

PERFORMANCE AND INSTALLATION

Spring 2015

ART3842C and ART5930C

SEAN MILLER, PROFESSOR
Tues./Thurs. Periods 5-7, 3 Credits,
11:55-2:35PM
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"...Installation is a site-specific artwork. In this sense, the installation is created especially for a particular gallery space or outdoor site, and it comprises not just a group of discrete objects to be viewed as individual works but an entire ensemble or environment. Installations provide viewers with the experience of being surrounded by art, as in a mural-decorated public space or an art-enriched cathedral." —ROBERT ATKINS

"I see public space as a place where you introduce a platform." -MICHAEL RAKOWITZ

"Installation art can be abstract or pictorial, controlled or spontaneous. Separate objects can be included, or no objects at all. There is always a reciprocal relationship of some kind between the viewer and the work, the work and the space, and the space and the viewer... one might add that in creating an installation, the artist treats an entire indoor space (large enough for people to enter) as a single situation, rather than as a gallery for displaying separate works. The spectator in some way is regarded as integral to the completion of the work.... Installation art... refers to a wide range of artistic practices, and at other times overlaps with interrelated areas including Fluxus, Earth art, Minimalism, video art, Performance art, Conceptual art, and Process art. Site-specificity, institutional critique, temporality, and ephemerality are issues shared by many practitioners in these genres... The essence of installation art is spectator participation, but the definition of participation varies greatly from one artist to another, and even one work to another by the same artist. Participation can mean offering the viewer specific activities. It can also mean demanding that the viewer walk through the space and simply confront what is there... the viewer is required to complete the piece; the meaning evolves from the interactions between the two." — JULIE H. REISS

"The American curator Robert Storr's exhibition 'Dislocations' at the Museum of Modern Art... helped to pave the way for the recognition of Installation art as a mainstream discipline. His article 'No Stage, No Actors, But It's Theatre (and Art)'; published in 1999, observed that installations have become 'complete immersive environments'. Referring to installations by artists such as Ilya Kabakov and Ann Hamilton, he asserts that 'the experience they provide is much like wandering onstage and picking up loose pages from a script, overhearing bits of recorded dialogue and trying to figure out what the setting is... and what actions might still be taken.' He implies that the proscenium arch has been removed and that the division between actors and audience is no longer clear. The removal of the frame that separates the stage from auditorium brings together the spheres of making and viewing. The 'theatricality' of the work, once seen as a weakness because the reliance on entertaining the audience, has become a virtue." —NICOLAS DE OLIVEIRA, NICOLA OXLEY, and MICHAEL PETRY

"Our body is not in space like things; it inhabits or haunts space. It applies itself to space like a hand to an instrument; and when we wish to move about we do not move the body as we move an object. We transport it without instruments as if by magic, since it is ours and because through it we have direct access to space. For us the body is much more than an instrument or a means; it is our expression in the world, the visible form of our intentions." —MAURICE MERLEAU-PONTY

"Before man was aware of art he was aware of himself. Awareness of the person is, then, the first art. In performance art the figure of the artist is the tool for the art. It is the art." —GREGORY BATTCKOCK

"[I] never really intended to do performance, but with certain exhibitions I felt an imperative to act out what I was trying to say—mostly for clarity and to intensify the statement." —MARY BETH EDELSON

"[Performance Art] is the most immediate art form, which aspires to the immediacy of political action itself. Ideally, performance means getting down to the bare bones of aesthetic communication - artist/self confronts audience/society." —LUCY R. LIPPARD

COURSE DESCRIPTION

This course invites students to explore and construct poetic and meaningful connections between individuals, objects, sites, history, technology, materials, the natural world, and architecture. Students will study numerous artists and collaborative groups who utilize a variety of methods and media in order to activate public space or site-specific locations. Students will explore, identify, and analyze space, site-specific locations, and their own physicality as grounds for creative actions and environments. Students will create a major piece of Installation art and a major piece of Performance art. The course will introduce readings, videos, films, and class discussions, and Skype discussions with installation and performance artists working in the field. These research materials will offer insights and strategies toward creating thoughtful and innovative Installation and Performance art.

READINGS AND TEXTS

Major class reading will come from Installation Art in the New Millennium by De Oliveira, Oxley, and Petry, Margin to Center The Spaces of Installation Art by Julie H. Reiss, the Transformative Power of Performance A New Aesthetics by Erika Fischer-Lichte, with additional readings by Miwon Kwon, Allan Kaprow, Oliver Herring, Guillermo Gomez-Pena, Susan Stewart, Brian O'Doherty, and others.

EXPECTATIONS

1. Research:

All class readings will be discussed in class as a group. In addition, we will utilize a blog and/or FB page to quickly share articles, links, projects, and photos that relate to our current research. In addition, students will create their own reading list and set their own reading goals in order to learn more about site-specificity, installation art, performance, and interventionist practices. Furthermore students will share research with the group. On the basis of individual interests and their own research students will be responsible for producing one plan/presentation for a major installation and producing this installation project at midterm, as well as a performance art plan/presentation and one major performance piece for a final project.

2. Methodology:

Students will document their ideation, reflections, and personal research in an 8.5x11" notebook or three binder that will include drawing paper, grid paper, and paper for taking notes. This should be a work of art in and of itself. It should function as a generative force, an archive, and a dynamic reflection of each student's aesthetic sensibility, personal style, worldview, and a clear record of the evolution of project ideas.

3. Practice:

Based on your own research and goals you will generate 2 major projects this semester. In addition, there will be group exercises and small group projects.

4. Risk:

Students will take chances, conduct research, and experiment within these genres.

EVALUATION

The work from Performance and Installation Sp. 2015 will be evaluated on the basis of:

- The work/effort/sweat factor: ambitious production and active research.

- The production of 1 major project in performance and installation.
- The ability to share, communicate, and apply research.
- Active, engaged participation in group projects, discussions, and the learning community of this course.
- Documentation of activities and research in planning, notebook, ideation/reflection, video, photo, and writing.
- Attendance at all assigned field trips and lectures.
- Technical competence and formal excellence, thoughtful and inventive engagement with diverse media, space, objects, and people.
- Conceptual rigor and a diligent motivated effort toward excellence.
- The ability to take risks and anticipate and problems.

ATTENDANCE

Attendance: Please be here for class time. Late arrival and leaving early will be considered absence. Over 3 absences will drop your participation grade by one letter grade. This will continue for every additional 3 absences.

- Attendance at all classes, critiques, and field trips is mandatory.
- You must work during scheduled studio times or it is considered an absence.
- Late arrival or early departure will count as an absence.
- Three late arrivals equal an absence.
- More than three absences a semester will result in a grade reduction of one letter grade in participation grade.

GRADING

Grading will be based on:

35% Installation Project

35% Performance Project

20% Participation and being there on time and ready to work, reading, discuss, and take part in class activities.

10% 8.5x11" folder/binder, notes, plans, research, and documentation.

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E	WF	I	NG
S-U															
Grade Points	4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	.67	0	0	0	0

For more information: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
 Students must earn a grade higher than C- to earn credit toward their major.

FACILITIES - POLICIES AND SECURITY

WARPhaus is equipped with a security system that enables students to access the building **through the eastside door only during class times, and TA supervised open studio hours.** All students enrolled in courses at WARPhaus will have card access and will be programmed into the system at the beginning of the semester.

- Students should use their UF ID cards to **enter and exit through the eastside card accessible door only.**
- Open studio hours will be posted prominently in the WARPhaus and you will be notified via email about any temporary changes to the schedule. Students should plan appropriately to complete projects during supervised studio hours.

- Please do not ask Open Studio monitors to permit you continue working after hours. For your own safety and security TAs may not leave students to work unsupervised in the space.
- Entering and exiting through any other door in the facility may set off a silent alarm that will call the UF Police Department. These doors should be used only in an emergency and should not be left propped open at any time. The security system will recognize open side doors and this too will set off an alarm that will alert UF Police.

Although WARPhaus Open Studio monitors will be responsible for locking up the facility each evening, please do your part to maintain security. The last one out **always assists monitors** in turning off the lights and locking the doors. For your own safety do not prop open doors, especially when working at night and commute to the WARPhaus with a friend whenever possible.

Security and emergency phone numbers are posted in the space. In case of a **true emergency**, students should call 911. Supervising WARPhaus monitors will be responsible for calling 911 in the case of a serious emergency, reporting suspicious activity to non-emergency UF police dispatch (352) 392-1111, and upholding policies related to student behavior and safety.

- In case of a minor injury, a first aid kit is mounted in each bathroom and another in the shared portion of tool closet.
- All minor injuries should be treated at UF infirmary or the individual's doctor immediately after the incident.
- Eye wash station is located in NE corner of large WARP space by main entrance.

STUDENT NIGHTTIME AUXILIARY PATROL (SNAP)

SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. A person requesting an escort may contact SNAP via telephone at 392-SNAP (92-7627). The requester provides their first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort is dispatched, to their location. At night it is advised to call SNAP 45 minutes before the end of open studio hours.

PARKING AT WARPHAUS

We have VERY limited parking at WARPhaus.

- **Students must park on west side of building** in an organized manner not parking on the sidewalk or the corner grass area and only during hours they are actually working at the WARPhaus. We can only accommodate about eight or nine student cars at a time, so we encourage students to ride bikes, carpool or walk to the WARPhaus whenever possible. If parking becomes a problem we will issue parking passes in the near future.
- **No parking in front of west-side dumpster on Tuesdays 7-9am (scheduled garbage pickup).**
- Faculty, TAs and guests, **ONLY** may park in the three reserved spaces on the east side of building (just outside the gate).
- There is also one handicapped parking space inside the gated courtyard that should be open and reserved for disabled students and guests only.
- Bike racks are located inside the east courtyard gate (between small building and picnic table).
- Cars parked across the street in open lot will be towed!

SHARED SPACE AND SAFETY ISSUES

In common consideration for others in the WARPhaus community, please clean up after yourself, respect property by not using or damaging others materials without permission, and take care around others' projects. Unwieldy materials cannot be stored where they may present a problem or hazard to other students in the course.

Students will be expected to **wear eye protection and closed-toe shoes** when working with tools and sharp materials. **Use of power saws will require faculty or monitor supervision** and power tools will not be checked out overnight. Students should plan to work on projects requiring power saws **during regularly scheduled class hours-not during open studio**. **No thinners, spray adhesives or spray paint may be used inside the facilities**. You must use these types of materials outside in our designated area, with a tarp to protect the concrete.

All students enrolled in courses taught at WARPhaus must participate in upkeep of facilities. Custodians are not responsible for removing trash or your project materials and scraps. When you disassemble your projects do not simply stuff the indoor trashcans with heavy materials. Put reusable lumber in designated recycling area and the rest inside the west-side outdoor dumpster. The dumpster should not be overstuffed. Boxes and sculptures should be broken down before disposal and garbage should not be placed on the ground outside the dumpster. Remember, if you leave a project behind, or do not dispose of the remnants correctly, your grade will begin to plummet in just 24 hours and the project will ultimately be thrown out.

PLEASE DO NOT EAT IN THE STUDIO ENVIRONMENT

Please eat lunch/breakfast before class so that you are not hungry during regular studio hours. Food in the classroom is disruptive, unhealthy and must be disposed in an outside trashcan or dumpster (not left in the classroom garbage cans overnight). Drinks are OK but must be disposed of after class in the outside receptacles and empty cups and containers should not be left on tabletops at the end of day. A picnic table is located in the WARPhaus courtyard. **Students may eat or read at the east courtyard concrete picnic table, but should not use this table as a studio workspace.**

**Please feel free to take a break during studio, but limit these breaks to 10 minutes.*

SAAH HEALTH & SAFETY PROGRAM - HAZARDOUS WASTE SATELLITE ACCUMULATION

All students will get a presentation on safe use and disposal of hazardous materials and be expected to be conscious of the safe use of materials and proper waste disposal procedures. Please make yourself familiar with the SAAH Health and Safety Program at: <http://www.arts.ufl.edu/art/healthandsafety> during the first week of class. Each student will be asked to complete a H&S student waiver form (which will be given to you and signed during studio).

Each studio facility has an area designated for art materials/hazardous waste pickup. This area should NOT be used for art making and bins and storage containers utilized in this area should NEVER be moved or used for any other purpose. When in doubt about the safety or disposal of your art materials, please speak with WARP faculty and TAs. A Handbook of Hazardous Wastes Disposal, Health and Safety will be posted at the studio for consultation as well.

PROJECT ACCOUNTABILITY AND CONSEQUENCES

As an art student at the University of Florida you will receive our support and guidance for carefully thought out projects, but we are counting on you to use your best judgment. Please think carefully about the repercussions of your work, especially as they relate to the use of human subjects and animals, the health and safety concerns of you and others, environmental concerns

and effects, inappropriate or illegal use of property including copyright violations and other legal and ethical issues. **Being an art student does not protect you from academic and even legal actions**, should your judgment be flawed. You are responsible for checking with us and with other officials if you are the least bit uncertain in this regard. **Please note that the school of art and art history at the university of florida retains the power to veto any particular response to a set project and to require a more appropriate solution.**

GUIDELINES FOR USE OF CAMPUS FACILITIES AND GROUNDS

Please make every effort to maintain the facilities and grounds of the WARPhaus, the School of Art and Art History, the College of Fine Arts and The University of Florida. Specifically we ask that you follow these guidelines:

- Do not mark, paint on or deface any interior or exterior of the school or college facilities. Take care to always use protective tarps, drop cloths or masking material when working with paint media or similar materials to protect the floors in public spaces such as hallways and classrooms. That applies also to the sidewalks walls, and grounds.
- If a special project requires temporary modification to a wall surface or to the grounds you must obtain specific permission from your instructor prior to undertaking the project. The site must be returned to its original condition immediately following the project unless prior written permission has been obtained from the School of Art and Art History.
- No art project may interfere with or impede access to, classrooms, hallways or other public spaces.
- All site-specific art projects must be installed and engineered with the safety of the general public in mind.
- Grades will not be issued for the project, or the class, until the project has been completely removed, and the site has been restored to its original condition.

Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure of the course.

GUIDELINES FOR WORK IN THE SURROUNDING COMMUNITY

Projects on campus and in the surrounding community will be held at a higher level of scrutiny than those conducted inside the studio. Proper care should be taken in order to assure all property in the area is respected and well maintained, and projects should be executed with public health and safety in mind. Vandalism of any kind will not be tolerated. As on campus, students doing site-specific work off-campus will be legally and financially accountable for any illegal or destructive actions.

In addition, projects involving the greater community should be carefully considered and reported to faculty throughout the process. All public projects must be cleared by faculty and permission granted. Remember, that the School of Art and Art History at The University of Florida retains the power to require a more appropriate solution to any project that may violate any of the guidelines outlined above.

Treat the community surrounding WARP studio with respect. Please do not litter or leave materials out in the area. Respect property, surrounding businesses and the rights of individuals in the community. Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure of the course.

DRUG-FREE SCHOOL & WORKPLACE AND CLEAN INDOOR AIR ACT

WARPhaus is committed to upholding the policies set forth by the University of Florida in regards to drug and alcohol use and smoking in educational facilities. Possession and use of drugs or alcoholic beverages is not allowed in the classroom or outdoor areas. In addition, The Florida

Clean Indoor Air Act of 1992 prohibits smoking in educational facilities. Violation of university policies and applicable laws is grounds for disciplinary action up to and including expulsion and does not preclude the possibility of criminal charges.

ACADEMIC HONESTY

Understand that the University of Florida expects its students to be honest in all of their academic work. Please adhere to this commitment to academic honesty and understand that failure to comply with this commitment may result in disciplinary action, up to, and including, expulsion from the University.

The Honor Code: We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: *"On my honor, I have neither given nor received unauthorized aid in doing this assignment."*
<http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Please do not share papers, or lift any material from the web, periodicals, books or magazines without using quotations, footnotes and a bibliography. Always cite all sources. The expectation is that students will cite other artists and styles that influence their work and that ideas and work on creative projects is the student's own work.

Any paper or project where plagiarism is found will receive an "F" grade with no possibility for make-up or re-submission.

For more information about academic honesty, contact, Student Judicial Affairs, P202 Peabody Hall, 392-1261 or visit <http://www.dso.ufl.edu/sccr/>