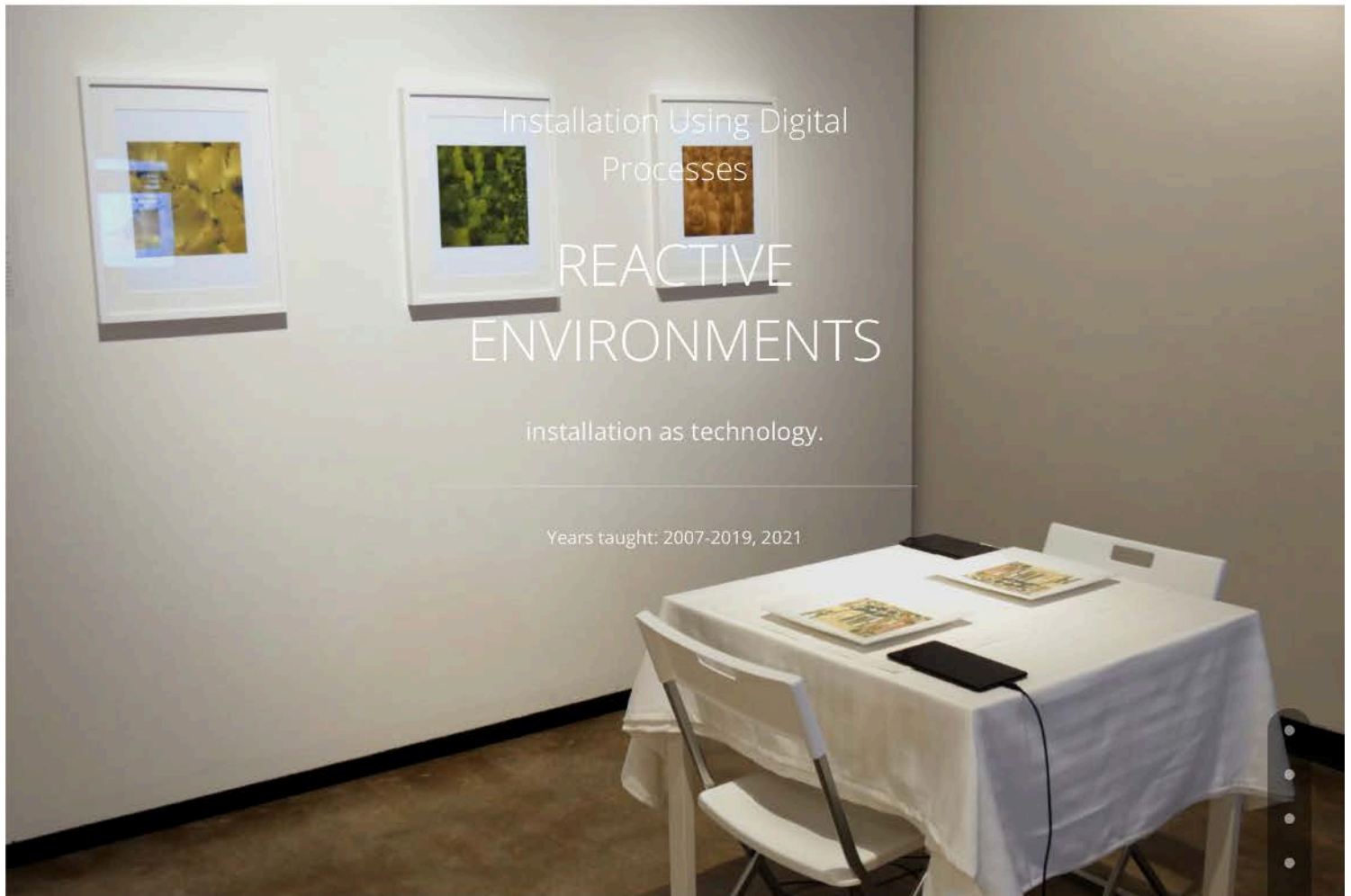
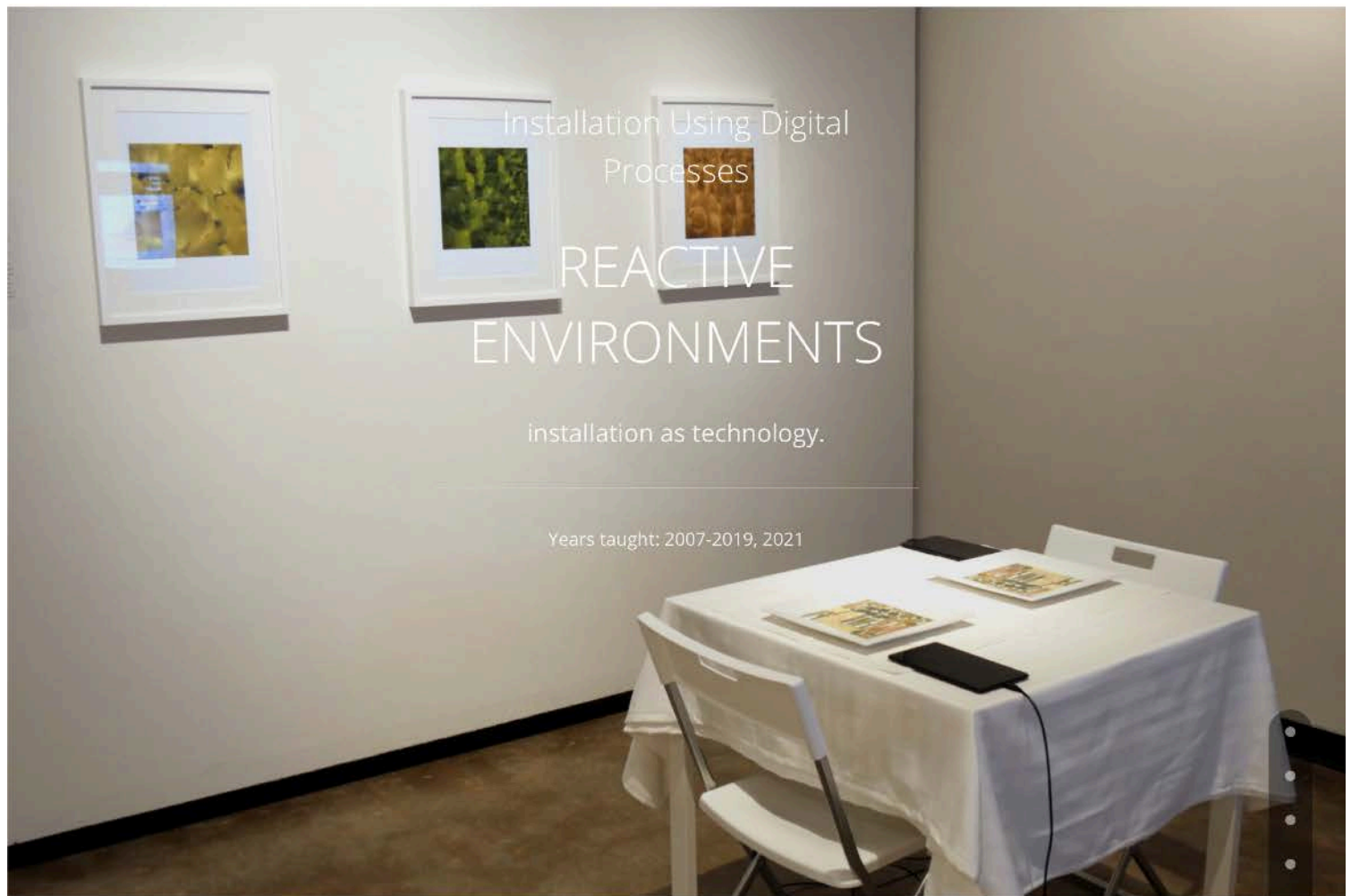


[UF Catalog](#)[Course Description](#)[Course Details](#)[Learning](#)

ART 4848C/6849C Installation Using Digital Processes develops the students understanding of installation as a medium. We will contextualize installation with respect to other forms of aesthetic experience and identify distinct categories of behavior that define various approaches to the medium. Not only will we learn about historic and contemporary installation, but we will look at ways in which installation relates to technology. As far back as the Surrealist Exhibition of 1938, installation involved the use of technology to create reactive/responsive environments. We will investigate ways that digital processes can be used to enhance practice as well as means with which digital processes might become a core component of the work. Finally, we will survey various tools and methodologies that might be used in the production of installation art. **Course content is project-based and adapted to the skills of the artist/s, so your primary task is to challenge your own abilities and push the boundaries of your current knowledge.**



UF Catalog

Course Description

[Course Details](#)

Learning

Credits: 3; Prereq: Must be BFA Art or BA Art or BFA Graphic Design major and must have passed sophomore portfolio review, or with permission of faculty.

Jack Stenner, Ph.D
Associate Professor, Art + Technology
Office: FAC 304
Office Hours: Th 2:45pm–3:45pm
352.213.0997
stenner@ufl.edu

Undergraduate: ART 4848c
Graduate: ART 6849c
Class: ONLINE – See UF Canvas for Zoom links/info.
Time: T/Th 8:30AM – 11:30AM
Website: <https://jackstenner.com/teaching/installation>
Listserv: Class contact will be made through UF Canvas.

Objectives

Over the course of the semester, the goal is to help you develop your art practice in the following ways:

1.

Context

Become aware of the history and material foundation of installation.

2.

Synthesis

Learn the appropriate integration of digital processes.

3.

Criticality

Engage meaningful discussion and develop a sense of criticality.

4.

Awareness

Gain an awareness of related work in the field.

5.

Communicate

Propose ideas in a way that clearly demonstrates intent.

6.

FUN

Have FUN!



Attendance

Grades

Evaluation

Covid-19

Grades will be based 95% on projects, reviews, and class assignments. 5% will be based on class participation. See below for the breakdown. You are expected to constructively criticize your peers. Constructive criticism is considered a part of your class participation.

Detailed, specific info on grades and grading can be found at:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Notwithstanding the description of grades above, generally, grades are conceived in this way:

A(Excellent) Student's work is of exceptional quality and the solutions to problems show a depth of understanding of the program requirements. Project is fully developed and presented well both orally and graphically. Student has developed a strong and appropriate concept that clearly enhances the overall solution. The full potential of the problem has been realized and demonstrated.

B(Good) Student's work shows above average understanding and clear potential. All program requirements are fulfilled and clearly and concisely presented.

C(Fair) Student's work meets minimum objectives of course and solves major problem requirements. Work shows normal understanding and effort. Quality of project as well as the development of knowledge and skills is average.

D(Poor) Student's work shows limited understanding and/or effort. Minimum problem requirements have not been met. Quality of project or performance as well as development of knowledge and skills is below average.

F(Failure) Student's work is unresolved, incomplete and/or unclear. Minimum course objectives or project requirements are not met, and student's work shows lack of understanding and/or effort. Quality of project or performance is not acceptable.

Instructor's evaluation of student's interest, motivation, attendance, proficiency and overall development or improvement during the semester will be taken into consideration in determining the final course grade. This syllabus is subject to refinement and development throughout the semester based on feedback and class interaction. Policies and grading criteria are absolute and will not change. Any substantial changes will be discussed with the class prior to implementation.

Grading breakdown:

Artist/Installation Presentation = 20%
Proposal = 20%
Experiential Prototype = 20%
Installation = 20%
Essays = 10%
Participation = 10%

Attendance

Grades

Evaluation

Covid-19

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Because of Covid-19, classes will be held via Zoom this semester. Links to the Zoom meetings are located on the course Canvas page. It is critical that you attend class in this manner and at these times in order to keep up with the course.

Attendance

Grades

Evaluation

Covid-19

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Attendance

Grades

Evaluation

Covid-19

Due to Covid-19, the course this semester will be delivered synchronously, online. You will join the class at the prescribed time via Zoom. If you have hardware or software issues, you need to contact Teaching Lab Specialist, Michael Christopher, and coordinate use of equipment provided on campus. Our class sessions **may** be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

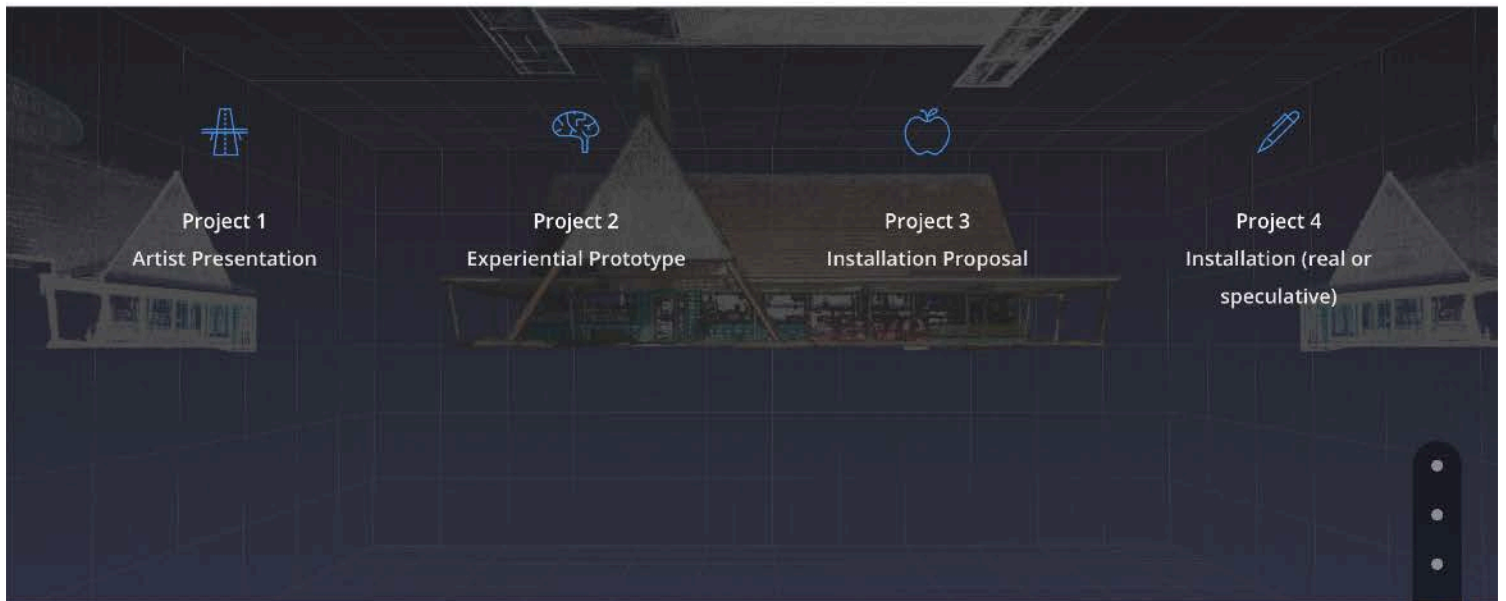
Materials/Fees

Readings

Policies

Be sure to read the [University of Florida Policies](#) regarding academic honesty, the honor code, accomodations for students with disabilities, wellness, computer use and acceptable use policy, disruptive behavior, health and safety, email and communications, and late work policy.

Projects



Keep up with the Weekly Schedule

Installation Resources

Artist Presentation

Choose a significant artist involved with installation work. Research the artists work and life. Prepare an in-depth presentation of their work from a conceptual and technical point of view. Discuss the historical context of the work, illustrating influences and/or similarities with other work. Discuss the ideas behind the work and compare/contrast these with the work of others. Identify where you think the work fits within the categories of installation we've identified in class. If it fits none, describe how you propose the work functions from the viewers perspective. Discuss the theoretical foundation of the work. Multimedia samples of work are encouraged. This is not a PowerPoint "quickie" book report! It should be a well researched, thoughtfully considered, and provoking investigation into the life and work of someone whose work matters to you. Tell us why this artist is significant and how you are influenced. By the same token, this is not a cheerleading or promotional activity either. Critically analyze the work for conceptual, experiential, cultural, and other deficiencies. How would you improve the work? This is not intended as a survey of an artist's entire catalog. Focus on a single project, perhaps mentioning a few others if they were significant in the development of the primary work. The presentation should last a minimum of 30 minutes. There is no upper limit as long as the length is appropriate to the content. Link your presentation to the class website so your classmates, and future students can benefit from your work. You will be evaluated based on the content, the incisive nature of your analysis, and the quality of your presentation.

Project 1

Artist Presentation

Project 4

Installation (real or
speculative)

Projects



Project 1
Artist Presentation



Project 2
Experiential Prototype



Project 3
Installation Proposal



Project 4
Installation (real or
speculative)

Experiential Prototype

Select a digital process that interests you artistically, experiment with the techniques afforded, and create a work of art. Consider our readings on the limitations of interactivity, immersion, perception and activation that occur in digitally mediated work.

Installation Resources

Projects



Installation Proposal

Prepare and present a complete proposal for the creation of an installation. The proposal should discuss the form, content, and methods associated with the work. It should include a complete budget and timeline. Include a section with all preliminary research that has been completed. Provide sketches, models and animatics (if required) of the work and the environment. Outline all required hardware and software and how you plan to acquire the needed resources. Identify the location of the installation. Prepare the proposal as if it is to be submitted to someone who knows nothing of the project or your qualifications as an artist. The proposal may take the form of a website. It may also include a video "trailer" or some other form that communicates your intention. You will be evaluated based on the complete disclosure of your intent as well as the strength of your concept. You should use digital processes where they support and enhance the concept.

Projects



Project 1
Artist Presentation



Project 4
Installation (real or
speculative)

Installation (real or speculative)

Your primary goal this semester is to design an installation. The delivery of this installation, whether real or virtual, is a major portion of your grade. You will be working towards this the entire semester. You are responsible for all aspects of its conception, construction, implementation and presentation/exhibition. As is always the case, the end result will be evaluated based on its merits as a work of art. Technical difficulty does not supersede a weak concept or expression of that concept. I do expect you to experiment and push the boundaries of your knowledge/experience. You are free to build upon existing work as long as it is appropriate to this form and is a significant advance of the work.

Installation 2021 Schedule

The Covid Schedule for Spring 2021.

[return to course](#)

Installation 2021 Schedule

Tuesday 01.12, Thursday 01.14

Week 1: Installation?

Content:

Intro to Syllabus

Intro to Installation Using Digital Processes

History: the "situatedness" of art.

Forms of installation

Assignment:

Get and install Max/MSP/Jitter

Prepare a list of 5 installation artists.

Brainstorm ideas for installation project.

Start taking a look through the Max tutorials (via Help->Max Tutorials)

Readings:

[Introduction, Installation: A Critical History, by Claire Bishop](#)

[Chapter 1, The Dream Scene - Installation: A Critical History, Claire Bishop](#)

Tuesday 01.19, Thursday 01.21

Week 2: The Dream Scene

Content:

Discuss reading.

SCREEN: Bruce Nauman: Make Me Think (1997) documentary

Develop/Discuss installation ideas

Select Artist/Installation Presentations

Visualization Techniques

Max Exercises

Assignment:

Work through Jitter Tutorials

Develop Installation Proposal

Readings:

[Chapter 2, Heightened Perception - Installation: A Critical History, Claire Bishop](#)

Tuesday 01.26, Thursday 01.28

Week 3: Heightened Perception

Content:

Discuss Reading

SCREEN: I Believe It Is An Image, by Gary Hill

Refine and discuss installation ideas.

Jitter Exercises (bring samples next week)

Assignment:

Produce work

Readings:

[Chapter 3, Mimetic Engulfment - Installation: A Critical History, Claire Bishop](#)

Tuesday 02.02, Thursday 02.04

Week 4: Mimetic Engulfment

Content:

Discuss Readings

Artist/Installation Presentation: TBD

SCREEN: TBD

Brainstorming

Max/MSP/Jitter PLAY

Assignment:

Produce work

Readings:

[Chapter 4, Activated Spectatorship - Installation: A Critical History, Claire Bishop](#)

Tuesday 02.09, Thursday 02.11

Week 5: Activated Spectatorship

Content:

Discuss Reading

Artist/Installation Presentation (Tuesday): TBD

Artist/Installation Presentation (Thursday): TBD

ADC and DAC

Max Demo

Assignment:

Produce work.

Readings:

[One Place After Another: Notes on Site Specificity by Miwon Kwon](#)

Tuesday 02.16, Thursday 02.18

Week 6: Survey of Digital Techniques [Sensors and Microcontrollers]

Content:

Discuss Reading.

Artist/Installation Presentation (Tuesday): TBD

Artist/Installation Presentation (Thursday): TBD

Assignment:

Work On Project

Readings:

O'Sullivan, D. and T. Igoe (2004). Introduction. *Physical Computing : Sensing and Controlling the Physical World with Computers*. Boston,

Thomson: pp. xvii-xvix.

[Seven Ways of Misunderstanding Interactive Art - Erkki Huhtamo](#)

Tuesday 02.23, Thursday 02.25

Week 7: Survey of Digital Techniques [Computer Vision]

Content:

Discuss reading

Artist/Installation Presentation (Tuesday): TBD

Artist/Installation Presentation (Thursday): TBD

Driving video with audio using Max/MSP

Assignment:

Installation Development

Readings:

[Reading: Delusions of Dialogue: Control and Choice in Interactive Art - Jim Campbell](#)

[Reading: Weibel, P. \(1996\).The World As Interface Electronic Culture: Technology and Visual Representation. T. Druckrey. New York, Aperture](#)

[Foundation: pp. 338-343.](#)

Tuesday 03.02, Thursday 03.04

Week 8: Project Proposal

Content:

Discuss Readings

CRITIQUE: Project 3 [Installation Proposal] - Tuesday]

CRITIQUE: Project 3 [Installation Proposal] - Thursday]

Assignment:

Experiential Prototype Development

Final Installation Development

Readings:

[Reading: O'Doherty, B. \(1976\). Inside the White Cube: Notes on the Gallery Space](#)

[Reading: Sculpture in the Expanded Field by Rosalind Krauss, October v8 pp. 30-44.](#)

Tuesday 03.09, Thursday 03.11

Week 9: Design Development

Content:

Discuss readings

Artist/Installation Presentation (Tuesday): TBD

Artist/Installation Presentation (Thursday): TBD

Assignment:

Installation Development

Experiential Prototype Development

Readings:

[Davis, Ben. 9.5 Theses on Art and Class. Chicago, Illinois: Haymarket Books, 2013.](#)

Tuesday 03.16,

Week 10: Design Development

Content:

Discuss readings.

WORK!

CRITIQUE: Project 2 [Prototype - Tuesday]

CRITIQUE: Project 2 [Prototype - Thursday]

Assignment

WORK!

Readings:

None

Tuesday 03.23, Thursday 03.25

Week 11: Development

Content:

CRITIQUE: Project 2 [Prototype - Tuesday]

CRITIQUE: Project 2 [Prototype - Thursday]

Studio Work.

Assignment:

WORK, WORK, WORK!

Readings:

None

Tuesday 03.30, Thursday 04.01

Week 12: Project Development

Content:

CRITIQUE: Project 2 [Prototype - Tuesday]

CRITIQUE: Project 2 [Prototype - Thursday]

Studio Work.

Assignment:

Work on project(s)

Readings:

None

Tuesday 04.06, Thursday 04.08

Week 13: Project Development

Content:

CRITIQUE: Project 2 [Prototype - Tuesday]

CRITIQUE: Project 2 [Prototype - Thursday]

Studio Work.

Assignment:

WORK, WORK, WORK

Readings:

None

Tuesday 04.13, Thursday 04.15

Week 14: Project Development

Content:

CRITIQUE: Project 2 [Prototype - Tuesday]

CRITIQUE: Project 2 [Prototype - Thursday]

Studio Work.

Assignment:

Finish Up.

Readings:

None

None

Tuesday 04.20, Tuesday 04.20

Week 15: Last Day of Class

Content:

This is it...be done!

WORK - FINISH

Assignment:

Put it all together and be happy.

Readings:

None

Wednesday 04.21, Wednesday 04.21

Week 16: NOT SPRING BREAK - No class

Content:

nothing at all

Assignment:

None

Readings:

None

Thursday 04.29

Exam Week: Final Exams - final review 7:30AM - 9:30AM.

We'll schedule how to handle the final when we get closer.