

**San José State University**  
**Department of Art & Art History**  
**Art 173, Topics in Installation Art: The Shape of Space, Spring 2017**

<b>Instructor:</b>	Shannon Wright
<b>Office Location:</b>	Art 119
<b>Telephone:</b>	Use email
<b>Email:</b>	Shannon.Wright@sjsu.edu
<b>Office Hours:</b>	Wednesdays 12 PM to 2 PM
<b>Class Days/Time:</b>	Tues/ Thurs 3.00-5.50
<b>Classroom:</b>	Art 108
<b>Prerequisites:</b>	Art 13
<b>Class Blog:</b>	Canvas

### **Faculty Web Page and MYSJSU Messaging**

Copies of the course materials such as the syllabus, major assignment handouts, etc. may be found on our class Canvas page. You are responsible for regularly checking with the messaging system through MySJSU.

### **Course Description**

This is a graduate and upper-division undergraduate studio class focused on the production and discussion of installation art. By definition, installation art collapses traditional media boundaries and "discipline" boundaries; any and all media will be encouraged in this class. This course will explore the history of installation art as a genre of art-making that encourages invention and new ways of thinking about presentation and communication of ideas. Class time will include slide lectures, technical demonstrations, supervised work time, one-on-one technical and conceptual advising, and group critiques.

### **Course Goals and Student Learning Objectives**

Upon successful completion of this course, students will be able to:

LO1 Identify significant works of installation art

LO2 Design and fabricate artworks that transform an entire room or space, rather than sitting on a pedestal

LO3 Tell a story or engage in cultural critique through the use of sculptural means alone.

LO4 Make artworks that recognize and respond to the lineage of installation art and its differentiation from the discrete art object on a pedestal

LO5 Make artworks that utilize modularity or multiples to occupy a large space with affordable materials

LO6 In written form, discuss the relevance of course readings to the student's own artistic concerns and trajectory

### **Assignments and Grading Policy**

Note: the instructor reserves the right to offer new assignment options as different materials and opportunities become available over the course of the semester.

#### **Your final grade will be assessed as follows:**

<b>1) Project 1 (see Canvas for details)</b>	<b>25%</b>
<b>2) Project 2</b>	<b>25%</b>
<b>3) Project 3</b>	<b>25%</b>
<b>5) 500 word written response to museum visit/ field trip.</b>	<b>10%</b>
<b>6) 400 word written response to The Critique Handbook ch.3 and 4</b>	<b>5%</b>
<b>7) Class Participation</b>	<b>10%</b>

**Class participation:** This includes: discussion of your colleagues' work in critiques, discussion of the artists' work presented in videos and slide presentations, discussion of readings, presence during technical demonstrations, input concerning desired technical demonstrations, interaction with visiting lecturers, and cleaning up after yourself in the shop and classroom.

**Grades will be assigned according to University policy from A to F as outlined in the SJSU catalog.** All work must be finished and turned in according to ascribed deadlines and instructions.

Your grade for each project will be based on your concept development, your safe and inspired use of the techniques demonstrated in class and your careful craftsmanship.

I will assign you a numerical grade for each of your projects in this class, as follows:

A+ = 100-97%	A = 96-93%	A- = 92-90%
B+ = 89-87%	B = 86-83%	B- = 82-80%
C+ = 79-77%	C = 76-73%	C- = 72-70%
D+ = 69-67%	D = 66-63%	D- = 62-60%
F = 59-0%		

A= Excellent work  
B= Above average work  
C= Average work  
D= Below average work  
F= Unsatisfactory work

### **Penalty for Late Work**

Projects will lose 7 points per week that they are late, unless proof of illness or extraordinary circumstances is presented.

Instructor reserves the right to move a due-date with adequate notice, to a later date than the one listed on the course calendar.

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

For a class that meets 6 hours per week, this means a MINIMUM of 3 hours per week of work outside of class, is expected.

### **Attention!!!**

Recycling projects already turned in in another class counts as cheating!! All work made in this class must be new work—a “customized” response to each assignment. It is essential that I see your work in progress in the weeks prior to

each critique, for your piece to receive credit. Work that appears completely out of the blue will be considered highly suspect.

### **Required Texts/Readings**

A selection of excerpted course readings will be available online in PDF form in Canvas.

The Critique Handbook, Chapters 3 and 4. (pp 80-89.)

### **Library Liaison**

Rebecca Kohn 408 808 2007

### **Other equipment / material requirements**

A notebook or binder for taking notes, a sketchbook for visual problem-solving. Some materials will need to be purchased at hardware stores, art supply stores, etc. Total materials cost will be between \$25 and \$80, dependent on the projects you design.

### **The Shop Safety Test**

Students who use the shop facilities will be required to pay a \$20 fee to take the Shop Safety Test before they can use the facility. The fee must be paid prior to the student taking the Shop Safety Test. Students may pay at the Bursar's Office, located in the Student Services Center, directly into Fund 62089 with cash or check. The test and fee are required only once a calendar year, so if you took the test during the Fall 2016 semester, you will not be required to pay this fee again until Fall 2017. If you paid the fee in Spring 2016, you must pay the fee again for Spring 2017. The shop test is valid for one (1) calendar year.

In order to take the Shop Safety Test and use the School of Art & Design Shop Facilities, you must:

- Bring a receipt for the fee paid at the Bursar's Office into Fund 62089. The Bursar's Office accepts cash or check only.
- Be enrolled in at least one 3-unit Art or Design course during the spring 2017 semester.

We will watch the Shop Safety Test online at:

<http://www.sjsu.edu/at/atn/webcasting/events/shopysafety/>

The test is an open-notes test. I suggest writing EVERYTHING down that you can as you watch the video. When you have finished, answer the questions in the Shop Test review handout you were given on the first day of class. In our next class meeting we will go around the room and each student will give their answer for several questions, and we will discuss the answers.

**Material Data Safety Sheets (MSDS)** must be on file for all potentially hazardous materials before they can be used in any of the Art & Design facilities. Submit one copy of the material's MSDS to the department in Room 104 and a second copy to the faculty member or technician responsible for the facility where the material will be used. Please explain this to the students in your classes. This is a commonly missed question on the shop safety test and should be discussed with your class prior to the shop

### **Classroom Protocol**

You must attend all equipment demonstrations in order to be allowed to use the equipment in the Wood Shop. If you did not see my demonstration on how to use a particular machine or perform a particular process, you must request a repeat demonstration from the TA. There will be a sign-in sheet for each class's demonstration.

**Do not perform any process for this class if you did not see a safety demonstration on that process, or if you have forgotten any detail of the demonstration.**

Cell phones and laptops should remain put away in this class, unless we are specifically doing a Google search or a calculation within a critique or a discussion. Texting during a slide lecture or a technical demonstration is absolutely unacceptable.

### **How to Email Your Professors**

If you need to email me, here is an example of how to do it:

Dear Professor Wright,

I am enrolled in your Art 168 class. I am emailing to request a meeting during your office hours, to discuss a problem I am having with my second project. If it's available, I would like to sign up for the 1.00 PM slot on Wednesday.

Thank you,

(Your name.)

## University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>"

Artists to look at to prepare for this class:

[Nancy Rubins](#)

[Alan Wexler](#)

[Anne Hamilton](#)

[Diana Al-Hadid](#)

[Andrea Zittel](#)

[Atelier Van Lieshout](#)

[Ilya and Emilia Kabakov](#)

[Sarah Sze](#)

[Lee Bul](#)

[Katrin Sigurdardottir's landscapes in boxes](#)

[Maya Lin](#)

[Tara Donovan](#)

[Donald Lipski](#)

[Devorah Sperber](#)

[Lee Bontecou](#)

[Anne Wilson](#)

[Ball-Nogues Studio](#)

[Xu Bing](#)

[Not Vital](#)

[Maurizio Cattelan](#)

[Bruce Nauman](#)

[Do Ho Suh](#)

[Ai Weiwei](#)

[Paul Pfeiffer](#)

[Matthew Ritchie](#)

[Madeline Stillwell](#)

[Natalie Miebach](#)

[Alan McCollum](#)

[Tony Oursler](#)

**Other interesting links for the class:**

[Roman deSalvo](#)

<http://www.ninakatchadourian.com/photography/sa-flemish.php>

[http://www.zanderolsen.com/Tree\\_Line.html](http://www.zanderolsen.com/Tree_Line.html)

<http://theselby.com/galleries/xavier-veilhan/>

<http://www.pottyjohn.co.uk/pots/wall.html>

<http://brentsommerhauser.com/artwork-sculpture/>

<http://khmerabroad.blogspot.com/2009/09/sopheap-pich.html>

<http://www.derickmelander.com/index.htm>

[Locker 50B](#)

[http://lisaniilssonart.com/section/282102\\_Tissue\\_Series.html](http://lisaniilssonart.com/section/282102_Tissue_Series.html)

<http://iheartphotograph.blogspot.com/2008/07/harvey-opgenorth.html>

[http://www.artdaily.com/index.asp?int\\_sec=11&int\\_new=42013&int\\_mod=1#.UDM OcGjC7x0](http://www.artdaily.com/index.asp?int_sec=11&int_new=42013&int_mod=1#.UDM OcGjC7x0)

<http://www.ybca.org/song-dong>

<http://www.annewenzel.nl/index.html>

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, [art@sjsu.edu](mailto:art@sjsu.edu)

## Glossary for Installation Art

**Abstract:** (adjective) referring to art that simplifies, emphasizes, or distorts qualities of a real-life image rather than art that tries to represent its surface details accurately. In some cases, the intent is to present the essence of an object rather than its outer form.

**Abstract:** (verb) to simplify, emphasize or distort qualities of a real-life image. “The verb *abstrahere*, from which *abstraction* is derived, literally means to pull or draw away. Thus *abstraction*, in the purest sense, begins with *reality* and *draws away* from it, revealing the underlying lines and geometric shapes, transforming a figure or potted plant into something hardly recognizable.”—Kendall Buster and Paula Crawford

**Allusion:** a reference made by an artwork to a recognizable thing from the world, or to another artwork, literary work etc. Jean Arp’s abstract biomorphic sculptures *allude to* the human body without literally depicting body parts.

**Assemblage:** a work generated from a variety of objects and/or forms originally intended for other purposes.

**Cliché:** an overused expression or a predictable visual treatment of an idea.

**Content:** the substance of a work of art, including its emotional, intellectual, symbolic, thematic, and narrative connotations.

**Craft:** the tradition of the manipulation of a given material; the act of “working” a given material using time-honoured techniques.

**Critique:** any means by which strengths and weaknesses of designs are analyzed.

**Craftsmanship:** aptitude, skill, or quality workmanship in use of tools and materials.

**Cultural critique:** Artists engage in cultural critique when they use their artwork to question societal norms and expectations.

**Decorative:** pertaining to elements which enhance the surface of a designed object but which are not integrated into the structure of the object.

**Disparate:** separate, distinct, dissimilar (often applied to objects or elements placed together in a composition).

**Economy:** the use of only the bare essentials needed to perform the intended task.

**Elegant:** with respect to design (or mathematics): ingeniously simple and

effective, free of extraneous detail.

**Emotive qualities:** the qualities of an object or an image that arouse feeling or emotion in the viewer.

**Fabrication:** the action or process of manufacturing or constructing something.

**Figurative:** drawing, painting and sculpture based on the human form.

**Form:** “The means by which one gives substance to an idea”—Kendall Buster and Paula Crawford. The embodiment of a concept in a material state. “Form” can also be used in place of the word “shape” when describing a three-dimensional object.

**Formal:** concerning the form, shape, appearance, arrangement, or external qualities of an object (as opposed to its “meaning”, for example.)

**Found Object:** in an artwork, any object that was not made "from scratch" by the artist. The term usually refers to a recognizable "thing" more often than a “raw material.”

**Function:** the goal that must be achieved by a design, or the work to be done by a designed object (a chair’s function is usually to seat a person more or less comfortably.)

**High-Profile Materials:** in a piece of artwork, materials that maintain a clear identity even after being manipulated to form the artwork. An example would be Tim Hawkinson's use of orange extension-cords as a material from which to crochet a pair of shorts.

**Hybrid:** a fusion of two unlikely or incongruous elements; the new, unnamed form created by the blending of two recognizable forms.

**Illusionistic space:** the illusion of “real”, three-dimensional space created on a two-dimensional surface by painting, drawing, photography etc.

**Installation Art:** “ A kind of art making which rejects concentration on one object in favour of a consideration of the relationships between a number of elements or the interaction between things and their contexts.”

**In-the-round:** viewed from all angles. When we say that a piece of sculpture or a designed object functions well *in the round*, we usually mean that it doesn’t have an obvious “front” or “back”--- it is equally interesting from any angle.

**Juxtaposition:** placement side by side; relationship of two or more elements. in a composition.

**Kinetic:** construction that contains moving elements set in motion by air, motors or gravity.

**Kitsch:** “Kitsch” artworks are artworks designed to have mass appeal, often through the use of “cute” or sentimental imagery. Kitsch is associated with cheapness, marketability, and gaudiness.

**Lamination:** the connection of two or more layers of a given material into a larger unit, by means of glue. The process of gluing multiple “plies” of wood into a curved form is known as “bent lamination.”

**Low-Profile Materials:** materials that seem to lose their distinct identity as they are manipulated to become a piece of artwork. Clay is a low-profile material, which is often used to mimic the textures of a variety of other materials.

**Maquette:** a small, scale model for a work intended to be enlarged.

**Material:** the substance that an object or a work of art is made from, whether steel, stone, wire, wood, etc. In the past century, artists and designers have often “celebrated” materials by designing *for* a given material, rather than hiding it under surface treatments.

**Meaning:** the idea that a piece of art conveys, or aspires to convey. Often, viewers will see a variety of meanings in the same piece, based on their differing experiences.

**Mechanical fastening:** connecting two parts using hardware or interlocking joinery, instead of adhesives.

**Medium, media (pl):** The material(s) and tool(s) used by the artist to create the visual elements perceived by the viewer.

**Minimal:** in art, characterized by the use of simple or primary forms, structures, etc., often geometric and massive.

**Modular:** involving the systematic use of a single unit of design, repeated and varied in position, angle, or combinations creating larger forms or units.

**Multiple:** a single unit repeated many times to form an artwork. A multiple may be produced by a moldmaking process, printmaking process, or by another means of mechanical reproduction.

**Nonrepresentational:** works of art that are purely self-referential, as opposed to those that allude to known things in the world.

**Object:** anything that is visible or tangible and stable in form. A thing.

**Objective** (adjective): an objective description of a piece of art refers to undisputable “facts” about the artwork, as opposed to opinion. “The sculpture is made of stainless steel and is six feet long” would be an objective description.

**Presentation:** The way a piece of art is displayed to the viewer, including its method of support. Methods of presentation include mounting a piece of

sculpture to the wall, “plopping” it on a pedestal, or hanging it by fishing line. Methods of presenting a two-dimensional work like a drawing include framing it or pinning it directly to the wall.

**Process:** In art, the means by which an object is produced. Sometimes, the obstacles posed by a particular fabrication process influence the look and even the meaning of the final work of art.

**Representational:** forms that resemble other known objects, figures etc (as opposed to entirely abstract, *non-representational* forms.)

**Self-supporting:** In sculpture, an object’s ability to present itself to the viewer by standing directly on the floor or ground surface, rather than relying on a pedestal or other external means of presentation to support it.

**Scale:** the relationship between the size of an object and the size of its surroundings.

**Sculpture:** the art of expressive shaping of three-dimensional materials.

**Site:** “a particular place or location in the world at large”.

**Site-specific:** a site-specific project is one that was conceived and fabricated specifically for a given site. The piece may or may not still function if moved elsewhere (and will probably not have the same meaning once moved.)

**Subjective:** dependent on interpretation, not clearly quantifiable or easily verifiable. (“The sculpture is beautiful”, is a subjective statement, as opposed to “the sculpture is shiny and red,” an objective statement.)

**Structure:** The means by which an object is put together; a system of connections of parts.

**Style:** the specific artistic character and dominant trends of form noted during periods of history and art movements. Style may also refer to artists' expressive use of media to give their works individual character.

**Stylization:** The simplification of a form to emphasize its design qualities. In representational drawing or sculpting, stylization can mean working from preconceived ideas about the figure as opposed to drawing or sculpting “what is there.”

**Symbol:** “conventionalized images that convey commonly held cultural values” (Stephen Luecking). An example is the flag of the United States.

**Tableau:** In O’Doherty’s use of the term, a tableau is like a perspective picture made three-dimensional—or like a self-contained diorama which, according to O’Doherty, “impersonates” other spaces. In most tableaux, the viewers do not have access to wander among the objects and figures as in some installation art.

Art 173, Shape of Space, Spring 2017 Course Schedule

**Table 1 Course Schedule**

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
1	1/26  1/31	Intro to class and to the first project. Shop video and demos.  Pay \$20 shop fee (cash) at Bursar's office.
2	2/2  2/7	Shop test. Demos.  Present proposal for first project to me in a one-on-one meeting
3	2/9  2/14	Meet at the SJSU Foundry to look at the two shipping container galleries and discuss possibilities.  Work day for first project
4	2/16 2/21	Work/ one-on one meetings, demos as needed.  Work day and demos as needed for Project 1.
5	2/23 2/28	Presentation of Project 2. Final work day for project 1.  <b>Critique of Project 1</b>
6	3/2 3/7	One-on-one meetings to discuss your proposal for Project 2  Field trip to SJ Museum of Art to see the Diana Al-Hadid exhibition.
7	3/9  3/14	Laser cutter demo, other demos as needed.  Work day for Project 2. Read chapters 3 and 4 of The Critique Handbook in preparation for Project 2.
8	3/16 3/21	Presentation of Project 3. Vacuform demo.  Final work day for Project 2

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
9	3/23 3/28	<b>Critique of Project 2</b> <b>Spring Break</b>
10	3/30 4/4	<b>Spring Break</b> Alginate molds demo. <b>Reading response to Chapters 3 and 4 due.</b>
11	4/6 4/11	Work day for Project 3 Work day for Project 3, with slide show TBA.
12	4/13 4/18	Work day for Project 3. Work day for Project 3.
13	4/20 4/25	<b>Prototypes critique for Project 3</b> Begin work on final version of Project 3.
14	4/27 5/2	<b>Advancement to Candidacy at MLK library</b>
15	5/4 5/9	Work day for Project 3. Work day for Project 3.
16	5/11 5/16	<b>Critique of Project 3</b> <b>Critique, continued, and photo shoot</b>
Final Exam	Friday 5/19	Clean up and photo shoot. 12.15- 2.30 PM