

Installation Art**Module Brief****Additional Information**

Jackie Brookner. *Tongue Lounge*. 1993, 42 x 31 x 55" Earth + Wood, Image courtesy of the artist.

Module Code and Title	Installation Art YHU3288
Module Description	<p>The course will give students the opportunity to engage with space and place from a creative perspective. Approaches including site-specific, environmental art, ephemeral media, and other alternative methods will be explored. While making art ecological and social issues will be investigated while investigating alternative methods of exhibition. Students will gain familiarity with multiple uses of space in the practice of installation art.</p> <p>Students will draw upon basic visual media while learning to utilize new media, natural materials, sculpture, video and other media. Space will be explored as positive factor that deeply informs artwork. Art will be explored in relationship to place and its multiple layers. The aim of this course is to develop one's own language for expression that is sensitive to space.</p>
Learning Objectives	<p>Students will learn to:</p> <ul style="list-style-type: none"> • Create artworks in media that utilize space and the unique aspects of a site. • Understand the historical context and cultural significance of producing art • Critique artistic work of others in a variety of media through careful reflection • Develop art works grounded in social, historical and creative research • Evaluate and engage the work of other artists of the past and in the present

Modes of Learning	<ul style="list-style-type: none"> • Week 1: What is Installation Art? • Week 2: Exploring Place • Week 3: Experiment with Space • Week 4: Site-specificity in practice • Week 5: Site visit(s) • Week 6: Artwork critique • Week 7: Emphemerality • Week 8: Reflexive Documentation • Week 9: Considering Environments • Week 10: Work in progress • Week 11: Visiting Curator • Week 12: Project critique part one • Week 13: Project critique part two
Assessment Criteria	<p>This module is for practice-based art; it focuses on the production of creative artworks.</p> <p>20% First Artwork 20% Artist presentation 20% Participation & Process 40% Final Artwork</p> <p>Texts by other artists will be drawn upon as necessary for artistic research by each student.</p>
Required Reading List	Required Reading List: http://courses.yale-nus.edu.sg/required-reading-list/
Additional Reading List	<p>Chabet, Roberto. "Imagined Geographies" ICA/LASALLE College of the Arts, 2011.</p> <p>Elkins, James. <i>Art Critiques: A Guide</i>. New Academia Publishing, 2014.</p> <p>Enokura, Koj. "Intervention" and "On My Photographic Work" Tokyo Publishing House, 2015.</p> <p>Gill, Simryn & Michael Taussig. <i>Becoming Palm</i>. CCA/Sternberg, 2017.</p> <p>Ho, Ho Ying, (1972) "Art, Besides Being New, has to Possess an Intrinsic Quality in Order to Strike A Sympathetic Chord in the Hearts of the Viewers" <i>Histories, Practices, Interventions: A Reader in Singapore Contemporary Art</i>: ICA/LASALLE, pp 44-48.</p> <p>Horn, Roni. <i>Island Zombie: Iceland Writings</i>, Princeton, 2020.</p> <p>Levin, Maxine J. "Dirt Dialogue: A Conversation with and in memory of Jackie Brookner" in Toland, Alexandra et al. <i>Field to palette : dialogues on soil and art in the Anthropocene</i>. CRC Press, 2019: 293-308.</p> <p>Lum, Ken. <i>Everything is Relevant</i>. University of Washington, 2020.</p> <p>Sanjaya, Tisna. <i>Cigondewah: An Art Project by Tisna Sanjaya</i>. NUS Museum, 2011.</p>
Any other Information	

*Please note that this information is tentative as faculty could still be in the process of developing or refining their module details.