

*Academy of Visual Arts*  
*Bachelor of Arts (Hons) in Visual Arts Programme*

## **VART 2147 Installation Art**

**No. of units: 3**

**Pre-requisite: VART1006 Visual Arts Practice II or any GDCV courses offered by AVA or any Visual Arts courses**

**Duration: 52 hours**

### **I.1. Course Description & Rationale (200–300 words):**

Installation has been the most commonly used art form in contemporary visual creation since 1970s. It is a kind of integrated medium of expression which potentially triggers different sense such as sound, light, odour and other intangible sensible elements. The phenomenon of mixed media and interdisciplinary creation in contemporary art making has indicated strong initiatives to explore new creative space and language within an existing framework, and installation art is the most organic experimental area in this realm. Through the practice of installation art, students will utilise various forms of visual expression within space.

This course aims to inspire and enhance students' abilities in creativity and expression through practice, exploration and research work on various mixed-forms in the concept of space and place. It will focus on exploring the integrated specificity of installation art, which can integrate other medium such as video, imaging, processing, temporary, performance and theatre, and even interactive installation. It will give a general survey on theory, the development and the latest trends of installation art; students will explore how ideas and theories get contextualized, and how space is redefined with concepts of identification and site-specific contextual meanings. Construction workshop will be given to assist their installation production.

Course Content:

No.		Hours	%
1.	Basic theory on Installation Art: - Space and place; - Identification of space; - Concepts of site-specificity.	6	12
2.	Form and content: - Unconventional media and intangible meaning - Concepts of processing and production; - Concepts of immateriality.	24	46
3.	Construction and production techniques: - Handling of materials; - Display and presentation; - Assemblage and organisation; - Processing effect control.	22	42
		52	100

**I.2. Intended Course Learning Outcomes (CILOs):**

*(Please take note of the PILOs for the overall BA programme in the Programme Document.)*

Upon successful completion of this course, students should be able to:

No.	Intended Course Learning Outcomes (CILOs)
1.	Explore new approaches of space through the application of new, alternative materials and artistic techniques;
2.	Apply and explore site specific creative construction;
3.	Familiarize with integrated art forms and trends of post-modern era;
4.	Continuously engage with re-interpretation and re-examination of the meaning and the form of art in relation to the altering social geography and our changing cultural and ecological structure;
5.	Create installative works of artistic meaning by utilizing practical skills transferred from other contexts;
6.	Adhere to standards of professional practice and ethos.

*\* More may be added.*

**I.3. Alignment of CILOs with PILOs:**

Learning Outcomes	<i>Please indicate alignment by checking '✓' the appropriate box</i>					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1	✓					
PILO1.2						
PILO2.1			✓			
PILO2.2		✓	✓		✓	
PILO2.3						
PILO3.1						✓
PILO3.2				✓		✓

*\* There may not be 6 CILOs, in which case, just leave columns empty.*

#### I.4. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Lectures and presentations with aid of notes and audio-visual media will introduce history and theory as well as contemporary issues of installation art to the students. The format of the lectures will encourage student interaction through Q/A-sessions and seminar-style group-discussions.	1, 3, 4, 6	6
2.	Studio practice including practical demonstrations and construction workshops will provide students with opportunities to practically engage with installation art, and adapt and apply their practical skills to this area.	2, 5, 6	36
3.	A team-working research project resulting in a group presentation and class discussion is intended to enable students to self-directly investigate particular aspects of installation art.	1, 3, 4, 6	6
4.	Field trips will on the one hand take students to sites of site-specific artworks in the city and thereby familiarize them with local practices in installation art, and on the other hand give students the opportunity to find their own site for their personal artistic project.	2, 3, 6	4

*\*More may be added.*

#### I.5. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Mid-term project: A small-scale group presentation, intended for students to practice acquired their analytical and critical skills, as well as their research abilities. Grading based on analyzing ability, aspect findings, presentation skills.	30%	1, 3, 4
2.	Practice-based final project: A medium-scale installation art-project that displays engagement with the chosen site. Grading based on originality, the level of exploration and experimentation, and the degree of achieved transformation of the space.	30%	2, 5
3.	Project documentation: A visual journal describing and reflecting the learning as well as the processes and procedures leading to the final work.	10%	3, 4

4.	<p>Professional Attitude: Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.</p> <p>For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.</p>	30%	6
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*\*More may be added.*

#### **References (up to 10 books):**

- Adajania, Nancy. *Vitamin 3-D: New Perspectives in Sculpture and Installation*. London: New York: NY: Phaidon. 2009.
- Bishop, Claire. *Installation Art*. London: Tate Publishing, 2010
- CeCanat, Germano. *Art Povera, Conceptual, Actual or Impossible Art*. New York: Praeger publishers, 1969.
- De Oliveira, Nicola Oxley, and Michael Petry, eds, *Installation Art in the New Millennium: the Empire of the Senses*. New York: Thames & Hudson, 2004.
- Green, Charles. *The Third Hand: Collaboration in Art from Conceptualism to Postmodernism*. Minneapolis: University of Minnesota Press, 2001.
- Kwon, Miwon, *One Place after Another: Site-specific Art and Locational Identity*. Cambridge: MIT Press, 2002.
- Reiss, Julie H. *From Margin to Center*. Cambridge: MIT Press, 1993.
- Riemschneider, Burhard, and Uta Crosenick, eds. *Art at the Millenium*. Köln: Taschen, 1999.
- Sayre, Henry M. *The Object of Performance: the American Avant-Garde since 1970*. Chicago: University of Chicago Press, 1989.
- Suderburg, Erika. *Space, Site, Intervention: Situating Installation Art*. Minneapolis: University of Minnesota Press, 2000.

#### **I.6. Academic Integrity:**

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

#### **I.7. Health and Safety:**

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

**I.8. Final Note:**

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.