

# ART 333: Special Topics in Sculpture

## Installation and Performance Art

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### Course Description:

This studio course will explore two, interrelated contemporary modes of sculptural practice: performance art and installation. We will give consideration to the range of artistic expression found within these fields as well as explore the different cultural and historical contexts within which the works are situated. This is a rigorous course that combines studio projects, readings, papers, and class discussions.



### Projects and Studio Critiques:

You will complete four projects this semester. One of these must be a performance and one must be an installation (in the more narrowly defined understanding of the terms). The two remaining projects can be either (or both). Each project will culminate in a group critique. Group critiques are one of the most important forms of assessment and modes of learning in the visual arts. You will be expected to offer up a serious critical analysis of the work and provide meaningful feedback to your peers. Because of the nature of the work that we will be creating, some of these critiques may fall outside of normal class

hours. You will be expected to attend any and all critiques. Please note that missing a critique is akin to missing an exam and is impossible to make up. Therefore, if you miss a critique, there will be an automatic 5-point reduction to your overall class grade.

### Readings and Discussion:

We will be reading a significant amount of material over the course of the semester. The readings for each class period are listed on your syllabus and the readings themselves are posted on our Blackboard site. Each class will begin with a discussion of the previous week's reading. You will be expected to actively engage in every discussion. More specific information on the nature and disposition of the discussions will be provided.

### Paper and Presentation:

You will be expected to write one, eight- to ten-page research paper with supporting documentation. In this paper you will investigate the work of a currently active, contemporary performance- or installation-based artist(s), placing their work into the historical context and supporting your argument with the readings that we will be doing. You will then present the results of this research in a twenty-minute presentation to the class. Specific details will be provided.

## Evaluation:

Final grades will be based on:

- |                         |      |
|-------------------------|------|
| • 4 Projects (15% each) | 60%  |
| • Paper                 | 8%   |
| • Presentation          | 8%   |
| • <u>Participation</u>  | 26%  |
| • Total                 | 100% |

Believing that my high expectations reflect my respect for you and for your capacity to work at a level of excellence, I will follow the grading standards outlined in the college catalog:

- Grade A is reserved for work that is exceptional in quality and shows keen insight, understanding, and initiative.
- Grade B is given for work that is consistently superior; shows interest, effort, or originality.
- Grade C is a respectable grade. It reflects consistent daily preparation & satisfactory completion of all work required.
- Grade D- is the lowest passing grade. It is below the average necessary to meet graduation requirements and is not accepted for transfer by other institutions.
- Grade F is failing.



*Interior Scroll, Carolee Schneeman, 1975*

### Due Dates and Late Submission Policy:

Unless otherwise noted, all work is to be turned in for grading at the start of class on the day it is due. Work turned in late will suffer an immediate ten-point penalty and I will take an additional ten points off for each day it is late. Any work not submitted by 9am on the third day following the assignment's original due date will be given a zero.

### Attendance Policy

You are allowed one absence. Each additional absence over the specified limits will result in your final grade being dropped 2/3 of a letter. Therefore, if you have a B in the class and have missed two classes, your final grade for the course would drop to a C+. Meetings, job interviews, or early departures for weekend trips are not excused and will count as absences. **Four or more class absences will result in automatically failing the course.**

Excused absences are defined as:

- Representing Rollins College formally on an athletic team or an approved academic forum.
- Extreme health emergency that requires hospitalization or medical intervention. A cold that results in a doctor's visit does not constitute an "extreme health emergency." In the case of a medical emergency, the student must provide written medical documentation.
- Extreme family emergency. For example, a death in the immediate family. Roommate problems, legal proceedings, arrests, are NOT considered "family emergencies."
  - A parent or legal guardian must document any family emergency.
- The student must notify the professor of any emergency in a timely fashion (by e-mail, phone, or in person). If notification is sent by e-mail, the professor will respond acknowledging the message. If no response is given, the e-mail is considered not received. Once the professor has

been notified, all written documentation must be submitted in person within one week of the absence.

- The professor is the final arbiter of whether or not to consider an absence "excused" based on the circumstances and documentation on a case-by-case basis.
- Traveling home early for holidays **IS NOT** an excused absence.

### Open Shop Hours and General Studio Access:

The sculpture studio will be open for a minimum of fifteen hours of open shop time per week. During this time, a studio attendant will be present and the tools, heavy equipment, and specialized machinery will be available for general use. This is the perfect time for you to get personalized instruction and immediate feedback. However, you will also be given permission to access the studio outside of these hours. If you need to access the studio, simply call Campus Safety and ask to be let in. They will have your names on file; you will need your R-Card for verification. Please keep in mind, only students actively enrolled in current sculpture classes are permitted to be in or make use of the sculpture studio.



### Dress Code:

Many of the tools and processes associated with sculpture are inherently dangerous and carry with them a certain amount of personal risk. In order to minimize the danger to you and your fellow students, you will be expected to dress appropriately whenever you are working in the sculpture studio. **Whenever you are working in the studio, you MUST wear close-toed shoes. Absolutely NO sandals, flip-flops, Tom's, loafers, flats, slippers or other open-toed or soft-sided shoes.** It is recommended that you also wear long pants (preferably denim), and shirts with a modest neckline. Always wear natural fiber clothing whenever possible (no polyester/rayon blends as they are highly flammable). In addition, every time you work with any machinery, you are expected to wear all proper safety equipment, (i.e.: safety glasses, face shield, hearing protection, dust mask, etc.), and follow all safety procedures.

### Conduct:

This is a small space and there will be many students working in the studio at the same time. Students are encouraged to be respectful and patient with one another and to foster an atmosphere of mutual support. You are expected to take 10-15 minutes at the end of each class to put away your materials, store your projects, clean the floor and table(s) around your work area, and return tools to their proper location. No one is exempt from this responsibility, so please plan accordingly.

### Credit Hour Statement:

Credit Hour Statement for Rollins Courses Meeting 150 Minutes Weekly for Four Credit Hours during 15-Week Semesters: This course is a four-credit-hour course that meets three hours per week. The value of four credit hours results from work expected of enrolled students both inside and outside the classroom. Rollins faculty require that students average at least three hours of outside work for every hour of scheduled class time. In this course, the additional outside-of-class expectations are readings, projects, papers, and other lots of really cool things that you should do because they will engage your mind as well as your body, help you grow as an individual and an artist, broaden your perspective, and change the way you see the world around you. ...And who knows, you might actually learn something, as well!

### Academic Honor Code:

Membership in the student body of Rollins College carries with it an obligation, and requires a commitment, to act with honor in all things. Because academic integrity is fundamental to the pursuit of knowledge and truth and is the heart of the academic life of Rollins College, it is the responsibility of all members of the College community to practice it and to report apparent violations. The following pledge is a binding commitment by the students of Rollins College: The development of the virtues of Honor and Integrity are integral to a Rollins College education and to membership in the Rollins College community. Therefore, I, a student of Rollins College, pledge to show my commitment to these virtues by abstaining from any lying, cheating, or plagiarism in my academic endeavors and by behaving responsibly, respectfully and honorably in my social life and in my relationships with others. This pledge is reinforced every time a student submits work for academic credit as his/her own. Students shall add to all papers, quizzes, tests, lab reports, etc., the following handwritten abbreviated pledge followed by their signature: "On my honor, I have not given, nor received, nor witnessed any unauthorized assistance on this work." Material submitted electronically should contain the pledge; submission implies signing the pledge.

**The Academic Honor Code also covers all shop and studio policies.**

### Disability Statement:

Rollins College is committed to equal access and does not discriminate unlawfully against persons with disabilities in its policies, procedures, programs or employment processes. The College recognizes its obligations under the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 to provide an environment that does not discriminate against persons with disabilities. If you are a person with a disability on this campus and anticipate needing any type of academic accommodations in order to participate in your classes, please make timely arrangements by disclosing this disability in writing to the Disability Services Office at (box 2764) 1000 Holt Ave., Winter Park, FL, 32789 or email or call the Director of Disability Services, Grace Moskola at 407-975-6463, [gmoskola@rollins.edu](mailto:gmoskola@rollins.edu).

## ART 333: Special Topics in Sculpture Course Calendar\*

\*Schedule subject to change.

January	12	Syllabus / Shop Policies Presentation: State of Sculpture pre-1955 Read: <i>Theater of Mixed Means</i> and <i>AIT: John Cage</i>
January	19	Discussion: <i>Theater of Mixed Means</i> and <i>AIT: John Cage</i> Presentation: Dada and Surrealist Performances Read: <i>Happenings</i>
January	26	Discussion: <i>Happenings</i> Presentation: Happenings and Early Pioneers Read: <i>Art as Life</i> and <i>The Happeners' Bodies</i>
February	2	Discussion: <i>Art as Life</i> and <i>The Happeners' Bodies</i> Presentation: The Body as Critique Read: <i>Art Since 1900: 1960-1963</i> and <i>AIT: Michael Kirby</i>

February	9	Discussion: <i>Art Since 1900: 1960-1963</i> and <i>AIT: Michael Kirby</i> Read: <i>Art Since 1900: 1965-1967</i> ; <i>Morris: Notes on Sculpture</i> ; and <i>Fried: Art and Object hood</i>
February	16	Discussion: <i>Art Since 1900: 1965-1967</i> ; <i>Morris: Notes on Sculpture</i> ; and <i>Fried: Art and Object hood</i> Read: <i>Art Since 1900: 1969-1974</i> ; <i>Labyrinths: Against Repression</i>
February	18	Laura Anderson Barbata and the Brooklyn Jumbies Performance and artist talk 5:30pm Cornell Fine Arts Museum
February	23	Discussion: <i>Art Since 1900: 1969-1974</i> ; <i>Labyrinths: Against Repression</i> Read: <i>CWS: He Got Shot</i> ; <i>CWS: My Mirror</i> ; and <i>AIT: Abramovic</i>
<b>March</b>	<b>1</b>	<b>Spring Break</b>
March	8	Discussion: <i>CWS: He Got Shot</i> ; <i>CWS: My Mirror</i> ; and <i>AIT: Abramovic</i> Read: <i>AIT: Dennis Oppenheim</i> ; <i>AIT: Joan Jonas</i> ; and <i>AIT: Anthony Howell</i>
March	15	Discussion: <i>AIT: Dennis Oppenheim</i> ; <i>AIT: Joan Jonas</i> ; and <i>AIT: Anthony Howell</i> Read: <i>Earthworks</i>
March	22	Discussion: <i>Earthworks</i> Read: <i>Art Since 1900: 1992-19998</i> ; and <i>Installation Intro Ch. 2</i>
March	29	Discussion: <i>Art Since 1900: 1992-19998</i> ; and <i>Installation Intro Ch. 2</i> Read: <i>Installation Ch. 3</i> and <i>Thomas Hirschorn</i>
April	5	Discussion: <i>Installation Ch. 3</i> and <i>Thomas Hirschorn</i> Read: <i>New Millennium</i> ; <i>Sculpture: Bobonis/Eliasson</i> ; and <i>Sculpture: Navarro</i>
April	12	Discussion: <i>New Millennium</i> ; <i>Sculpture: Bobonis/Eliasson</i> ; and <i>Sculpture: Navarro</i> Read: <i>Sculpture: Altmejd</i> ; <i>Sculpture: Scott/Jackson</i> ; <i>Sculpture: Anatsui</i> ; <i>Sculpture: Paine</i> ; and <i>Sculpture: Day/Jagger</i> <b>Papers Due</b>
April	19	Discussion: <i>Sculpture: Altmejd</i> ; <i>Sculpture: Scott/Jackson</i> ; <i>Sculpture: Anatsui</i> ; <i>Sculpture: Paine</i> ; and <i>Sculpture: Day/Jagger</i>
April	26	<b>Presentations</b>
April	29	<b>Final Critiques (if needed) 8am-10am</b>