

S302h Advanced Sculpture: Installation  
WINTER TERM (JANUARY - MARCH 2020)

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Office hours / Monday, 10a-12noon, and by appointment

## COURSE DESCRIPTION

This hybrid physical and online course will focus on installation in an active, group supported, independent setting. We will meet physically at the studioELL offices for lectures, artist presentations and group discussions. The online studio will function as a daily space to upload and discuss your ongoing projects.

The practical and pedagogical will be investigated with space and time as a constant throughout the course. We will develop our visual language based on temporary experiences of space through research and the collection of materials. Movement and time will also play key roles in how we investigate our surrounds. Artists will be asked to think spatially, collect an archive of thoughts and objects directly related to space to work from and develop interactions within specific places throughout the term. The primary focus of the course will be process, with the main component being a detailed sketchbook. This sketchbook-space will be the focal tool where ideas simmer and discoveries unfurl. Material choice will be a constant part of the dialogue with non-permanence as key — allowing experience with space and object materiality as pertinent to the discussion of sustainability — with consumption and ideas of value at the core of each brief.

The processes of collecting and contemplating will move learners to work directly with space and objects found within that space to execute interventions in non-traditional presentation methods and places. Sound projects, performance pieces, interactions with community as well as more formal drawings, assemblages and other mixed media objects may develop, but non-permanent, temporal and even ephemeral experiences will coalesce throughout. If ideal, the term will end in a public presentation: physical or digital, so that projects wrap up into a more finished space — a space to continue to learn from through process.

This course will introduce a series of practical exercises in order to further develop your research practice. We will build upon a base of knowledge and explore, or refine, new materials and spatial concepts including environment, public space, time-based media and more. This course encourages an inventive approach to composition and introduces you to the underlying abstract forces that occur in all visual exploration. Reach beyond boundaries to enliven your practice within the possibilities of sculpture (within time and space) and gain the confidence necessary for taking your practice to the next level.

#### WHAT WILL WE COVER?

- brief to challenge the way we see, collect and use materials
- precision, awareness, fluidity and connectivity in materials and imagery
- conception and follow-through on a project
- gain confidence working both digitally and physically

WHAT WILL I ACHIEVE? By the end of this course I should ...

- have a stronger understanding of my mixed media, 3-D practice.
- have a sense of how installation has been used in the past and present.
- have a cohesive portfolio of research and projects.
- have more confidence discussing my own work and the work of others.
- better understand the next step for my practice.

#### COURSE SESSION EXPECTATIONS

Each session will consist of a clearly outlined brief with expectations listed and questions posed. There will always be an outcome for each brief, but there also must be a variety of research materials which can include anything from readings and article clippings to video/audio segments to drawings, sketches, etc. etc. etc... The sky is the limit. Our goal is to find the sky.

Accompanying each session may also be a lecture. Often the lecture will be live, but the lectures may also be recorded. Each session will also include required reading. "Homework" is typically built into each brief, but rather than customary briefs, you will be asked to assign your own homework based on the project-at-hand.

## MATERIALS

Many of our materials will be found, scavenged, repurposed. You may also want to start to treat yourself! Get some good quality tools and materials as we go through the course. There will be a directive brief each session (given the week before). Each brief will list materials that will be required. Part of prep for the next class will be collecting these materials and having them ready for class time. We want to play a little. Have any and all pertinent supplies as needed. Also, as far as materials and strategies, consider the forgotten... the disposed... or alternative ways of doing things: drawing, sculpting, carving, casting, painting, digital tools... all things acceptable to have in our bag of tricks.

## NOTEBOOK/SKETCHBOOK

You will be required to keep a notebook specific to this course. Each session you will write a summary of the day. It is also encouraged to use your notebook as a space for inspiration, writing notes about the current exhibitions, other curatorial/cultural notes, and/or visits to other art spaces/galleries, daily inspiration, etc. Notebooks will be reviewed by the professor periodically and will account for 20% of your final grade.

This space will also act as a culmination for all your study. It is a space where inspiration, ideas, and creative thinking or writing can be presented. This notebook is for you. If done well, it will connect all of your studies and make correlations in a way that will be surprising and exciting for you. Simply providing what is asked for will result in a "B". This notebook is a personal place for you to excel and go above and beyond what is asked of you.

## EVALUATION:

Attendance and Communication have a 100% effect on your final grade. There are no unexcused absences allowed.

Studio Integrity and Work Ethic: 20%  
Initiative & Participation: 20%  
Ability to fail: 20%  
Sketchbook: 20%  
Final Project (Course Supplemental): 20%

A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
D-	0.7
F	0.0

## ART VIEWING

You are expected to see at least two (2) exhibitions involving sculpture or installation throughout the duration of this course. You will write responses, questions, etc. in your notebook. We will discuss these visits during one-on-one studio time. You will be asked to write a 500-750 word critical essay on one of these exhibitions due on the last day of class.

## FORMAT FOR SUBMITTING WRITTEN WORK

As per CAA (College Art Association) industry standard practices for writing papers, please format for all written pieces in this course as follows:

- Double-space ALL copy: text, quotations, endnotes, captions, etc.
- Use 1 inch border throughout document.
- Use 12-point Times New Roman type for all elements.
- Number all pages in upper right corner (when longer than 2 pages).
- Do not justify the right-hand margin.
- Use italic type for words to be set in italics.
- Do not use boldface, centering, or other sizes or styles of font.

1 page of written text with NAME, DATE & COURSE CODE should be about 250 words.

COURSE SCHEDULE (Subject to change)

- WK 01: 20 JAN (p) Course introduction/Expectations  
Lecture: Installation Introduction — Ways of Thinking/Seeing  
Session 01: Thinking Subtractively in Space  
Homework and Assigned Reading
- WK 02: 27 JAN Session 02: Take Two - Subtraction and Addition  
One-on-one Crits  
Homework and Assigned Reading
- WK 03: 03 FEB (p) Lecture: Conversations in Mixed Media  
Group Crits/Discussion  
Session 03: Space, Line — Place, Boundary  
Homework and Assigned Reading
- WK 04: 10 FEB Lecture: Activism: Dissemination and Beyond  
One-on-one Crits  
Session 04: Movement — Pulse  
Homework and Assigned Reading
- WK 05: 17 FEB (p) Lecture: Space and Place — Public and Private  
Group Crits/Discussion  
Session 05: Mass vs. Volume  
Homework and Assigned Reading
- WK 06: 24 FEB MIDTERM One-on-one Crits  
Session 06: Mark, Mark and Mark Again  
Homework and Assigned Reading

- WK 07: 02 MAR (p) Lecture: Seriality  
Group Crits/Discussion  
Session 07: Repetition::noititepeR  
Homework and Assigned Reading
- WK 08: 09 MAR Lecture: Archive  
Session 08: Archive: Action/ReAction  
One-on-one Final Project Discussion  
Homework and Assigned Reading
- WK 09: 16 MAR (p) Lecture: Flicker — Light and Time  
One-on-one Final Project Check-in  
Session 09: Light and Shadow  
Homework and Assigned Reading
- WK 10: 23 MAR Session 10: Final Assignment - Personal Project x3  
Group Crits/Discussion
- WK OF 30 MAR (p) FINAL one-on-one Crits

(p) = physical session @ studioELL offices

## REQUIRED READING

You will not be required to purchase these texts. Sections of the following will be provided as reading assignments are given. Contemplate all reading in your notebook/sketchbook and be prepared to discuss the following class.

- Akasegawa, Genpei. *Hyperart: Thomasson*. Trans. Matt Fargo. Kaya Press, 1987.
- Bachelard, Gaston. *The Poetics of Space*. Penguin Books, 2014.
- Baldwin, James; Kenan Randall. *The cross of redemption: uncollected writings*. Vintage, 2011.
- Berg, Karen van den., and Ursula Pasero. *Art Production beyond the Art Market?* Sternberg Press, 2013.
- Berger, John. *Ways of Seeing*. Penguin, London, UK, 1972.
- Bishop, Claire. *Installation Art*. Tate Publishing, London, UK, 2005.
- Campany, David. *A Handful of Dust*. Mack, 2015.
- Chiu, Melissa. *Sara Sze: Infinite Line*. Asia Society, 2011.
- Clark, Robin Lee., and Michael Auping. *Phenomenal: California Light, Space, Surface*. Museum of Contemporary Art, 2011.
- Demos, T. J. *Against the Anthropocene: Visual Culture & Envir. Today*. Sternberg Press, 2017.
- Johnstone, Stephen, editor. *The Everyday*. Whitechapel Gallery, London, UK, 2008.
- Liese, Jennifer. *Social Medium Artists Writing, 2000-2015*. Paper Monument, 2017.
- Moten, Fred. *In the Break the Aesthetics of the Black Radical Tradition*. University of Minnesota Press, 2003.
- Murray, Derek Conrad. *Queering Post-Black Art Artists Transforming African-American Identity after Civil Rights*. I.B. Tauris, 2016.
- Nauman, Bruce, and Robert C. Morgan. *Bruce Nauman*. Johns Hopkins University Press, 2002.
- Owens, Craig. *Beyond Recognition: Representation, Power, & Culture*. Univ. of CA Press, 2007.
- Rankine, Claudia. *Don't Let Me Be Lonely: An American Lyric*. Graywolf Press, 2004.
- Reifenscheid, Beate, editor. *The Last Freedom*. Silvana Editoriale, Milano, 2011.
- Sholette, Gregory. *Art as Social Action: an Introduction to the Principles and Practices of Teaching Social Practice Art*. Allworth Press, 2018.
- Smithson, Robert, and Jack Flam. *Robert Smithson, the Collected Writings*. University of California Press, 2000.
- Stein, Gertrude. *Tender buttons: objects, food, rooms*. Dover Publications, 1997.
- Young, Liam. *Machine Landscapes: Architectures of the Post-Anthropocene*. *Architectural Design*: JAN-FEB 2019. No. 257.