst. Art New Millennium	2-20 CAA - class free
2-25 Discuss Time and Narrative: Inst. Art New Millennium	2-27 Grad student research x2 Discuss Reading: Mark Tribe: New Media Art pp. 21-35

March

3-3 Discuss The Body of the Audience: Inst. Art New Millennium	3-5 Assignment #3 due.
3-10 Spring Break	3-13 Spring Break
3-17 Discuss Genealogy: Miwon Kwon	3-20 Grad student research

3-24 Discuss Unhinging: Miwon Kwon	3-26 Grad student research x 2
3-31 Discuss Sitings: Miwon Kwon	

April

	4-2 Assignment #4 due.
4-7 Discuss From Site to Community: Miwon Kwon	4-9 Grad student research
4-14 Discuss The Un sitings: Miwon Kwon	4-16 Grad student research
4-21 Discuss Conclusion: Miwon Kwon	4-23 Assignment #5 due.