

**IMD 530**  
**Perspectives on Installation Art**

Instructor: Nate Aldrich

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office hours: Thursdays, 11:30am – 12:30pm @ IMRC 112

Course materials are available for download at:  
[www.nbaldrich.com/imd530-installation.html](http://www.nbaldrich.com/imd530-installation.html)

This course is a workshop in that most contemporary of forms, the art installation. Primarily, this course is designed as a forum for students to create their own installation projects and as an opportunity to refine their thinking about this work. Students can expect to explore some principle concepts of the installation as a *medium* and those artists who expanded the form. Students will develop individual or group installation projects that will reflect what we discover over the semester as it applies to their own unique perspectives.

These projects can be realized in a variety of modes, from sound and video art to interactive environments to object collections.

**How the grade is constructed:**

The grading for this course will be a simple review of the classroom discussions, artist presentations and installation projects. These grades will not be indicative of where you get too, but how far you travel.

**Deductions in grade points will be assigned for absences!**

I assume this is obvious, but classroom attendance is not just mandatory, but critical. Each student is conceded one (1) unexcused absence. All other absences will result in a  $\frac{1}{2}$  grade deduction. Seminars are a team sport.

**About the student readings:**

The readings for this course are available as .pdfs at:

[www.nbaldrich.com/imd530-installation.html](http://www.nbaldrich.com/imd530-installation.html)

A bibliography is included for those who are interested in getting further into any or all of the texts in these reading packets.

### **About the student presentations:**

Each student will be given an entire class period, as outlined on the syllabus, to give an in-depth presentation about an installation artist. This artist can be selected by the individual students, but the instructor reserves the right to veto or reassign the individual choices.

These presentations provide an opportunity to research a particular artist as well as providing an opportunity for each student to gain experience in preparing and executing a formal public talk on a specific topic. Ideally, this kind of research and preparation results in new avenues of thought for both presenter and audience.

### **About the installation projects:**

The installation projects you make in this course are up to you. They can be individual projects, or you could discover some mutuality with another student that would bear fruit. Where these projects are installed is also up to you.

It is very important that these projects:

1. are of sufficient depth and breadth that they are of significant interest to you over time. Pick a project you can spend the semester investigating and that will evolve!
2. Each student realizes that the discussion and critique process is why we are here. If you feel you already know what your project will be and you are self-contained and determined, please pick a project where that isn't the case. We can learn as a group if the members of the class are prefixed on outcomes.

### **On electronic devices in the classroom:**

Due to an escalating potential for classroom disruption, the following is the current policy for this course:

"Be here now."

- Ram Dass

Please shut your phone off prior to class time. If your phone rings or if you are found using it, it will be confiscated for the duration of the class period. If this occurs more than once over the course of the semester, you will be marked as absent for that day.

If you are found to be using your laptop for anything other than class notes, and that includes doing your work for class during class or googling something we may be discussing, you will be asked to shut your computer off. If this occurs more than once over the course of the semester, you will be marked as absent that day.

If this somehow creates a hardship, please come speak to me.

### **Classroom Expectations:**

Students and instructors each play an important role in maintaining a classroom environment optimal for learning, and are expected to treat each other with respect. Class discussions require diverse opinions to be shared; please be thoughtful in sharing your perspectives and responses with one another.

Disruptive behavior is defined as any type of activity that would interrupt, in a negative manner, the normal flow of information exchange in the classroom or on the UMaine campus. Such conduct can not be tolerated as it interferes with the financial and educational investments of other students. Students that exhibit such unacceptable behavior will be asked to leave the classroom setting, and their future presence in the class will come under the review of an officer of the University.

Examples of inappropriate behavior include but are not limited to the following:

- verbal or physical abuse of another person
- sexual harassment or discrimination
- threats
- malicious destruction, damage or misuse of college property
- indecent or disorderly conduct.

Other behaviors that can be disruptive are chatting during class, preparing to leave before class is over, and/or consistently arriving late to class. The instructor will be the arbiter of what constitutes disruptive behavior.

### **Use of IMRC Studios, Labs and Other Facilities:**

You are encouraged to use the IMRC facilities to complete your work this semester. Access to the departmental facilities is a privilege. If there are problems - doors left unlocked, tools missing or damaged, trash everywhere, unsafe use of tools and materials - your access may be suspended.

### **Academic Honesty:**

Standards of academic integrity are expected of all students. These require that students never present the work of others as their own. Nor should the same work be turned in for more than one class. Violations will result in failing the class and other disciplinary actions. Academic dishonesty includes cheating, plagiarism and all forms of misrepresentation in academic work, and is unacceptable at The University of Maine. As stated in the University of Maine's online undergraduate "Student Handbook," plagiarism (the submission of another's work without appropriate attribution) and cheating are violations of The University

of Maine Student Conduct Code.

**Students with a Disabling Condition:**

Any student who, because of a disabling condition, may require special accommodations in order to meet course requirements should notify the instructor as soon as possible with appropriate documentation and meet with the instructor to clarify and arrange what is needed. If you have a disability for which you may be requesting an accommodation, please contact Disabilities Services, 121 East Annex, 581-2319, as early as possible in the term.

**Religious Holy Days:**

If you expect to miss a class due to the observance of a religious holy day, you must inform the instructor, in writing, by the sixteenth day of the semester in order to make accommodations for exams or assignments.

**Sexual Discrimination Reporting:**

The University of Maine is committed to making campus a safe place for students. Because of this commitment, if you tell a teacher about an experience of sexual assault, sexual harassment, stalking, relationship abuse (dating violence and domestic violence), sexual misconduct or any form of gender discrimination involving members of the campus, your teacher is required to report this information to the campus Office of Sexual Assault & Violence Prevention or the Office of Equal Opportunity.

If you want to talk in confidence to someone about an experience of sexual discrimination, please contact these resources:

For confidential resources on campus:

Counseling Center: 207-581-1392 or

Cutler Health Center: at 207-581-4000

For confidential resources off campus:

Rape Response Services: 1-800-310-0000 or

Spruce Run: 1-800-863-9909.

Other resources: The resources listed below can offer support but may have to report the incident to others who can help:

For support services on campus: Office of Sexual Assault & Violence

Prevention: 207-581-1406

Office of Community Standards: 207-581-1409

University of Maine Police: 207-581-4040 or 911

Or see the OSAPV website for a complete list of services at <http://www.umaine.edu/osavp/>

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**SYLLABUS:**

1/25 **Introduction** – how this course will work; what's expected; readings and presentations; meet & greet: who are and why are we here (in this particular course, and perhaps in the universe at large).

2/1 **A Digression of the Theatre** – Although many art historians place installation art's origins in the Fine Arts, we will identify a different conceptual starting point.

please read: Perspective on Installation Art pt. 1 – *A Transgression of the Theatre* and come to class prepared to discuss what these readings impart.

2/8 **The Metaphor of Geography** – The idea of spatializing information is an important innovation of the 20<sup>th</sup> Century.

please read: Perspective on Installation Art pt. 2 – *The Metaphor of Geography* and come to class prepared to discuss what these readings impart.

2/15 **Curating the Database** – In the Information Age, it is possible that narration has given way to the curation of data.

please read: Perspective on Installation Art pt. 3 – Curating the Database and come to class prepared to discuss what these readings impart.

2/22 **Project Presentations** – Each student will be allotted ½ hour to propose an installation project and receive feedback on that proposal.

assignment: please come to class prepared to propose your installation project.

**3/1 Installation Artist Presentation** – expanding our understanding of the form.

*assignment:* please come to class prepared to present your research on your chosen artist.

**3/8 Installation Artist Presentation** – expanding our understanding of the form.

*assignment:* please come to class prepared to present your research on your chosen artist.

**3/15 SPRING BREAK!**

**3/22 Installation Artist Presentation** – expanding our understanding of the form.

*assignment:* please come to class prepared to present your research on your chosen artist.

**3/29 Installation Artist Presentation** – expanding our understanding of the form.

*assignment:* please come to class prepared to present your research on your chosen artist.

**4/5 Installation Artist Presentation** – expanding our understanding of the form.

*assignment:* please come to class prepared to present your research on your chosen artist.

**4/12 Project Presentations** – We will collectively review, discuss and problem-solve individual student installation projects.

*assignment:* please come to class prepared to update the class on your installation project.

**4/19 Work Day** – This is a free class period to work on your projects and perhaps prepare for the Student Symposium.

**4/26 Installation Viewing pt. 1** – We will collectively begin viewing installations beginning today.

**5/3 Installation Viewing pt. 2** – We will collectively finish viewing installations today.