



**ARTS 3342 01 (CRN: 36643): Introduction to Installation and Performance Art Concepts**  
**SYLLABUS**  
**FALL 2022**

**COURSE INFORMATION:**

Meeting Day | Time: Monday/Wednesday | 1:50PM-4:30PM

Location: RUSTEBERG HALL #11, Room: 140 | Meeting Location subject to change

Various Locations on UTRGV Brownsville Campus / Brownsville

**Course Modality:**

Traditional Face-to-Face Courses (TR)

**INSTRUCTOR INFORMATION:**

Instructor Name: Jeffrey Charles Stanley | JCS

Phone: (646) 707-8712

E-Mail: jeffrey.stanley@utrgv.edu

Office location: Rusteberg Hall Room: 168 (in building section with gallery)

Office hours: by appointment only (will inform you of structured hours later in the semester)

**COURSE DESCRIPTION, PREREQUISITES & MODE OF LEARNING**

**Catalogue Description** – Installation and performance art emerges in various forms: sculpture, performance, installation, and conversation. The materials often used in this genre are discarded objects which can reflect a cycle of life world view derived from animism. Students will reference this philosophy to create environments that immerse the viewer in a sensory, intellectual and emotional experience. The materials and methods used will range from everyday objects to highly personalized forms. Demonstration of art skills particularly useful in installation (sculptural, video, audio, interactive media, graphic presentation), presentations by the instructor and weekly critiques.

**JCS / Fall 2022 Description** – Installation art is comprised of visual elements of any medium and the spaces they inhabit. Performance art can be in-person or via media (for video / photography / etc) – any action and any process is viable. The objects and materials used to develop this work can range from ephemeral to permanent objects using various technology and methods. Contemporary artists use Installation and Performance as tools in their art practice to fully manifest their ideas. Objects, projections, and actions are constructed and positioned within public or private spaces, indoor and outdoor. In this class, students create works, performances, and environments using an interdisciplinary approach to develop interests and ideas initiated in other classes. Students will be encouraged to develop, experiment, and discover ideas – emphasizing a development of ideas through various media rather than a specific discipline. Weekly practices introduced will include: performances, experimenting with video, sound recording, audio/video editing, building objects, incorporating found objects and props, constructing an environment, finding appropriate site specific locations, and intervening in public spaces.

**Prerequisites** – Open mind, open heart, willingness to try, letting go of fear, and some knowledge of Adobe software user-interface. It will help if you've taken ARTS 2326 (Sculpture I), and other ARTS Foundation Courses, but not required.

**Modes of Learning: Traditional Face-to-Face** – We will meet in person every class. We will create and experience transitory, fleeting moments; hands-on building; and shape the outcome of this course together.

**TEACHING PHILOSOPHY**

*This course will be an interdisciplinary approach to art practices. Imagination and creativity are the driving forces of this course while we complete the projects collectively and individually. This course demonstrates through lectures and tutorials a practice of performance, video, object making, interactivity, spatial relationships, and installations with a holistic approach (interconnected, referencing the whole).*

## LEARNING OBJECTIVES/OUTCOMES FOR THE COURSE

<b>Student Learning Outcomes</b>	<b>Program Student Learning Outcomes</b>	<b>Standards</b>	<b>Major Course Requirement/Major Assignment/Examination</b>
Confidence, Expression, Collaboration, Presentation, and Ritual	Students will learn to express themselves openly and freely in a safe environment. This will be developed through the repetition of everyday rituals, collaboration with other students, and frameworks presented in each exercise.	Performance Art in the 21 <sup>st</sup> Century. Identity. Expression. Powerpoint Presentation / Keynote, Studio Art Practices.	Performance Rehearsals / Exercises, Student Presentation (Keynote / Powerpoint)
Video Production, Sound Design, and Video Projection	Students will learn to capture video of their individual and group performances with basic cinematography practices. Video art practices will also be incorporated with the option for students to create aesthetic decisions, and/or to document the spaces and objects they create. Students will learn to organize, compile, and edit their footage. Students will then learn Video Projection as an element of Installation Art. Students will explore Sound Design.	Video as a Studio Art Practice. Performance for video. Video Projections. Sound Design / Sound Art.	Video Projects Video Projections Sound Art
Discovery and Found Objects	Students will acquire found objects and props to enhance their performance, to interact with space, each other, and audience.	Found Objects in Art	Found Objects
Making Objects and Finding / Salvaging Materials	Students will learn to craft object, but our focus will not be on creating refined "sculptures." Students will instead focus on what they can express and communicate with crude objects, fabrics, costumes, and recycled materials. Discovering and finding materials to build will be a priority, and then imagination will inform the shape and purpose of the objects. Students should consider safety when finding materials.	Contingency of the Art Object. Craft. Expression. Studio Art Practices. New Media. Interactivity. Spatial Design.	Making Objects
Exploring and Interacting with Space	Students will explore space as a mental landscape, as an environment of visual communication, and as a means to incorporate objects they build. Considering "Gallery" Space vs Public Space vs Studio Space.	Studio Art Practices with: Spatial Design. Gallery Spaces. Public Spaces. Studio Space. Liminal Space. Performance	Exploring and Interacting with Space
Explore Conceptual Art, Identity, Philosophy and Politics in Art	Students will read about and explore Contemporary subjects in installation and interactive art in the final weeks of the course.	Studio Art Practices with: Spatial Design. Performance Spaces. Public Spaces. Studio Space. Liminal Space.	Conceptual Art, Politics / Identity, and
Explore and Experiment with Installation Art	Students will attempt installation exercises and then assemble a greater installation art project incorporating all of the elements learned within the course: navigating space, building objects, finding props, performance, and video documentation and video projection.	All Course Content combined.	Installation: Space, Performance, Video Art, Video Projection, Object Making, Finding Props and Objects.

## LEARNING OBJECTIVES FOR CORE CURRICULUM REQUIREMENTS

Core Objectives	UTRGV Student Learning Outcome Statement	Core Area Requiring this SLO
<b>Critical Thinking</b>	Students will demonstrate comprehension of a variety of written texts and other information sources by analyzing and evaluating the logic, validity, and relevance of the information in them to solve challenging problems, to arrive at well-reasoned conclusions, and to develop and explore new questions.	All Core Areas Performing, Finding Objects, Assembling an Installation, Exploring and Interacting with space and audience (the class and instructor).
<b>Communication Skills</b>	Students will demonstrate the ability to adapt their communications to a particular context, audience, and purpose using language, genre conventions, and sources appropriate to a specific discipline and/or communication task.	All Core Areas Performance and Visual Communication in all projects.
<b>Empirical &amp; Quantitative Skills</b>	Students will be able to make and communicate informed conclusions and predictions based on the interpretation, manipulation, and analysis of empirical and quantitative data.	Performance, Finding Objects, Finding Materials to build an object, Exploring and navigating Spaces.
<b>Teamwork</b>	Students will collaborate effectively with others to solve problems and complete projects while demonstrating respect for a diversity of perspectives.	Performance, Video Production and Video Project, Installation Project.
<b>Social Responsibility</b>	Students will recognize and describe cultural diversity, the role of civic engagement in society, and the link between ethics and behavior.	Performance, Studio Art Practices, Identity, Public Spaces, Public Art, Conceptual Art, and Installation Project.
<b>Personal Responsibility</b>	Students will demonstrate an awareness of the range of human values and beliefs that they draw upon to connect choices, actions, and consequences to ethical decision-making.	Studio Practices. Identity. Metaethics. Conceptual Art. Final Installation Project

## TEXTBOOK, TECHNOLOGY, AND/OR RESOURCE MATERIAL

Reading material will be provided and taken as excerpt from the following texts:

*The Analysis of Performance Art: A Guide to Its Theory and Practice* – Anthony Howell

*Happenings* – collected anthology / ed. Michael Kirby

*This is Modern Art* – Matthew Collins

*Installation Art* – Thames and Hudson anthology

*Expanded Cinema* – Gene Youngblood

*Has Modernism Failed? /or/ Conversations Before the End of Time* – Suzi Gablik

*Refiguring the Spiritual: Beuys, Barney, Turrell, Goldsworthy* – Mark C Taylor

## COURSE REFERENCES

*The Kitchen NYC, Electronic Arts Intermix (eai), Video DataBank, UbuWeb, New Media Encyclopedia, Whitney Biennial, Fluxus (Happenings), Situationists International, Stelarc, Kristin Lucas, Sol Lewitt, Adrian Piper, Francis Alys, Kara Walker, Felix Gonzales Torres, Thomas Demand, Andy Goldsworthy, Marina Abramovic, David Hammons, Yayoi Kusama, Mike Kelley, General Idea, Carolee Schneemann, Bruce Nauman, Ana Mendieta, Vito Acconci, Tania Bruguera, Joseph Beuys, Valie Export, Chris Burden, Orlan, Merce Cunningham, Joan Jonas, Marcel Duchamp, James Turrell, Martin Creed, Theaster Gates, Art21 (PBS), ARTS.21 (DW – Deutsche Welle), and more...*

## GRADING POLICIES

UTRGV's grading policy is to use straight letter grades (A, B, C, D, or F). The structure and outcome of that grade will be determined by your engagement, participation, and other variables within the overall percentage (as described below) will be converted to your Final Letter Grade.

**Attendance (Presence and Participation) is 20% of total grade. We will meet 100% in-person. We will be working outside for half to two-thirds of the semester, or whatever is feasible. Covid is still an ongoing situation, but please be sure to show up, engage, and communicate with me. YOU CAN ONLY MISS 3 CLASSES.**

**GRADES Breakdown: The Main Objective is to complete 3 "Projects" and Attend (Participate) in class.**

1. **Project 1: Performance and Video (20% of final grade)**– cumulative effort and participation of all exercises and assignments from Week 1-5 involving Performance Rehearsals and Video Exercises.

2. **Project 2: Objects and Environment (25% of final grade)** – cumulative effort and participation of all exercises and assignments from Week 6-10 involving Object Curation, Object Making, and Environment Exploration.

3. **Project 3: Installation Art (25% of final grade)** – cumulative effort and participation of all exercises and assignments from Week 11-16 involving Installation Exercises and Experimentation, including the final Installation Project.

4. **Project 4: Student Presentation (10% of final grade)** – complete a <15 min presentation in Week 13.

5. **Attendance: Presence and Participation (20% of final grade)** – attendance will have an impact on your grade (COVID is still a thing, these are complicated times, but the course will try to meet in person the entire semester – we will be outside too, scouting locations, exploring campus, exploring Brownsville, utilizing the Amphitheatre across from Rusteberg. You are required to show up, engage, participate, and check-in.

**YOU CAN ONLY MISS 3 CLASSES. ANY MORE AND YOU WILL NOT RECEIVE A PASSING GRADE.**

**BLACKBOARD:** I will update Blackboard as we go. It will be an empty shell first week, and we'll see how much involvement we really need. Please check your email for communication and changes to the schedule / updates to meetings for each class.

Blackboard will be very minimal in this course.

## BLACKBOARD SUPPORT

If you need assistance with course technology at any time, please contact the [Center for Online Learning and Teaching Technology \(COLTT\)](#).

Campus:	Brownsville	Edinburg
Location:	Casa Bella (BCASA) 613	Education Complex (EEDUC) 2.202
Phone:	956-882-6792	956-665-5327

**Toll Free: 1-866-654-4555**

Office Hours: Monday - Friday, 8:00 a.m. - 5:00 p.m.

Support Tickets Submit a Support Case via our [Ask COLTT Portal](#)

## 24/7 Blackboard Support

Need Blackboard assistance after hours? You can call our main office numbers, 956-882-6792 or 956-665-5327, to speak with a support representative.

**ATTENDANCE:** Please contact me with any special needs or concerns. You are only allowed 3 absences.

*Students are expected to attend all scheduled classes and may be dropped from the course for excessive absences (please denote the specific number of unexcused absences which will trigger a “drop-by-instructor” in your class.) UTRGV’s attendance policy excuses students from attending class if they are participating in officially sponsored university activities, such as athletics; have been provided such an accommodation by Student Accessibility Services (SAS); for observance of religious holy days; or for military service. Accommodations related to long term complications from COVID-19 should also go through SAS. Students should contact the instructor in advance of the excused absence and arrange to make up missed work or examinations.*

**ABSENCE/SICK POLICY: PLEASE CONTACT ME FOR ANY SPECIAL CONCERNS OR NEEDS  
YOU WILL ONLY BE ALLOWED 3 ABSENCES.**

*When setting your attendance policy for the Fall semester, please consider COVID-19-related extenuating circumstances in accordance with the [UTRGV Commitment web page](#).*

**COVID-19 RESOURCES:** Covid is still an ongoing reality, stay safe and check-in / communicate with me.

Please visit the [Commitment Website](#) for the most up-to-date COVID-19 campus information and resources. The [Commitment FAQ page](#) offers additional guidance to specific questions. To submit a question for the FAQ, please email [WelcomeBack@utrgv.edu](mailto:WelcomeBack@utrgv.edu).

**Makeup Work:** *Additionally, if work can be made up, what mechanisms have you set up to help students keep up with coursework in the event they have to miss class? Will you have recordings of all class meetings available? Will on-line quizzes/examinations be available?* \*\*\*The Majority of this course work cannot be made up, it is very contingent on participating and being present during class time.\*\*\*

*Should you elect to record your instruction, sample syllabus language is included here:*

The use of classroom recordings is governed by the Federal Educational Rights and Privacy Act (FERPA), UTRGV’s acceptable-use policy, and UTRGV HOP Policy STU 02-100 Student Conduct and Discipline. A recording of class sessions will be kept and stored by UTRGV, in accordance with FERPA and UTRGV policies. Your instructor will not share the recordings of your class activities outside of course participants, which include your fellow students, teaching assistants, or graduate assistants, and any guest faculty or community-based learning partners with whom we may engage during a class session.

**You may not share recordings outside of this course.** As referenced in [UTRGV HOP Policy STU 02-100 Student Conduct and Discipline](#), doing so may result in disciplinary action.

#### **ACADEMIC INTEGRITY:**

Members of the UTRGV community uphold the [Vaquero Honor Code](#)’s shared values of honesty, integrity and mutual respect in our interactions and relationships. In this regard, academic integrity is fundamental in our actions, as any act of dishonesty conflicts as much with academic achievement as with the values of honesty and integrity. Violations of academic integrity include, but are not limited to: cheating, plagiarism (including self-plagiarism), and collusion; submission for credit of any work or materials that are attributable in whole or in part to another person; taking an examination for another person; any act designed to give unfair advantage to a student; or the attempt to commit such acts (Board of Regents Rules and Regulations, STU 02-100, and UTRGV Academic Integrity Guidelines). **All violations of Academic Integrity will be reported to Student Rights and Responsibilities through [Vaqueros Report It](#).**

#### **OTHER COURSE INFORMATION**

*In this section, please provide any other information that is pertinent to your course and your expectations for students.*

**UTRGV POLICY STATEMENTS** Additional policy statements are optional, such as those covering attendance, academic integrity, and course drop policies.

**STUDENTS WITH DISABILITIES: PLEASE CONTACT ME WITH ANY ISSUES OR SPECIAL NEEDS – and also go through the SAS Portal to send me the appropriate documentation.**

Students with a documented disability (physical, psychological, learning, or other disability which affects academic performance) who would like to receive reasonable academic accommodations should contact **Student Accessibility Services (SAS)** for additional information. In order for accommodation requests to be considered for approval, the student must apply using the [mySAS portal](#) and is responsible for providing sufficient documentation of the disability to SAS. Students are required to participate in an interactive discussion, or an intake appointment, with SAS staff.

Accommodations may be requested at any time but are not retroactive, meaning they are valid once approved by SAS. Please contact SAS early in the semester/module for guidance. Students who experience a broken bone, severe injury, or undergo surgery may also be eligible for temporary accommodations.

**Pregnancy, Pregnancy-related, and Parenting Accommodations**

Title IX of the Education Amendments of 1972 prohibits sex discrimination, which includes discrimination based on pregnancy, marital status, or parental status. Students seeking accommodations related to pregnancy, pregnancy-related condition, or parenting (reasonably immediate postpartum period) should submit the request using the form found at [Pregnancy and Parenting | UTRGV](#).

**Student Accessibility Services staff can be contacted at either campus:**

**Brownsville Campus:**

Music and Learning Center building (BMSLC, 1.107), phone (956) 882-7374, email [ability@utrgv.edu](mailto:ability@utrgv.edu).

**Edinburg Campus:**

University Center (EUCTR, 108), phone (956) 665-7005, email [ability@utrgv.edu](mailto:ability@utrgv.edu).

**MANDATORY COURSE EVALUATION PERIOD: Evaluations are all online.**

Students are encouraged to complete an ONLINE evaluation of this course, accessed through your UTRGV account (<http://my.utrgv.edu>); you will be contacted through email with further instructions. Students who complete their evaluations will have priority access to their grades. Online evaluations will be available on or about:

Fall Module 1 (7 weeks)	October 12 – 18, 2022
Fall Regular Term 2022	November 18 – December 7, 2022
Fall Module 2 (7 weeks)	December 7 – 13, 2022

**SEXUAL MISCONDUCT and MANDATORY REPORTING: Required on all syllabi. Do not modify.**

In accordance with UT System regulations, your instructor is a “Responsible Employee” for reporting purposes under Title IX regulations and so must report to the Office of Institutional Equity & Diversity (OIED@utrgv.edu) any instance, occurring during a student’s time in college, of sexual misconduct, which includes sexual assault, stalking, dating violence, domestic violence, and sexual harassment, about which she/he becomes aware during this course through writing, discussion, or personal disclosure. More information can be found at [www.utrgv.edu/equity](http://www.utrgv.edu/equity), including confidential resources available on campus. The faculty and staff of UTRGV actively strive to provide a learning, working, and living environment that promotes personal integrity, civility, and mutual respect that is free from sexual misconduct, discrimination, and all forms of violence. If students, faculty, or staff would like confidential assistance, or have questions, they can contact OVAVP (Office for Victim Advocacy & Violence Prevention) at (956) 665-8287, (956) 882-8282, or [OVAVP@utrgv.edu](mailto:OVAVP@utrgv.edu).

**COURSE DROPS: You may potentially be dropped from the class by instructor for insubordination, unexcused absences.**

According to UTRGV policy, students may drop any class without penalty earning a grade of DR (drop) until the official drop date. Following that date, students must be assigned a letter grade and can no longer drop the class. Students considering dropping the class should be aware of the “3-peat rule” and the “6-drop” rule so they can recognize how dropped classes may affect their academic success. The 6-drop rule refers to Texas law that dictates undergraduate students may not drop more than six courses during their undergraduate career. Courses dropped at other Texas public higher education institutions will count toward the six-course drop limit. The 3-peat rule refers to additional fees charged to students who take the same class for the third time.

**STUDENT SERVICES:** Recommended on all syllabi. Please seek help if you need it. I'm not a counselor, but I can offer additional resources and tools such as anxiety and creative outlets. Mental health is vital to your and our future.

Students who demonstrate financial need have a variety of options when it comes to paying for college costs, such as scholarships, grants, loans and work-study. Students should visit the Student Services Center (U Central) for additional information. U Central is located in BMAIN 1.100 (Brownsville) or ESSBL 1.145 (Edinburg) or can be reached by email ([ucentral@utrgv.edu](mailto:ucentral@utrgv.edu)) or telephone: (956) 882-4026. In addition to financial aid, U Central can assist students with registration and admissions.

Students seeking academic help in their studies can use university resources in addition to an instructor's office hours. University Resources include the Advising Center, Career Center, Counseling Center, Learning Center, and Writing Center. The centers provide services such as tutoring, writing help, counseling services, critical thinking, study skills, degree planning, and student employment. In addition, services such as the Food Pantry are also provided. Locations are listed below.

Center Name	Brownsville Campus	Edinburg Campus
<b>Advising Center</b> <a href="mailto:AcademicAdvising@utrgv.edu">AcademicAdvising@utrgv.edu</a>	BMAIN 1.400 (956) 665-7120	EITTB 1.000 (956) 665-7120
<b>Career Center</b> <a href="mailto:CareerCenter@utrgv.edu">CareerCenter@utrgv.edu</a>	BINAB 1.105 (956) 882-5627	ESTAC 2.101 (956) 665-2243
<b>Counseling Center</b> <a href="mailto:Counseling@utrgv.edu">Counseling@utrgv.edu</a> <a href="#">Mental Health Counseling and Related Services List</a>	BSTUN 2.10 (956) 882-3897	EUCTR 109 (956) 665-2574
<b>Food Pantry</b> <a href="mailto:FoodPantry@utrgv.edu">FoodPantry@utrgv.edu</a>	BCAVL 101 & 102 (956) 882-7126	EUCTR 114 (956) 665-3663
<b>Learning Center</b> <a href="mailto:LearningCenter@utrgv.edu">LearningCenter@utrgv.edu</a>	BMSLC 2.118 (956) 882-8208	ELCTR 100 (956) 665-2585
<b>University Library</b> <a href="mailto:circulation@utrgv.edu">circulation@utrgv.edu</a> <a href="http://www.utrgv.edu/library">www.utrgv.edu/library</a>	BLIBR (956) 882-8221	ELIBR (956) 665-2005
<b>Writing Center</b> <a href="mailto:WC@utrgv.edu">WC@utrgv.edu</a>	BLIBR 3.206 (956) 882-7065	ESTAC 3.119 (956) 665-2538

**IMPORTANT DATES FALL 2022 TERM (more info below)**

**Fall Regular Term**

August 29	First day of classes.
September 4	Last day to add a class or register for Fall classes.
September 7	Last day to submit an honors-by-contract form.
November 10	Last day to drop a class or withdraw.
December 8	Study Day – NO classes
December 9-15	Final Exams
December 15	Fall classes end; Official last day of the term
December 19	Grades Due at 3 p.m.

(Full list below, next page)



**Fall 2022 Term (August 29 – December 15)**

Mar. 28 (Mon.)	Registration Begins at 9:00 a.m.
Aug. 24 (Wed.)	Payment Due Last day to join a waitlist
Aug. 26 (Fri.)	Last day to withdraw (drop all classes) and receive a 100% refund
Aug. 29 (Mon.)	Fall classes begin
Sep. 2 (Fri.)	Last day to withdraw (drop all classes) and receive an 80% refund
Sep. 4 (Sun.)	Last day to add or register for Fall classes
Sep. 5 (Mon.)	Labor Day Holiday. No classes
Sep. 12 (Mon.)	Last day to withdraw (drop all classes) and receive a 70% refund
Sep. 14 (Wed.)	Census Day ( <i>last day to drop without it appearing on the transcript</i> )
Sep. 19 (Mon.)	Last day to withdraw (drop all classes) and receive a 50% refund
Sep. 26 (Mon.)	Last day to withdraw (drop all classes) and receive a 25% refund
Nov. 10 (Thurs.)	Last day to drop ( <i>DR grade</i> ) a class or withdraw ( <i>grade of W</i> )
Nov. 24-25 (Thurs.-Fri.)	Thanksgiving Holiday. No classes
Dec. 8 (Thurs.)	Study Day. No classes
Dec. 9-15 (Fri.-Thurs.)	Final Exams
Dec. 15 (Thurs.)	Fall classes end; Official last day of the term
Dec. 16-17 (Fri.-Sat.)	Commencement Exercises
Dec. 19 (Mon.)	Grades Due at 3 p.m.

**DEAN OF STUDENTS:**

The Dean of Students office assists students when they experience a challenge with an administrative process, unexpected situation such as an illness, accident, or family situation, and aids in resolving complaints. Additionally, the office facilitates student academic related requests for religious accommodations, support students formerly in foster care, helps to advocate on behalf of students and inform them about their rights and responsibilities, and serves as a resource and support for faculty and campus departments.

[Vaqueros Report It](#) allows students, staff and faculty a way to report concern about the well-being of a student, seek assistance in resolving a complaint, or report allegations of behaviors contrary to community standards or campus policies.

The Dean of Students can be reached by email ([dos@utrgv.edu](mailto:dos@utrgv.edu)), phone (956-665-2260), or by visiting one of the following office locations: Cavalry (BCAVL) 204 or University Center (EUCTR 323).

**HONORS COLLEGE- COURSES BY CONTRACT:** *If your course will be available to students in the Honors College as an honors-by-contract course, please include the following language.*

*If you have questions about the honors-by-contract process, see the [honors-by-contract guidelines](#) for additional information. Instructors of honors-by-contract courses must turn in their [evaluation forms](#) by the close of business on the date that grades are due. This is a hard deadline, since we must notify the registrar's office to add a notation to the student's transcript showing that this was an honors course. If you have additional questions, please feel free to contact Dr. Mark Andersen, Dean of the Honors College, at [mark.andersen@utrgv.edu](mailto:mark.andersen@utrgv.edu).*

Students in the UTRGV Honors College may receive honors credit for this course by taking the course as "honors-by-contract." Honors contract forms along with honors-by-contract guidelines may be downloaded from the Honor's College "[Current Student Information](#)" web page. These forms must be sent (along with a copy of the course syllabus and a brief description of the extra work to be done in order to earn honors credit) to [honors@utrgv.edu](mailto:honors@utrgv.edu) no later than September 7, 2022. Your instructor must send the honors-by-contract evaluation form to the same email address by close of business on the date that grades are due. Therefore, your instructor may impose an earlier deadline for honors contract work to be submitted.



## **COURSE OBJECTIVE EXPANDED**

Introduction to Installation and Performance Art is an interdisciplinary art practices course designed to equip students with a contemporary framework in cultural production. We will draw from the past, but Performance Art is still a relatively new “art form.” Performance and ritual has been around since ancient times and is as old as human-(and probably all hominid-)kind. We will be focusing on Performance, Video, Projection, Object Making, Environment, and Spatial Relationships, and of course, Installations.

Starting with Performance, we will focus on and celebrate Performance art for what it is, a socially engaging practice that possibly reveals that human-kind is finally free of tyranny. We will start with short individual exercises and rituals, then slowly build into collaborative and ensemble projects.

We will utilize video to enhance and document our performances. And then focus on Video as an art practice. Along with video we will focus on Sound to properly document our performances, and then think of Sound Design, sound in Performance, and Sound in installations.

We will find Props and Found Objects to enhance our performances. Then focus on the Found Objects and find ways to transform these objects.

This isn't exactly a sculpture class. We won't focus on Woodworking, or Casting, or Welding, or Bending or Forging Metal. We will make Handmade Objects from whatever we can find or scavenge. It can be cardboard, construction paper, paper mache, food, abandoned pallets, recycled artworks from our past, fabric, costumes, “deconstructed” furniture, popsicle sticks, etc... the list goes on and on.

With Installation Art, we will approach Spaces first. Public Spaces, Gallery Spaces, Classroom/Workshop Spaces, Studio Spaces, Metaspaces, Amphitheatres, Grocery Stores, Abandoned Spaces. You will find Spaces, Document Spaces, and then figure out what to put in spaces. Experiment with Spatial Relationships between “art objects” that you make in class.

All along the way we will discuss and learn about the history and philosophies of these art practices. The course title itself is a bit of history. Introduction to Installation and Performance Art Concepts is rooted in the 1970s approach to the practice, maybe used until the 1990s. This type of course is generally referred to as Artist Practice, New Genre, Interdisciplinary Practices, or in some cases, Transmedia. Installation and Performance is generally not taught together, but it seemed like an interesting enough challenge. So let's do this.

Other disciplines and media can and should be implemented into your projects, especially in the final Installation Projects.

## **REFERENCES**

The Kitchen NYC, Electronic Arts Intermix (eai), Video DataBank, UbuWeb, New Media Encyclopedia, Whitney Biennial, Fluxus (Happenings), Situationists International, Stelarc, Kristin Lucas, Sol Lewitt, Adrian Piper, Francis Alys, Kara Walker, Felix Gonzales Torres, Thomas Demand, Andy Goldsworthy, Marina Abramovic, David Hammons, Yayoi Kusama, Mike Kelley, General Idea, Carolee Schneemann, Bruce Nauman, Ana Mendieta, Vito Acconci, Tania Bruguera, Joseph Beuys, Valie Export, Chris Burden, Orlan, Merce Cunningham, Joan Jonas, Marcel Duchamp, James Turrell, Martin Creed, Theaster Gates, Art21 (PBS), ARTS.21 (DW – Deutsche Welle), etc

## GLOSSARY

\*w/ = with

Activism: the policy or action of using action/performance to bring about political or social change.

Altermodern: contextualizing art made in our global context as a reaction against commercialism.

Art Intervention: interacting w/ a structure or situation: another artwork, audience, institution; performative.

Avant-Garde: new and unusual or experimental ideas; favoring or introducing experimental or unusual ideas.

Bricolage: aka do-it-yourself, the construction or creation of an artwork from any materials that come to hand.

Cinema: artistic or experimental production expressing var. types of expression through the medium of film.

Character: mental & expressive qualities distinctive to an individual; a person in a perf., novel, play, or film.

Choreography: the designed sequence of movement in any action involving people and/or objects in space.

Conceptual Art: art in which the idea behind the work is more important than the art object representing it.

Culture Wars: 1980s and present day drama; conflict between groups with different ideologies, beliefs, etc.

Digital Photography: using devices to capture, create, edit, & share images; processed images.

Ecosocialism: ideology merging aspects of socialism with that of green politics, ecology, and alterglobalization.

Environmental Art: inspired by nature, celebrating its beauty, and encouraging us to take care of it.

Expanded Cinema: a film, video, multi-media performance, or environment engaging spatial relationships.

Experimental Media/Art: that which takes unfamiliarity, exploring new ideas and/or technology.

Found Objects: art created from undisguised, but often modified items/products not normally seen as art.

Happenings: a improvised or spontaneous piece of performance art, typically involving audience participation.

Identity: being who or what a person or thing is; exploring characteristics of personal and social identity.

Installation Art: involves the creation of enveloping aesthetic and/or sensory experience in an environment.

Institutional Critique: the systemic inquiry into practices and ethos surrounding art institutions.

Interactive: art that involves the spectator in a way that allows the art to achieve its purpose.

Intersectionality: biological, social and cultural: gender, race, class, ability, sexual orientation, etc. interact on multiple/simultaneous levels, allowing multiple forms of discrimination and systematic social inequality.

Metaphysics: the concept of things; abstraction: being, knowing, substance, cause, identity, time, and space.

Mise-en-scène: the arrangement of scenery and stage props, or the setting or surrounds of an event or action.

Non-traditional Sculpture: unconventional media forming a three dimensional object – see Bricolage.

Pataphysics: deals with an imaginary realm additional to metaphysics; intended to be a parody of science.

Performance Art: art for which the artist uses their own body as a medium and performs an action, or series of actions executed by the artist and/or other participants that is documented, or witnessed by a live audience.

Persona: an adopted role/character; aspect of one's character that is presented to/perceived by others.

Plastic Arts: art that involve modeling or molding, or physical art objects with 3D effects; w/ a plastics medium.

Print Media: books, business cards, brochures, coupons, ads, magazines, newspapers, billboards, packaging.

Relational Aesthetics: the tendency to make art based on, or inspired by, human relations and social contexts.

Sculpture: the action or art of processing a 3 dimensional form by carving, chiseling, modeling, casting, etc.

Social Criticism: a way of pointing out the flaws or injustices in society.

Spatial: relating to / occupying space. Spatial Relationships: distance, position, etc. relative to objects in space.

Taste: one's liking for particular experiences or aesthetics; challenged and transformed by artists over time.

Traditional Media: Painting, analog photography, salon style, figurative sculpture, ceramics, etc.

Video Art: art which relies on using video technology as a visual and audio medium; emerged out of late 1960s new consumer video technology, and evolved into even more accessible, present-day HD/UHD/4K technology.

Visual Communication: the use of visual elements to convey ideas and information: any medium/method.

## **COURSE SCHEDULE meeting times will be 1:50pm-4:30pm**

### **Project 1: Performance Art and Video**

#### **Week 1 - Who are you?**

**Monday 29 Aug 2022** – Introduction to the course, cover syllabus, course schedule, and a **Lecture on Performance Art** (+ a short rundown of types of practice we'll explore). **Lecture Ethics, Morals, Responsibility.**

**Assignment in class: 1)** Fill out tech survey (do you have a cell phone or camera that will capture video? Do you have a cellphone tripod? We will talk about how to find / buy a cheap camera or phone, and tripod).

**Assignment for W 31 Aug: 1)** Wear your Sunday Best or Your Most Unique Outfit (Your choice), and **2)** bring your Personal Motto or Personal Tagline (a word or phrase that sums up who you are)

**Wednesday 31 Aug 2022** – First individual Performance Exercises: who you think you are, then watch some Performance Art. **Assignment in class: 1)** Form a secret alliance with a classmate (or 2).

**Assignment for W 7 Sept: 1)** read syllabus and sign contract with the universe to commit to this class, **2)** sign and return the Student Release Form, **3)** write a list of words to recite (words relating to ritual).

#### **Week 2 – Ritual**

##### **No Class Monday 5 Sept 2022**

**Assignment for W 7 Sept: 1)** read syllabus and sign contract with the universe to commit to this class, **2)** sign and return the Student Release Form, **3)** write a list of words to recite (words relating to ritual).

**Wednesday 7 Sept 2022** – Performance Exercises (ritual), read excerpt in class from Anthony Howell book.

**Assignment for M 12 Sept: 1)** bring your cell phone or a camera that can capture video (we picked out a video capture device for you on day one for this), **2)** bring a concept for your performance. think about your persona / character. what do you wear? how do you move? what is your ritual?

#### **Week3 - Performance for Video**

**Monday 12 Sept 2022** – Performance rehearsals – performance for video. Bring your camera / cell phone to class, use 20 minutes of class time to document a short performance on video. Tutorial for Premiere Pro video editing, and do a quick edit of a 10-20 second video using Premiere Pro Adobe CC in one of the computer labs on campus.

**Assignment for W 14 Sept: 1)** Watch a short film from list of provided in class. **2)** Scheme new theme for performance.

**Wednesday 14 Sept 2022** – **Lecture Cinema and Art: Shots, Motion, and Sequence.** Performance rehearsals – performance for video pt 2. Use 20 minutes to document a new performance on video. Edit this new video performance, use shots, sequence to enhance the performance.

**Assignment for M 19 Sept: 1)** Watch a video art piece from provided resources list. **2)** Research for next performance rehearsal, find/choose a poem (preferably public domain, or Creative Commons CC0, or write your own). **3)** Review Cinema and Art: Shots, Motion, and Sequence.

## **Week 4 - Video Poem**

**Monday 19 Sept 2022** – Performance rehearsal quick – read a poem (short – just read a few lines, the important part). **Lecture Video Art and Sound Art.** Introduction of Projectors. Use class time to capture aesthetic video to adapt your poem as a video art piece. Capture audio of the poem for your video. Start editing footage in class to make your video poem. Tutorial on Sound Editing in Premiere Pro (& Audition too if we have time).

**Assignment for W 21 Sept: 1)** Continue to collect shots for your video poem – consider Shots, Motion, Sequence, and Sound. **2)** Expand your video poem to a 30second-1minute long reading / video piece.

**Wednesday 21 Sept 2022** – Edit and complete your 30 second - 1 minute video. We will review and critique these videos as a group. **Lecture on Mise-en-scène and Choreography. Lecture on Politics x Performance.**

**Assignment for M 26 Sept: 1)** Start collecting footage for a new video that will be 2-3 minutes. **2)** Bring a prop (anything that will build on your persona / character's personality) to class for performance Rehearsal.

## **Week 5 - Video, Performance, and Manipulation**

**Monday 26 Sept 2022** – Performance Rehearsal – Prop / Mise-en-scène / Choreography. Create a storyboard (and write a script if useful to organize it) for your 2-3 minute video, and incorporate a scene / sequence of this performance in the video. The video can be anything, any subject.

**Assignment for W 28 Sept: 1)** Continue to work on video / performance for 2-3 minute video. **2)** Collaborate. Call on your secret alliances to contribute to your video whether that includes: feedback, performing for you, have them direct you in the scene, set decoration, art direction, or editing the video.

**Wednesday 28 Sept 2022** – Edit Video, Collaborate (use your secret alliances) to finish the video (have them contribute to your video in some way: feedback, an appearance / performance in your video, help directing you, or editing). **Brief Lecture on Found Objects.** Complete your video, special bonus of a free weekend if you finish during class.

**Assignment for M 3 Oct: 1)** Complete your Video, which we will review beginning of next class. **2)** Find an Object (it can be another prop). The Object has to have value to you, as an art-like object. You will transform the object either before or in class to elevate the status of the object to “art.”

## **Project 2: Objects and Environmental**

### **Week 6 - Found Objects**

**Monday 3 Oct 2022** – Watch remaining videos. Bring your found object to class. What is it that you want to emphasis or communicate about the object. Transform your found object in a simple or complex way – to create this emphasis. You can do this in class, or change / transform the object before class if you have time. Performance Rehearsal. **Lecture on Art Objects: Found + Made.**

**Assignments for W 5 Oct: 1)** Find another object that can be a costume element. The found object can be part of your costume, but the prop has to be something that creates action in your scene.

## **Week 6, continued**

**Wednesday 5 Oct 2022** – Performance Rehearsal: Perform with a found object that is a costume element for your character / persona. Discussion about Found Objects / Costume + developing your Persona / Character.

**Assignment M 10 Oct: 1)** Find a \$1 prop to go with your found object and costume to further develop your persona / character. Be creative! The prop has to be something that creates some sort of action. **2)** Practice developing a 2-3 minute performance combining your Found Object, Found Costume element, your \$1 prop, and your character / persona rituals.

## **Week 7 - Performance with Objects and Props**

**Monday 10 Oct 2022** – Performance Rehearsal (for now) – Perform with a found object and a \$1 prop.

**Presentation on Art: Found Objects, Costumes, Made Objects.**

**Assignment for W 12 Oct: 1)** Practice developing a 2-3 minute performance combining your Found Object, Found Costume element, your \$1 prop, and your character / persona rituals.

**Wednesday 12 Oct 2022** – Final Performance Rehearsal (for now) – 2-3 minute performance with your Found Objects and props. **Mini Lecture – Making Objects (non-traditional sculpture) using cardboard, paper, paper mache, and other materials.**

**Assignments for M 17 Oct: 1)** Reading assignment on Objects in Art and Swamp Wall. Read and prepare to discuss in class. **2)** Make an object with things you have. Keep your object small in scale. Start with a new theme and concept, or keep building on what your persona / character would make. **3)** Bring more materials, things you have around the house, to make more objects.

## **Week 8 - Hominid-Made / Handmade Objects**

**Monday 17 Oct 2022** – Present your made object(s). Lecture: Series of objects / cohesive body of work.

Continue to make more objects with same/similar elements to build a cohesive series of small objects.

**Assignment for W 19 Oct: 1)** Continue to build objects, creating a series (3 objects minimum). Keep your objects small in scale for now. **2)** Start scavenging materials for more objects to come. Look for fabric, scrap wood, trash/plastic, and recycled materials. If you spend money on materials, keep your budget under \$15. Incorporate found materials into this first series of objects.

**Wednesday 19 Oct 2022** – Continue building objects (a series, 3 object minimum) in class. Present objects as you complete them. Tips for finding materials. **Lecture on Conceptual Art and What Objects hold for us.**

**Assignment for M 24 Oct: 1)** Continue to build objects for your first series of 3 or more objects. **2)** Find and Scavenge materials to make handmade objects: recycled waste / objects, fabric, old clothing, pieces of our society and civilization. Keep your budget small if you spend money: no more than \$15. Keep objects small. You will develop a new theme and concept for a new series of objects.

## **Week 9 - Hominid-Made / Handmade Objects continued**

**Monday 24 Oct 2022** – Present first / finished series of objects made primarily with materials you already had. Start work on new series of objects made of found and scavenged materials.

**Assignment W 26 Oct: 1)** Continue work on new series of found/scavenged material objects. **2)** Consider a space for these objects.

**Wednesday 26 Oct 2022** – Continue to build new series of objects with found and scavenged materials.

**Lecture on Space and Environment. Lecture on Intervention.** Present objects as they are completed.

**Assignment M 31 Oct: 1)** Continue work on the objects. Think about their presentation. Document them in an intended space. **2)** Prepare for Costume Extravaganza, bring something for Class Altar. **3)** Research environment to complete Week 10 Assignment (Environment Project / aka Gesture as Intervention): Find an environment (either public or private space / indoor or outdoor) to install an object. Gather materials for object to construct for this project, or use existing object.

## **Week 10 - Space and Environment (Physical Spaces) + Metaphysics (spiritual/intangible/imagined)**

**Monday 31 Oct 2022** – Costume Extravaganza! **Lecture on Metaphysics / Pataphysics and other Quantum/Postmodern Philosophies.** Class Altar. Construct object for the Environment Project (aka Gesture as intervention): Find an environment to install an object. The environment can be public or private, indoor or outdoor. Document this. This is slightly performative, slightly object making, and all installation. The documentation / photograph of object in this environment also becomes an object / evidence.

**Assignment W 2 Nov: 1)** Continue work on Environment Project.

**Wednesday 2 Nov 2022** – Honoring Día de los Muertos. **Lecture continued on Animus, Spirituality, and Postmodernism.** Class Altar. Continue Environment Project (aka Gesture as Intervention). Present this project if completed. **Lecture on Contemporary and Emerging Installation Art. Lecture 3 Objects in Space + David Hammons work (Beyond Conceptual Art).**

**Assignment for M 7 Nov: 1)** Complete / Document Environment Project if not already complete. **2)** Research and develop a conceptual / curated installation with 3 objects (1 Found, 1 Made, 1 Copied/Print Media). **3)** Start Research on Student Presentations (Week 13).

## **Project 3: Installation Art**

### **Week 11 - Conceptual Art: 3 Objects in Space and Curating an Installation**

**Monday 7 Nov 2022** – Conceptualize and Curate your 3 Object Installation. More examples of work.

**Assignment for W 9 Nov: 1)** Continue work on Conceptual/Curated 3 Object Installation.

**Wednesday 9 Nov 2022** – Present your 3 Object Installation (Concept/Curatorial). Lecture on Sound and Video installations more in depth. Sound and Video software tutorials if needed and time allows.

**Assignment for M 14 Nov: 1)** Capture / Collect sound for a Sound Installation. **2)** Capture / Collect video for Video Installation.

## **Week 12 - Sound and Vision: Sound and Video Installation**

**Monday 14 Nov 2022** – Work on a short sound installation. Work on a short Video Installation.

**Assignment for W 16 Nov 2022: 1)** Complete and prepare your Sound File for Installation. **2)** Complete and prepare your video file for Installation.

**Wednesday 16 Nov 2022** – Present and Experiment with the presentation of your Sound and Video Installations. Discussions and Critique for Sound and Video Installations.

**Assignment for M 21 Nov 2022: 1)** Continue to refine Sound and Video Installations. **2)** Complete your Presentations, upload a PDF for everyone to access into a OneDrive Sharefolder.

## **Week 13 - Presentations on 21<sup>st</sup> Century Art Practices by YOU**

**Monday 21 Nov 2022** – You will present your 15 minute Presentation on a subject: an artist, a movement, art historical event, or a category of installation and performance art. Create a Powerpoint or Keynote for your presentation with images and key words. Create a document prepared to share via smartphone to emphasize the major points of your talk (this will be shared via OneDrive / WhatsApp / etc). Continue to refine Sound and Video Installations. **No Assignment, continue presentations W 23 Nov.**

**Wednesday 23 Nov 2022** – Continue 15 minute Presentations. Continue to refine Sound and Video Install.

**Assignment for Final Weeks of class:** Research and compile a larger scale installation of made and found objects, work from other classes, video / sound installation, performance, and any other medium / thing you consider art.

## **Week 14 - Final Installation Project**

**Monday 28 Nov 2022** – You will complete a large scale installation that combines everything you learned from class. Make and find objects, costumes, printed media, photographs, video and sound installations, work from other classes (paintings, etc), performance, and any other thing you wish to include in the Installation and consider art (conceptually, texturally, metaphorically, action, place, etc). **Lecture on how to incorporate Augmented Reality (AR) into your Installation.**

**Wednesday 30 Nov 2022** – Continue work on Final Installation Project

## **Week 15 - Final Installation Project, continued**

**Monday 5 Dec 2022** – Continue work on Final Installation Project

**Wednesday 7 Dec 2022** – Continue/Complete work on Final Installation Project. **Tentative Final Critique for Final Installation Project. We will most likely continue critique during finals week.**

**Week 16** We may potentially have a final critique during finals week to finish up the semester. Prepare to meet Monday 12 Dec and/or Wednesday 14 Dec for the final critique.

**\*\*\*\*Along with the footnote below. The trajectory of the course may change based on our interacting, working, and brainstorming together. Schedule and Assignments are subject to change.\*\*\*\***