**Potter College of Arts & Letters**

**Western Kentucky University**

**745-2345**

**REPORT TO THE UNIVERSITY CURRICULUM COMMITTEE**

Date: December 9, 2014

The Potter College of Arts & Letters submits the following items for consideration:

|  |  |
| --- | --- |
| **Type of Item** | **Description of Item & Contact Information** |
| Information | **Proposal to Create a Temporary Course**  ART 373 Installation Art  Contact: Kristina Arnold, [kristina.arnold@wku.edu](mailto:kristina.arnold@wku.edu), 5-2314 |

Proposal Date: October 6, 2014

**Potter College of Arts & Letters**

**Department of Art**

**Proposal to Create a Temporary Course**

**(Information Item)**

Contact Person: Kristina Arnold, [kristina.arnold@wku.edu](mailto:kristina.arnold@wku.edu), 270-745-2314

1. **Identification of proposed course:**
   1. Course prefix (subject area) and number: ART 373
   2. Course title: Installation Art
   3. Abbreviated course title: Installation Art
   4. Credit hours: 3 Variable credit: No
   5. Grade type: Standard letter grade
   6. Prerequisites: Any 200-level course in studio art or graphic design.
   7. Course description: Introduction to and practice with concepts, materials and methods of installation art. Students will experiment with developing their own artistic voice through creating site-specific art installations. Off campus field trip may be taken.
2. **Rationale:**
   1. Reason for offering this course on a temporary basis: The Department has offered this class as a special topics course three times, and is currently in the process of creating a new, permanent Installation Art course. A temporary course must be created to accommodate registration for Spring 2015.

The practice of installation art has been developing rapidly since the 1960s, and is a major method of artistic production throughout the world today. Currently, WKU offers no courses specifically in this popular and critically important artistic methodology. The proposed course fills a gap in our current curricular offerings.

* 1. Relationship of the proposed course to courses offered in other departments: This course concerns itself primarily with space and built environments within a visual arts methodology; the other disciplines at WKU that also work broadly with these concepts are Theatre, Architecture and Interior Design. While each of these other departments offer courses that explore pieces of the installation-art methodology, none offer duplicates for the Installation Art course.

The Theatre and Dance Department courses THEA 319 Design II and THEA 322 Stage Design (set design and construction) work with built environments but are conceptually very different from installation art. The Department of Architectural and Manufacturing Sciences AMS 261/AMS 262, Construction Methods and Materials with a Lab, offers hands-on experience with materials used in “light commercial and residential construction applications,” also conceptually very different from an Installation Art course.

Other courses at WKU in architecture [AMS 263, AMS 363 and AMS 463, Architecture Documentation I, II and III; AMS 282 Architectural Structures, AMS 369 and AMS 469, Architectural Design Studio I and II] are conceptually different from installation art and work with the creation of architectural plans, drawings and models rather than building a full-scale environment. Like courses in architecture, those in interior design [IDFM 201, IDFM 300, IDFM 301, IDFM 302 and IDFM 401, Design Studio II-VI] are different from installation art in both concept and scale. IDFM 446 / FLK 446, Restoration of Historic Interiors, cross listed in Interior Design and Folk Studies, differs from installation art in concept and intent.

1. **Description of proposed course**
   1. Content outline:

* Overview of installation art, including history and origins
* Space as an integral element for art “objects”
* The fourth dimension: beyond the object, beyond the site (sound, video, web)
* The body / performance / art as it relates to the body
* Art and the environment, the environment as art
* Earth art / landscape art(chitecture)
* Endurance and experience as art
* Art as social change; art as a political tool
* Legal and illegal: sanctioned art and protest art
* The simulated vs. the real, including photography and the discussion of documentation vs. “object”
* Recycled, reclaimed and repurposed materials
  1. Tentative texts and course materials: Internet sources and instructor supplied materials.

1. **Second offering of a temporary course (N/A)**
   1. This course has never previously been offered as a temporary course
2. **Proposed term for implementation:** Spring 2015 (201510)
3. **Dates of prior committee approvals:**

|  |  |
| --- | --- |
| Department of Art | 9/10/2014 |
| Dean, Potter College of Arts & Letters | **11/6/2014** |
| Office of the Provost |  |

BIBLIOGRAPHY

The below list is a sample of publications available in the field. All resources listed are available in the WKU Cravens Library.

*Journals (Non Circulating)*

Artforum International. New York: Artforum International Magazine, 1982 - present.

Parkett. Zürich: Parkett Verlag, 1984 - present.

Sculpture. Washington, DC: International Sculpture Center, 1987 - present.

*Books*

Beardsley, John. Earthworks and Beyond: Contemporary Art in the Landscape. New York: Abbeville Press, 2006.

Benjamin, Andrew. Installation Art. London: Academy Group, 1993.

Cabanne, Pierre. Dialogues with Marcel Duchamp. New York, Viking Press, 1971.

Childs, Nicky and Jeni Walwin. A Split Second of Paradise: Live Art, Installation and Performance. London: River Oram Press, 1998.

Davies, Hugh Marlais. Blurring the Boundaries: Installation Art. Sand Diego: Museum of Contemporary Art, 1997.

Fineberg, Jonathan David. Christo and Jeanne-Claude: on the Way to The Gates, Central Park, New York City. New Haven: Yale University Press, 2004.

Goldberg, RoseLee. Performance Art: From Futurism to the Present. New York: H.N. Abrams, 1988.

Harper, Glenn and Twylene Moyer. Conversations on Sculpture. Seattle: University of Washington Press, 2007.

Harper, Glenn and Twylene Moyer. A Sculpture Reader: Contemporary Sculpture Since 1980. Seattle: University of Washington Press, 2006.

Kellein, Thomas and Jon Hendricks. Fluxus. New York: Thames and Hudson, 1995.

London, Barbara J. Video Spaces: Eight Installations. New York: Harry N. Abrams, 1995.

McEvilley, Thomas. Sculpture in the Age of Doubt. New York: Allworth Press, 1999.

Mondloch, Kate. Screens: Viewing Media Installation Art. Minneapolis: University of Minnesota Press, 2010.

O’Doherty, Brian. Inside the White Cube: The Ideology of the Gallery Space. Santa Monica: Lapis Press, 1986.

Ravenal, John B. Outer & Inner Space: Pipilotti Rist, Shirin Neshat, Jane & Louise Wilson, and the History of Video Art. Seattle: University of Washington Press, 2002.

Schwarz, Arturo. The Complete Works of Marcel Duchamp. New York, H.N. Abrams, 1970.

Senie, Harriet. Contemporary Public Sculpture: Tradition, Transformation and Controversy. New York: Oxford University Press, 1992.

Simon, Joan. Ann Hamilton. New York: Harry N. Abrams, 2002.

Suderburg, Erika. Space, Site, Intervention: Situating Installation Art. Minneapolis: University of Minnesota Press, 2000.

Tisdall, Caroline and the Solomon R. Guggenheim Museum. Joseph Beuys. New York: Thames and Hudson, 1979.