

INSTALLATION ART : TIME AND SPACE

[ARTS360]

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<http://esslingersclasses.com/installation.html>



Image: Installation by Alex da Corte

Course Description: Installation Art is based on the merger of Space and Time and on a relationship between the artist and the visitor. Utilizing your interests and abilities in a variety of subjects and media, you will create environments that immerse the viewer in a sensory/ intellectual/ emotional experience. The material and methods you use can range from everyday objects, to highly personalized forms, from appropriated sounds to surveillance video, from large wall drawings to interactive switches for the participant to manipulate. They can involve found materials or purchased materials. The class will consist of demonstrations of art skills particularly useful in installation (sculptural, video, audio, interactive media, graphic presentation, etc), presentations by the professor, research, reports and journal entries, weekly critiques, one smaller project and one larger project with exhibitions at the end of each.

Installation Art is very fluid, eclectic and inclusive. It continues to change over time, from early Dada exhibitions to community-involved constructions. The idea that materials and concepts are brought together in a temporary exhibition is something that is typical of installation art. Sometimes it is based on location or history of a space or region. (Although installations are now reinstalled in a variety of locations and purchased)

Some approaches seen in contemporary Installation Art include: obsessive-compulsive collecting and arranging of material, sensory immersion for the participants, the use of tactile/sensual materials, sculptural forms and contraptions, large scale drawing, interactive media, found objects, hand crafted objects. The concepts include a use of paradox/ exaggeration, overwhelming spectacle, references to museums and public institutions, fantasy narratives and socio/political actions that can involve the community, to name a few.

Today Installation Art is a pervasive, varied, global practice for art-making that acts as a gathering place for expression in all media addressing all subjects in a wide range of styles by broad grouping of artists. If this category of art making is so broad, how is it different from other forms of visual art? How can we define it at all? Here are some attributes from an evolving definition:

SPACE for the viewer to enter that allow for

- an immersive experience on the part of the viewer (multiple senses)
- The piece is not complete without the viewer's literal presence.
- The viewer can experience the piece from multiple vantage points (rather than one)
- The literal space often means that the work has a relationship to the space, either site-specific, site-referential, or nomadic.

TIME is required to experience the work.

- For passage through the different elements
- Time to process/ dialog and interact with the work.
- Much of the work unfolds over time, is based on a time structure or loop.
- Sometimes there is a *human presence in the work, an overlap with performance art.*

Departmental Learning Goals:

Development of the ability to make visual art works of high quality. Success will be characterized by demonstrating creativity, gaining new art making skills, working through conceptual problems, and making formal decisions relevant to each media. Student creative development takes into consideration two different categories: (1) the progress of each student during an individual course, and (2) the progress over four years of the studio art majors.

Development of the ability to evaluate one's own artwork and the artwork of others within the context of an inclusive learning environment. Success will be characterized by gaining an understanding of the vocabulary of art appreciation, using vocabulary to speak and write about art, and demonstrating a heightened sense of individual, social, and cultural awareness while participating in artistic evaluations.

Course Goals:

- Be Generous and Generative (self-initiating and hard-working)
- Be Curious, playful, dedicated, innovative and unafraid of risk.
- Understand the use of multiple senses to appreciate an art project.
- Develop metaphors, irony and mystery in your work while avoiding clichés.
- Develop an understanding of Time and Space as vocabulary for your aesthetic explorations.
- Learn how to control and care equipment to the degree needed to produce your work.
- Love your materials.
- Pay attention to detail
- Anchor your work in its appropriate context: historically, culturally, socially, aesthetically.
- and with regard to other courses you are taking through research and presentations.
- Make art in relationship to others: your class, your community and beyond.

Specific Skill Goals:

- *Planning a project:* research, focusing ideas, measuring, diagrams, models, etc.
- *Preparing a space:* building walls, basic wiring, painting, welding, etc.
- *Gathering and making elements:* finding materials, sewing, drawing, printing photos, etc.
- *Media Control:* lighting, projectors, computers, etc.
- *Publicity:* Making a proposal, developing an artist's statement, postcard, documenting work.

Evaluation Criteria in relation to the departmental and specific course goals (Does the work show)

- An approach that is visually, intellectually and emotionally **compelling**? Is there something that initially draws the viewer in to want to experience more?
- Originality/ creativity/ **innovation**/ surprise/ cleverness? Does the work avoid clichés and pat expectations? Did you take a risk ...step away from your comfort zone?
- **Conceptual depth**, sophistication or complexity that allows a **sustaining** interest from the viewer.
- **Form** (its color, media, rhythm, etc) that supports the **content** (the idea or concept). Does it make sense to use this form for this subject?
- A **commitment** to the work that involves creative problem solving, development of technical skills, attention to detail, meeting deadlines, showing artistic integrity and effort, a willingness to learn from others including faculty and students, participation in group critiques and discussions.
- An awareness of the **appropriate audience/ assignment/ social context** of your work as relating to other artists and non-artists, those of your generation and beyond, what era you are working within, what cultural knowledge you can refer to and what will be lost on the viewer. *The piece should be appropriate for galleries or public art presentations. It should a creative response to the guidelines of the assignment.*

Personal Commitment evaluation and goals:

- **Initiative and effort** in learning technical and conceptual skills through careful listening in class, showing attention to detail, using class resources such as TA hours, the website, office hours and personal problem solving. You should show the appropriate amount of ambition for the project.
- **Responsibility** shown in meeting deadlines, having consistent attendance, caring for equipment.
- **Communal attitude** shown by helping others, contributing to critiques, discussions and presentations, showing a willingness to learn from the professor and other students and respect for others.
- **Class Etiquette:** Keeping good communication with your studio partner, your class colleagues and me is a primary goal. Your studio and college equipment should be cared for...

Equipment policy: *You may not use any equipment until you have been trained on it.* This includes electronic and construction tools. You are expected to care for all equipment both on the premises and off. If something breaks or is lost while in your possession, you are responsible for it financially. You may sign out electronic equipment through Mo Hesler between the hours of 8:30 and 4 (except the lunch hour, 12-1pm) Return time is by 12 noon the next day. If you

are late in returning equipment, your borrowing privileges may be revoked. You may use Installation Art tools in 101, but you must get permission from Claudia to take the tools off that site and must return them the same day. We will work on and off in the Horvitz Lab 206. Make sure you clean up after yourself, don't bring food or drink in the edit facilities. Only Students enrolled in Studio Art Classes that require it may use Horvitz Computer Labs. *Anyone else, for any other project is not allowed. It is not a public lab.* If you need sculpture area tools you must talk to Claudia and Manami Ishimura for permission and work during our class, when sculpture is NOT in session or when Stephanie Nyarko, shop monitor is on duty. Their hours will be posted...and may be M-Thurs evenings 7-10, TR aft 1-5, Sat afternoon 1-5 and Sunday 1-8 (double check)

Communication and grading:

For good communication, talking face to face and email conversations are best. You are responsible to read emails from the professor and your fellow students to participate in a dialog, as well as to use the class website for necessary information. Grading comes in the form of comments and numbers. I really value talking to you personally, writing emails in response to your work and I only give number grades as a supplement to these more important tasks. Nevertheless, the numbers can tell you how I think you are doing in relationship to my overall expectations which are based on a history of knowing what students can do, what the rest of the class might be able to do in the allotted time, and what I think you *personally* are capable of all in relationship to the above-mentioned goals. Please do not compare your grades with others. There are many reasons for variations in grades. What is taking a risk for one person might be comfortable and predictable for someone else with more experience. Good work comes in many forms! Please take initiative in scheduling conversations with me if you don't understand something. It is your responsibility to catch up on work you have missed. Communication is key to understanding. To do the best in this class you should start work right after the assignment is given so that you can revise as needed. If you miss a demonstration/ lecture, you will not be able to visit the material as thoroughly.

Grades will use the 100% scale, but will be weighted by percentage of final grade, depending on the intensity of the project. Many critiques will be worth 5 or 10 percent of the final grade.

The evaluation criteria will all be taken into account for each due date, not just the final result.

90-100 (A range) The high end of this indicates exceptional work to which nothing can be added, on time, following the assignment and with special insight, effort, risk-taking and creativity. All of the evaluation criteria are met.

Excellent participation in critique and discussions.

80-89 (B range) This indicates above average work, competent, safe and interesting but still lacking something or it could be innovative work without a high enough skill level. Good comments during critique and discussions.

70-79 (C range) This indicates average work, average effort, basic amount of skill and creative ideas. Low participation in critique and discussions. Questionable preparation.

65-69 (D range) The work is handed in but shows less than acceptable effort creativity and skill. Little to no participation in critique and discussions. Not prepared for class.

Up to 65 (F range) Little effort, skill, imagination, not prepared, etc.

Due Dates: Projects are due at the beginning of the class period on the date of the critique. If it is a progress critique you should be to the point indicated on the schedule...usually the project will take longer than you think, so overcompensate. A project is considered late if it is not ready at the beginning of class. If you have an excused absence coming up on a critique day, the work is due *before* you leave.

Attendance Policy: Attendance in this class is extremely important because you cannot make up lost days by just reading or any other independent work. The class time is full of demonstrations, presentations, critiques and workshop time. If you miss a demonstration you may never catch up and not know how to use the equipment. Workdays in class allow personal assistance from the professor on assignments and should be prepared for (*you should work outside of class to be at the next stage of work, ready for assistance. Expect to spend at least 12 hours per week outside of class*). Slide presentations and video screenings are wonderful opportunities to inspire your work and describe the nature of the assignment. Students who miss these invariably don't do as well on the associated project. For all of the above reasons, I am strict about attendance and accountability.

After three (3) unexcused class absences I will begin to **lower your final grade for the course by three points for each additional absence.** Unexcused absences should be saved for occasional minor illnesses and you should still notify me through a call or email. **Two times late (10 min after class starts) will count as one absence. An absence before or after a break will count as two absences.** Excused absences are only given for illnesses that require a doctor, death in the family, Kenyon sanctioned activities such as athletic events, etc, and must be okayed *before* the missed class. Do not leave for these events early. If you have more than three excused events that pull you away from class,

you will have to start using your three allowed unexcused absences (for instance, if you have 5 scheduled events, two of them will use up some of your allowed unexcused absences) Excused absences do not include taking a friend to the airport, leaving early for break or the common cold. They do include COVID, but we hope that is OVER!

Disability Statement: If you have a physical, psychological, medical or learning disability that may impact your ability to carry out assigned course work, I would urge you to contact the Office of Disability Services at 5453. The Coordinator of Disability Services, will review your concerns and determine, with you, what accommodations are appropriate. You should also let me know what the two of you agree on. All information and documentation of disability is confidential. Let me know about your accommodations and progress.

Academic Honesty: Being honest academically in an art class is more difficult to define than in other classes. Sometimes using another image is intended as a cultural reference. It even has a name: "appropriation." Whenever this is intended, the image is well known enough in the culture for most people to know where it came from, and therefore it evokes some ideas or feelings tied to the original. This is fine for an artist to do. Taking another artist's image, composition or idea directly and passing it off as your own is a case for dishonesty however. I suggest that if you have a question, come talk to me first.

Accessibilities Accommodations: A student with a disability who thinks he or she may need an accommodation to access a campus program, activity, or service should contact Erin Salva in Student Accessibility and Support Services (SASS) at salvae@kenyon.edu to discuss specific needs. Advance notice is required to review documentation, evaluate accommodation requests and provide notice or arrangements for any accommodation. It is helpful for you to notify me about these accommodations as well.

Privacy vs Confidentiality: *If you are having a particularly hard time for any reason, please let me know early and keep me in the loop...this need not be specific, but some general communication.* As a faculty member, I am deeply invested in the well-being of each student I teach. I am here to assist you with your work in this course. If you come to me with non-course-related concerns, I will do my best to help. It is important for you to know that all faculty members are mandated reporters of any incidents of harassment, discrimination, and intimate partner violence and stalking. Meaning, I must report any such discussion to the Civil Rights/Title IX coordinator. I cannot keep information involving sexual harassment, sexual misconduct, interpersonal violence, or any other form of harassment or discrimination based on a protected characteristic, confidential. The Health and Counseling Center, the College chaplains, and the staff at New Directions Domestic Abuse Shelter & Rape Crisis Center are confidential resources.

Civil Rights: Kenyon College does not discriminate in its educational programs and activities on the basis of race, color, national origin, ancestry, sex, gender, gender identity, gender expression, sexual orientation, disability, age, religion, medical condition, veteran status, marital status, genetic information, or any other characteristic protected by institutional policy or state, local, or federal law. The requirement of non-discrimination in educational programs and activities extends to employment and admission.

Statement on Names and Pronouns: As noted by the Office for Civil Rights, Kenyon College is committed to diversity, inclusion, equity and non-discrimination. Many people might use a name that is different from their current legal name. In all areas of campus, we refer to people by the names, in addition to the pronouns, that they use for themselves. Students are invited to share their names and the pronouns that they use. Students are also encouraged to use gender-neutral language, if they aren't sure of someone's pronouns. For more information on Kenyon's commitment to diversity and non-discrimination, please refer to the Office for Civil Rights and/or the Office of Diversity, Equity, and Inclusion.

Copies: All documentation of your work will be handed in electronically as your portfolio for inclusion in the Kenyon Art Department Archives. They may be exhibited on our website or for promotional reasons within the college.

Recommended (in the classroom, the library or on line)

Blurring the Boundaries by Hugh Davies

Installation Art by Claire Bishop

Deconstructing Installation Art: On Line book <http://www.installationart.net/>

Installation Art in the New Millenium, by Nicolas de Oliveira

Materials: Journal/ Sketchbook/ Digital Journal

Possibly DavyBoard or foam core and mat knife for making a model.

Materials/ tapes/ etc as determined by your idea. (we will talk about taking cost into account)

For additional help contact Visiting Professor / Contemporary Technology Specialist Emily Zeller (individual appointments available) Contact Emily at Zellere@kenyon.edu or in her office in Horvitz Hall.

Teaching Assistants are also available in the digital studio several nights a week (look for schedule).

Stephanie Nyarko is the sculpture shop technician and their schedule will be posted on the sculpture door.