

## SYLLABUS

**Department:** Fine Art

**Course Title:**

SITE: INSTALLATION & PERFORMANCE

**Course Code & Section #:** DFA-365-A

**Credits:** 3

**Semester & Year:** Winter 2013

**Meeting Days/Times:** M 4-10PM

**Location/Room #:** 102

**Instructor:** Chido Johnson and Katie Grace McGowan

**Phone:** 313 664 7489

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**Office Hours:** M 1-4PM

**Office Location:** 102

**This syllabus is posted on Blackboard.**

### **Course Description**

This course explores the theory and practice of creative site activation through material, technological and performance-based interventions. Students will have the opportunity to work in extended relationships to site and space, via light, sound, time based technologies like video, and performance. Students will investigate installation as active experience between artist and site, and site and the question of audience. Open to non-majors with departmental approval.

### **Detailed Description**

This course investigates the complex ways in which *site* creates, changes and influences the process of making and meaning of art. Sites will be explored within the city of Detroit and a specified location in Chicago as an exchange with the Art Institute of Chicago. During the course we will be also working with select artists invited by institutions such as MOCAD who will be exploring site within the city as performance, installation or intervention. Through the semester, inquiries and research based on these topics will be discussed and presented with visual examples by both instructors, guest artists, and participating students as well. Instructors will present disparate, yet complimentary, perspectives on critical issues of contemporary installation and performance, giving students nuanced insight into their specific areas of research.

The course will culminate in a student exhibition in Hamtramck.

Due to the nature of the course being directed to facilitate individual specific projects, the readings, research and projects will vary to address specific conversations.

Some of the readings will be from Miwon Kwon's *One Place after Another: Site-Specific Art and*

*Locational Identity*, Thomas McEvilley' *Sculpture in the Age of Doubt*, and Nicolas De Oliveira, Nicola Oxley, and Michael Petry in *installation art in the new millennium*. There is a list of books reserved for this course at the CCS library though you would be expected to find other resources depending on your research.

### **Projects and Assignments**

There are three projects and three assignments, which will be discussed in depth.

Projects:

1. Create an object, drawing, video
2. Work with/in/from a site (Hamtramck)
3. Showcase the project (Chicago and Detroit)

Assignments:

1. Keep a journal/sketchbook and folder of research for projects.
2. Collectively create a professional-quality exhibition in the space provided.
3. Organize a Chicago – Detroit artist exchange, with the help of instructors.

### **Learning Outcomes**

After completing this course, students are expected to be able to:

- Use physical space as material, being aware of its malleability as well as its character *as* collaborator.
- Understand general trends in the genre of installation, site specific, site reactional, land art, and the monument.
- Articulate a studio methodology/artistic manifesto.
- Position their own work within a contemporary and art historical context.
- Document and produce their own research.

### **Books and Websites**

1. *One Place after Another: Site-Specific Art and Locational Identity*, Miwon Kwon.
2. *Understanding Installation: from Duchamp to Holzer*, Mark Rosenthal
3. *Space, Site, Intervention: Situating Installation Art*, Erika Suderburg
4. *Mapping the Terrain: New Genre Public Art*, Suzanne Lacy
5. *Installation Art in the New Millennium, the empire of the senses*, Nicolas De Oliveria, Nicola Oxley, Michael Petry
6. *From Margin to Center: The Spaces of Installation Art*, Julie H. Reiss
7. *Blurring the Boundaries: Installation Art 1969-1996*, Anne Farrell
8. *Inside the White Cube: The Ideology of the Gallery Space* (expanded edition), Brian O'Dorherty
9. *Looking Up: Rachel Whiteread's Water Tower*, Louise Neri

10. *In Between*, Wilfred Dickhoff, Kasper Konig
11. *The Power of Display*, Mary Anne Staniszewski
12. *Small World*, Toby Kamps, Ralph Rugoff
13. *Site Specific Art: Performance, Place and Documentation*, Nick Kaye
14. *The Practice of Everyday Life*, Michel De Certeau
15. *Contemporary Sculpture: Projects in Munster 1997*, Laus Bubmann, Kasper Konig, and Florian Matzner.
16. Mattressfactory.org and chinati.org, plus all the wonderful research you will come by.

## **ASSESSMENT**

### **Grading Scale**

A	94-100	C	73-75
A-	90-93	C-	70-72
B+	86-89	D+	66-69
B	83-85	D	63-65
B-	80-82	D-	60-62
C+	76-79	F	59 or below

### **Grade Weighting**

Quality of work- inventive resolutions to a given project and craftsmanship.

Professionalism- wise use of studio time, cleaning up after your self, and safety.

Critiques- thoughtful questions and comments regarding own as well as peers' work.

Sketchbook and assignments- investigate multiple resolutions and research for a given assignment.

CCS Attendance and Plagiarism Policies attached in the back. Read them carefully.

Projects = 60% / Assignments = 30% / Professionalism = 10%

## **TENTATIVE COURSE SCHEDULE**

January 14: Introductions, syllabus, course expectations. Prompt for PROJECT 1. Reading: Gregory Sholette, "Gifts of Resistance."

January 21: MLK Day Holiday

January 28: \*Meet at MOCAD. Contemporary Performance and Body Work. Critical response to project 1. Students give short presentations about their practice.

February 4: \*Meet at MOCAD. Disrupting the Everyday: Intervention, Culture Jamming &

Activist Art. Guest lecture by SAIC Professor, Kirsten Leenars.

February 11: The Body as Site: An Introduction to Performance Art. Field trip to Hamtramck. Research potential sites.

February 18: Hamtramck Historical Society tour. Studio Day

February 25: MID-TERM CRITS

March 4: Escape – Presentations on the sublime. Hamtramck Dollar Store visit. Tour of the city.

March 11: SPRING BREAK

March 18: Space as Subject. MOCAD DEPE Space Visiting Artist Julia Klein presents and workshops student projects.

March 25: Claiming Spaces. Mapping exercise in the Dollar Store. Lecture by local artist Andrew Thompson.

April 1: Presentation by guest Abbé Odunlami. Alice V. Schneider and Louis Casinelli present on site-specific installation opportunities for Belle Isle. This is part of ACCESS ART DETROIT (<http://www.accessartsdetroit.org>)

April 8: Fieldtrip: Edwin Gallery. The director, Steve Panton will be hosting us for tea. He will discuss the notion of artist as researcher, his relationship to the city, and the present *emancipatory project* in the gallery space (more info on website). Students respond to prompts.

April 15: Studio time. Students claim space in the gallery for final projects/exhibition.

April 22: Students respond to prompts. Studio time.

April 29: Critiques

Friday, May 5: Student exhibition opening.

**UNDER NEW MANAGEMENT:**

*The old DOLLAR TOWN on Joseph Campau St. is under new management by the new Polish Art Center. To celebrate the opening, a select group of emerging artists are showing their work in the space for one night only - the night of May 5th, 2013. A group exhibition of installations and performances curated by Chido Johnson from College for Creative Studies and Katie Grace McGowan from MOCAD, it will explore ideas of the city, social and cultural belonging as well as displacement, familiarity as well as alienation, and interactions with the very space itself.*

May 6: Review Week

## INSTITUTIONAL POLICIES

### **Attendance Policy**

Each meeting of a class is considered a session. Attendance is taken at the beginning of each class session. Students arriving 5 to 20 minutes late for any class session are considered tardy. Three tardies equal one unexcused absence. Arriving more than 20 minutes late or missing an entire class session is considered an absence. This applies to all classes, regardless of class length, whether they are a 1.5 hour, 3 hour or 6 hour session. Students who do not return to class after break or who leave early without instructor permission may be counted absent. Three unexcused absences may result in the reduction of one whole grade from the earned grade. Four unexcused absences may equal failure in the course. An absence may be excused if there is a medical reason, family emergency or extenuating circumstances beyond the student's control. Students seeking an excused absence may take their documentation to the Academic Advising and Registration Office. The office will send a written notice to the student's instructor(s) and department administrator notifying them that the documentation is on file. The final determination of whether an absence(s) will be excused is left to the discretion of the student's instructor(s).

### **Learning Challenges**

If you have a learning challenge, it may be in your best interest to communicate this to your instructor and seek assistance from the Student Success Center in the Kresge-Ford Building (313.664.7680). We want you to succeed, and our ability to offer you the best education will be enhanced if you are receiving the appropriate assistance. **CCS provides accommodations for students with documented learning challenges.** All students are encouraged to disclose learning challenges that they feel may affect their academic work to their instructors, before their first academic assignment. Retroactive accommodations may not be made for students disclosing after an assignment and/or exam.

Assistance for students with physical disabilities is provided through the Office of Student Life. Students with a physical and/or learning disability must provide the College with documentation of their disability before any accommodations can be provided.

### **Blackboard and CCS email**

Course syllabus, projects, important documents are posted on Blackboard. All online communication is made through CCS email. You are solely responsible to use these, stay on top of class communication, project specifications and deadlines. Failure to do so only hurts you and your grade.

### **Academic Honesty (Plagiarism)**

Plagiarism and cheating are serious offenses that erode the academic environment. The College condones no form of plagiarism—defined as the use of another's words, ideas, visual or verbal

material as one's own without proper permission or citation. Students should make sure they have a clear understanding of this important issue and how it applies to both Liberal Arts and studio classes. Students who violate the standards of academic honesty face serious disciplinary consequences, including letters documenting the incident in their permanent record, immediate course failure and/or dismissal from the College.

### **Deletion/Destruction of Student Work**

The deletion or destruction of digital files, another student's artwork or college property is considered a serious offense. All students must refrain from altering work that does not belong to them, regardless of the date the piece was created or location. Students who violate this policy face serious disciplinary consequences.

## **HEALTH AND SAFETY**

Please use caution with the following systems and materials and see the expanded health and safety information posted on Blackboard. All students should exercise due care and be conscious of the health risks involved in handling materials and equipment required in Design courses. If the student is pregnant, planning on getting pregnant, or have a pre-existing or chronic health problem, the student should get a list of all required materials used in the class and get a doctor's approval before proceeding with the class. In general, art materials can be used safely and effectively in classes if reasonable caution is exercised and safety guidelines are followed. Carefully read all labels and follow the directions and safety guidelines on all materials that Institute Certification." If students ever have any skin or breathing discomfort when using any art material, stop at once, and notify the instructor.

### **Model shop tools and materials**

Before using power tools or hand cutting tools (like chisels), students should make sure they are familiar with and trained on the equipment. If students are not, ask the instructor for a demonstration and/or help. It takes only a split second to become injured and or injures others. Do not talk to or distract a person using power tools.  
Do not wear rings or any other jewelry when using power tools.  
Do not have loose clothing on when using power tools.  
Make sure long hair is not hanging down into the work.  
Wear eye protection and hearing protection.  
Wear a dust mask when using tools that produce dust.  
Wear sturdy footwear. Leather work shoes or boots are recommended.  
Urethane foam should be worked only when using a dust mask.  
Body fillers and paints should be used only with gloves and respirators along with proper ventilation. Purchase a good cartridge type respirator appropriate for the chemicals being used and wear it when using these materials.

### **Solvents**

The term "solvent" is applied to many different liquids to dilute paints, inks, marking pens, adhesives, aerosol sprays, and the like. All common solvents are narcotics at some level of

exposure. Glue sniffers have proven that they can get high –even die –from inhaling vapors from any solvent-containing product, including glue, gasoline, or spray paints. Even abuse of correction fluid killed three people in 1985! There are no safe solvents. All solvents, natural or synthetic, are toxic. Exposure may occur either by skin contact with the liquid or by inhalation of the vapors they emit into the air. Solvents also can damage the skin, eyes, respiratory tract, nervous system, and internal organs such as the liver and kidneys. These kind of dangers can be acute, from single heavy exposures, or chronic, from repeated low dose exposures over months or years. In addition, some solvents can cause specific diseases such as cancer. Spray Mount is a common solvent. The fumes from spray mount can be very toxic. Avoid using spray adhesives whenever possible. Always work in a well-ventilated area. Whenever airborne materials such as spray fixatives or spray adhesives are used, use the spray booth. Please read all safety and cautionary statements on the labels before using the spray mount.

### **X-Acto Knives**

X-acto knives are a common tool used daily by the graphic designer. These knives are very sharp and should always be handled with extreme care. Always use a sharp blade and never force the blade or knife; repeated light cuts will do the job. Work on a proper cutting surface and use a non-slip, metal straight edge such as the cork back ruler. Pay close attention to the position and location of the hands as the cutting begins.