

San José State University
Department of Art & Art History
Art 173, Section 1, Topics in Installation Art: Architectural Interventions. Spring 2020

Instructor:	Shannon Wright
Office Location:	Art 119
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Email:	Shannon.Wright@sjsu.edu
Office Hours:	Tues 1.300-2.30 PM Thurs 11.00 AM to noon and by appointment
Class Days/Time:	Tues/Thurs. 3:00-5:50 PM
Classroom:	ART 108
Prerequisites:	Art 13 or instructor consent

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

Required Texts/Readings

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

Two short written entries, minimum of 450 words each, responding to the course readings. I have highlighted what I consider to be the most relevant/ surprising/ interesting parts of each reading. I'm not requiring you to read the parts that are not highlighted, but of course I encourage you to do so. I ask that you consider the projects you are planning to make in the class through the lens of the readings. How did the readings change your way of looking at/using the space of a gallery, or a non-traditional space for installing art? How did they change the way you think about using found objects, or making simulations of objects? How will your audience fit into your installation projects?

Reading Response #1

- 1) Brian O' Doherty, *Inside the White Cube: The Ideology of the Gallery Space*. Chapters 1 and 3.
- 2) Brian O'Doherty, *Studio and Cube: On the relationship between where art is made and where art is displayed*

Reading Response #2

- 1) Arthur Danto, "Works of Art and Mere Real Things," from *The Transfiguration of the Commonplace*

Classroom Protocol

You must attend all equipment demonstrations in order to be allowed to use the equipment in the 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.

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.

Materials and Tools Needed:

Clothing:

Dress for working in the Wood Shop— No open-toed shoes (sandals), no loose clothing or jewelry, long hair must be tied back securely.

I will give demonstrations on particular tools and techniques in this class. However, be aware that this class requires a high level of self-direction, exploration, and curiosity. Formulas will not be given to complete the assignments, which are very open-ended, and only some materials will be provided, due to extremely diverse nature of installation art projects. I expect students to be proactive about bringing in the materials they will need to complete their projects. If you don't feel ready to engage in self-directed installation projects yet, you may have signed up for this class prematurely. All materials and media, including digital media such as projection mapping, are welcome in this class, but a proactive attitude and a sincere desire to create ambitious artworks, are expected. I have designed the projects so that they can be done with very inexpensive materials, but planning and preparedness for class are essential to success in this class.

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 must 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 your students took the test during the Fall 2019 semester, they will not be required to pay this fee again until Fall 2020. If students paid the fee in Spring 2019, they must pay the fee again for Spring 2020. The shop test is valid for one (1) calendar year.

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

- Bring a receipt for the fee paid at the Bursar's Office into Fund 62089. The Bursar's Office

ONLY accepts cash and checks.

- Be enrolled in at least one 3-unit Art or Design studio course during the Spring 2020 semester.

If any of the courses you teach will require your students to use the school's shop facilities, or borrow tools this semester, please make an appointment for your class to view the shop safety orientation video. Following the video, students are required to take a short safety test. The safety test is administered in room ART 104 by the shop technicians and is required annually. Allow at least an hour and a half for the video and test.

Returning students who passed the safety test last semester need only show proof of their enrollment in a 3-unit Art or Design course in order to have their shop access reactivated. If a student fails to take or pass the safety test (or the second-chance safety test), you must be present in the shop while the student uses the shop facilities.

Safety tests for Spring 2020 will ONLY be given between January 23rd and February 14th.

REMEMBER:

The safety orientation and test are given only during the first 3 weeks of the semester, from January 23rd to February 14th.

If a student misses more than three (3) questions on the safety test, or fails the Second Chance Test, your presence is required in the shop at all times while that student is working in the facilities.

All students who wish to use the shop facilities must pass the shop safety test, no exceptions.

ADDITIONAL INFORMATION:

~PLEASE INCLUDE THIS INFORMATION ON YOUR GREEN SHEET FOR THE Spring 2020 SEMESTER~

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 responsible for the class in which 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 orientation.

DATES AND HOURS OF OPERATION- Spring 2020

January 23rd to May 11th.

NOTE: the operating hours below are based on historic allocations and do not reflect the impact(s) of any budget cuts that may occur. Check the posted schedule outside the shop for updated hours of operation. Please be aware that clean-up starts 30 minutes before closing.

We will watch the Shop Safety Video 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.

Shop Hours:

MONDAY 8:30 AM – 5:00 PM

TUESDAY 8:30 AM – 7:30 PM

WEDNESDAY 8:30 AM – 5:00 PM

THURSDAY 8:30 AM – 7:30 PM

FRIDAY 8:30 AM – 5:00 PM

Material Safety Data Sheets:

Forms called MSDS sheets are required for all potentially hazardous materials and are to be supplied to the department by students bringing hazardous materials into the building. They are available from the vendor (store) where the material was purchased, and are required to be on file with the department before materials can be used in any department facility (including the Shop or the Foundry.) Potentially hazardous materials could include spray paints and adhesives, epoxy resins, etc. Students are required to supply MSDS sheets to the department whenever bringing hazardous materials into the building.

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.

Classroom Protocol

Students are expected to be punctual for class and actively engaged during all class meetings. Cell phones, smart phones, or other devices that detract from full attention should be turned off or silenced.

No headphones or earbuds may be worn in class.

Questions:

It is important that you ask any and all questions you have as we go along. If you are confused about an assignment, or if I haven't made something clear, please ask me in class or stop by during my office hours. I will be happy to discuss a project at any stage with you.

Emergency Phone Numbers:

Emergency: dial 911 (FROM A SCHOOL PHONE, NOT A CELLPHONE!)

Escort Service: dial 42222

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the [current academic calendar](http://www.sjsu.edu/academic_programs/calendars/academic_calendar/) web page located at http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

Classroom Protocol

You must attend all equipment demonstrations in order to be allowed to use the equipment in the Foundry. If you did not see my demonstration (or the technician's demonstration) on how to use a particular machine or perform a particular process, you must request a repeat demonstration. 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.

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

Hazardous Materials (HAZMAT) (Required)

All studio classes that use any "hazardous materials" should include one graded assignment that helps students understand HAZMAT regulations and develop consistently safe practices—this might be as simple as a labeling assignment. Note that food containers cannot be used for chemical storage and that common household items (bleach, vinegar, etc.) are deemed hazardous materials and must be stored appropriately. The campus EHS (Environmental Health & Safety) office and the County will schedule inspections with

increasing frequency; fines assessed by the County are now high enough to put us out of business, so this is a serious matter. The techs are NOT responsible for cleaning up facilities and classrooms and offices—this is your responsibility. If you need information or help, please let us know. Additional note: clutter is deemed a hazard, and we can be fined for clutter.

Basic training powerpoint: <http://www.sjsu.edu/fdo/docs/hazmatandlabsafetyguidance.pdf>

Course Requirements and Assignments

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

10% Reading Response 1	Due Feb 18
20% Project 1 uninstalled 10% Project 1 installed Magnetized units or suspension project	Due March 3
10% Reading Response 2	Due March 17
20% Project 2 uninstalled 10% Project 2 installed	Due May 5

10% 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. You will be expected to enter notes at the end of each class via Canvas describing something from that class's lecture, critique or demonstration that you will apply in your current project. Leaving the shipping containers clean and ready for the next occupant, will also count towards this grade.

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.

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

97-100 = A+

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

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.

ATTENTION: Students who want a solo exhibition in a shipping container, will by necessity need to work on a separate timeline, because we only have two shipping containers and 24 students. The Freight and Cargo calendar after the course calendar, will set the critique dates for solo or group shipping container shows. Some compromises will be necessary to give all interested students a chance at a solo exhibition in a shipping container.

“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.

In ART 173, "turning in" a project isn't really possible. Since an installation piece must be *installed*, it can't be turned in. The group critique is the most important part of the class.

The Shop Safety Test

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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 2019 semester.

Please 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. We will conduct the review in class.

Contacting the class on Canvas

I will frequently send out announcements on Canvas. Make sure your settings are set to email you when this happens, or when I post a new grade.

Questions:

It is important that you ask any and all questions you have as we go along. If you are confused about an assignment, or if I haven't made something clear, please ask me in class or stop by during my office hours. I will be happy to discuss a project at any stage with you.

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 a minimum of about \$40, and upward from there dependent on the materials you choose to work with.

Emergency Phone Numbers:

Emergency: dial 911 (FROM A SCHOOL PHONE, NOT A CELLPHONE!)

Escort Service: dial 42222

Library Liaison

Library Liaison

Gareth Scott

email: gareth.scott@sjsu.edu

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

Art and Art History Resources: <https://libguides.sjsu.edu/Art>

Project Deadlines

Deadlines are listed in the Course Calendar. Any work not turned in on the date it is due is considered late. Ten percent will be deducted from the grade for every week it is not turned in. **Special circumstances** will be taken into consideration (e.g. Illness, court appearance, death of a relative.) Please bring documentation once you return to class. The instructor reserves the right to alter assignments and change project due dates with sufficient notice to the students.

Additional Note:

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

Department Advising

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(H)/(PHOT) 116, 408-924-4320, art@sjsu.edu

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](#) at <http://www.sjsu.edu/gup/syllabusinfo/>.”

Important Installation Artists to Know

<https://www.pinterest.com/pin/324048135686174710/?lp=true>
[William Kentridge](#)

[Anne Hamilton](#)

[Damian Ortega](#)

[Diana Al-Hadid](#)

[Andrea Zittel](#)

[Atelier Van Lieshout](#)

[Ilya and Emilia Kabakov](#)

[Olafur Elliasson](#)

[Sarah Sze](#)

[Lee Bul](#)

[Katrín Sigurðardóttir](#)

[Maya Lin](#)

[Tara Donovan](#)

[Donald Lipski](#)

[Devorah Sperber](#)

[Alan Wexler](#)

[Xu Bing](#)

[Maurizio Cattelan](#)

[Bruce Nauman](#)

[Do Ho Suh](#)

[Ai Weiwei](#)

[Paul Pfeiffer](#)

[Matthew Ritchie](#)

[Madeline Stillwell](#)

[Alan McCollum](#)

[Tony Oursler](#)

[Song Dong](#)

Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Project Deadlines

Deadlines are listed in the Course Calendar. Any work not turned in on the date it is due is considered late. 7 points will be deducted from the grade for every class period it is not turned in. **Special circumstances** will be taken into consideration (e.g. Illness, court appearance, death of a relative.)

The instructor reserves the right to alter assignments and change project due dates with sufficient notice to the students.

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

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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, Section 1/ Topics in Installation Art: Architectural Interventions

Spring 2020, Course Schedule

Table 1 Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	Th 1/23	Course Introduction: Slide show on the nature of installation, assignments in the class, past projects made in the class. Your homework is to watch the Shop Safety Video and fill out my review form and pay the \$20 fee. http://www.sjsu.edu/at/atn/webcasting/events/shopysafety/

Week	Date	Topics, Readings, Assignments, Deadlines
	Tu 1/28	Explanation of magnetized project/ suspension project and the shipping containers at the Foundry. Please bring images of your prior work that can be projected, and tell me what kind of processes you want demos on in this class. Then, take the shop test.
2	Th 1/30 Tu 2/4	Slide show related to the first reading, Inside the White Cube. Shipping container sign-up. Demo: vacuforming. Slide show of project options for project 1 and 2 5.00 PM Jacqueline Kiyomi Gordon lecture in ART 133
3	Th 2/6 Tu 2/11	One-on-one meetings with me to discuss your plan for the first (modular) project. Please bring a laptop and sketchbook, or other means of working on your first project proposal, while you wait to meet with me. You may, of course, work on the other two projects also, or the reading response that is due in 2 weeks Demos: foam and hotwire, plaster gauze, stucco. Work day for project 1.
4	Th 2/13 Tu 2/18	Slide show: suspended sculpture Work day for the first project, with demonstrations as needed. Work day for the first project, with demonstrations as needed. First reading response due.
5	Th 2/20 Tu 2/25	Video: Gregory Crewdson Work time with demos as needed.
6	Th 2/27 Tu 3/3	Slide show for second reading. Homework: begin reading "Works of Art and Mere Real Things." Critique of Magnetized Project
7	Th 3/5 Tu 3/10	Finish critique. then one-on-one meetings with me to discuss your second project. Demos: Baltic Birch plywood construction techniques. Foundry: critique first two shipping container installations

Week	Date	Topics, Readings, Assignments, Deadlines
8	Th 3/12 Tu 3/17	Videos: Matthew Ritchie, Alan McCollum Finish plywood demo. Work day for Project 2, with demonstrations as needed. Second reading response due. Foundry: critique 2 nd shipping container installations
9	Th 3/19 Tu 3/24	Video: Do Ho Suh Discussion of methods for reshaping architecture using 2 x 4s and drywall Slide show: self-sufficient presentation systems Foundry: critique 3 rd shipping container installations
10	Th 3/26 Tu 3/31	In-progress critique of second project Spring Break
11	Th 4/2 Tu 4/7	Spring Break. Work day with demos as needed. Foundry: Critique 4 th shipping container installations
12	Th 4/9 Tu 4/14	Field trip to SJICA for Soo Sunny Park exhibition https://www.soosunnypark.com/5274861-sculpture-installation Work day for final project Critique 5 th shipping container installations
13	Th 4/16 Tu 4/21	Slide show: sculpture made for a photograph/ sculpture as props Work day for second project. Critique 6 th shipping container installations
14	Th 4/23 Tu 4/28	Slide show: Low Profile, High Profile Work day for second project, with demos as needed Field Trip to Cantor Center at Stanford
15	Th 4/30	Work day for second project, with demos as needed

Week	Date	Topics, Readings, Assignments, Deadlines
	Tu 5/5	Critique of final projects, day 1
16	Th 5/7	Critique of final projects, day 2
Final Exam	Thurs, May 14, 2.45-5.00	Clean up day, Photo Shoot, potluck.

Shipping Container Galleries Schedule

Each student can start installing on the Monday before the critique, and should de-install by Friday night. Photograph the piece BEFORE the critique. The sooner you sign up, the better your options.

Week	Critique Date	Drywalled Gallery	Raw Gallery
1	1/25		
2	2/1		
3	2/8		
4	2/15		
5	2/22		

Week	Critique Date	Drywalled Gallery	Raw Gallery
6	3/1		
7	3/8		
8	3/15		
9	3/22		
10	3/29		
11	4/5	Spring Break. No class.	
12	4/12		
13	4/19		
14	4/26		

Week	Critique Date	Drywalled Gallery	Raw Gallery
15	5/3		
16	5/10		
Final Exam	Thurs, May 14, 2.45-5.00	No Container Installations this week.	No Container Installations this week.