

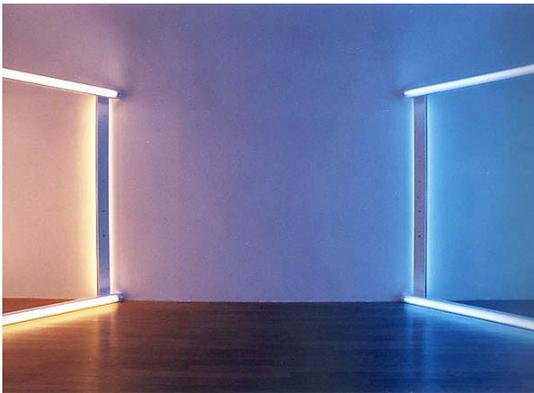
Parsons The New School for Design, School for Constructed Environments
Topics: Light-Space Art
PSCE 5034-A; CRN 7240 / Fall Semester 2011
Wednesdays 3:00 – 5:40 pm
25 East 12th St., Room 206 (Glass Corner)

Instructor: Glenn Shrum
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Office hours by appointment only.

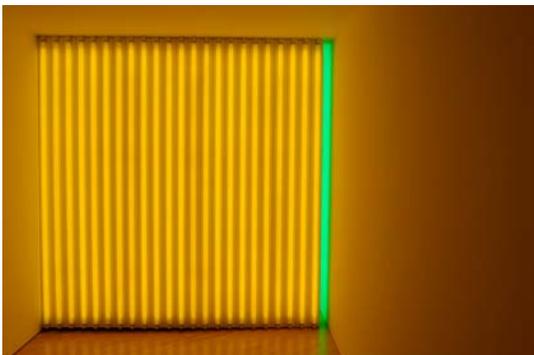


COURSE DESCRIPTION

In 1969 Robert Irwin and James Turrell outlined a new direction for art that identified viewer experience as the critical outcome of creative production and established visual perception of space as a principal concern. Light was recognized as the primary medium for investigating these ideas and the field of light-space art emerged. Combining seminar and studio methods, this course provides students with a better understanding of light-space art and the concepts behind it.



The course has three major objectives: (A) to explore light-space art precedent through lectures, research and in-situ review of installed work, (B) to introduce a range of theories relevant to the field, and (C) to investigate perceptual issues of light and space through full scale, hands-on exercises.



This semester has been organized in 3 parts:

- Introduction of key figures and topic areas in Light-Space Art
- Independent research into peripheral and emerging artists in the field
- Development of a collaborative Light-Space Art installation



Key Figures include James Turrell, Robert Irwin, Dan Flavin, and Olafur Eliasson (images, top to bottom)

Topic Areas include:

- Viewer Experience
- Space / Time
- Lighting System
- Records and Representations

Light-Space Art / Fall 2011 Semester / Course Outline				
WEEK	DAY	DATE	CLASS SUMMARY	ASSIGNMENT
				* Blog post due 10:00PM (same day as class) ** Blog post due 12:00AM on following Saturday *** Blog post due 10:00PM on following Tuesday (night before next class)
1	W	31-Aug	Lecture: Introduction to Light-Space Art History and Topic Areas Blog overview Watch <i>Robert Irwin: The Beauty of Questions</i> (DVD, 1 hour)	Reading 1: <u>Seeing Is Forgetting the Name of the Thing One Sees</u> * Purchase Reading 1 and 7 *** Questions / observations on Reading 1 (3 min.) Self-guided visit to Turrell Skyspace at PS1 (Complete by Saturday 9/17)
2	W	7-Sep	Visit exhibition <i>Lee Ufan: Making Infinity</i> at Guggenheim Tickets \$10 with Student ID Meet outside 25 East 12th St. at 3:00PM	Reading 2: <u>James Turrell and Jim Lennox - A Discussion</u> * Summarize perceptual experience of Lee Ufan exhibition visit *** Questions / observations on Reading 2 (3 min.)
3	W	14-Sep	Lecture: James Turrell and Robert Irwin Discussion of Readings 1 and 2	Reading 3: <u>II - The weather project, Artist Studio Berlin, January 2004</u> Reading 4&5: <u>Dan Flavin Interviewed by Phyllis Tuchman / Tiffany Bell</u> ** Summarize class discussion related to your post on Readings 1 and 2 ** Summarize perceptual experience of James Turrell skyspace *** Questions / observations on Reading 3 (3 min.) *** Questions / observations on Reading 4/5 (3 min. total)
4	W	21-Sep	Lecture: Dan Flavin and Olafur Eliasson Discussion of Readings 3, 4 and 5	Reading 6: <u>Faith and Virtuality: A Brief History of Virtual Reality</u> ** Summarize class discussion related to your posts on Readings 3 and 4/5 *** Questions / observations on Reading 6 (3 min.)
5	W	28-Sep	Visit exhibition <i>Carlito Carvalhosa: Sum of Days</i> at MOMA Admission free with New School ID Meet outside 25 East 12th St. at 3:00PM Artist Research Assignment introduced Discussion of Reading 6	** Summarize class discussion related to your post on Reading 6 *** Artist Research Assignment - Proposal
6	W	5-Oct	Lecture: Peripheral and Emerging Light-Space Artists Student presentations: Artist Research Assignment Proposal	Reading 7: <u>Eyes of the Skin: Architecture and the Senses</u> (Part 1, pp. 14-37) * Artist Research Assignment - Final Artist Selection ** Blog activity log - MID TERM *** Questions / observations on Reading 7 (3 min.)
7	W	12-Oct	Visit Installation Project site Meet outside 25 East 12th St. at 3:00PM Installation Project introduced - Part 1 Team selection Discussion of Reading 7	** Installation Project - Part 1 Team selection ** Summarize class discussion on your Artist Research Assignment - Proposal
	W	19-Oct	NO CLASS	* Installation Project - Part 1 Team Proposal progress *** Artist Research Assignment - Final
8	W	26-Oct	Student presentations: Artist Research - Final Installation Project group discussion	* Summarize class discussion on your Artist Research Assignment - Final ** Installation Project - Part 1 Team proposal
9	W	2-Nov	Visit Installation Project site Meet at Installation Site at 3:00PM Installation Project - Part 1 Team Proposals Installation Project group discussion	* Installation Project Statement of Intent ** Installation Project task update
10	Sa	5-Nov	Field Trip - <i>Dan Flavin Institute</i> in Bridgehampton, New York LIRR Tickets \$18.25 EACH WAY Meet at Penn Station LIRR Station at 11:15 AM	
11	W	9-Nov	Installation Project - working session Meet at installation site at 3:00PM	** Installation Project task update
12	W	16-Nov	Installation Project - working session Meet at installation site at 3:00PM	** Installation Project task update
	W	23-Nov	Thanksgiving break - NO CLASS	
13	W	30-Nov	Visit Installation Project site Meet at installation site at 3:00PM Installation Project - Review and Social Event	** Deinstallation *** Installation Project documentation
14	W	7-Dec	Installation Project documentation review / process discussion	* Summarize your input on Installation Project process discussion
15	W	14-Dec	Installation Project - working session (documentation)	* Installation Project Final Documentation * Blog activity log - FINAL

Class Blog (http://www.fluxstudio.net/Light-Space_Art/) - Use of this web resource is required for all students in the course. The class blog will be the primary tool for sharing research, submitting assignments, collaboration and archiving group discussion. For assessment purposes, students are required to submit summaries of their blog activity at mid-term and semester end. *Blog activity logs* should include “permalinks” to all blog posts specifically related to class assignments.

Exhibition Visits - First-hand experience is critical to understanding and assessing all Light-Space Art. Students will be required to attend several exhibitions during the course and are encouraged to supplement requirements with return visits to these and other Light-Space Art installations.

Collaboration - Group work is integral to the course approach. With this in mind it is important to remember that you have no control what others do and do not do, you only have control over your own actions. To the extent possible, focus your energy on the task at hand.

Readings - Essays written about Light-Space Art, theories related to the medium, and artist interviews will provide a basis for group discussion and broader context for the course content. A list of course readings follows:

* Purchase or access reserve copy at New School Gimbel Library

** Download <http://ereserves.newschool.edu/eres/coursepass.aspx?cid=1132> Password: 5p#c33

* *Reading 1* - Weschler, Lawrence. Seeing Is Forgetting the Name of the Thing One Sees: Expanded Edition, Over Thirty Years of Conversations with Robert Irwin University of California Press, ISBN-10: 0520256093

** *Reading 2* - Lennox, Jim. “James Turrell and Jim Lennox - A Discussion.” James Turrell: Into the Light. Ed. Claudia Giannini. Pittsburgh, Pennsylvania: Mattress Factory, 2002. pp. 40-49.

** *Reading 3* - Obrist, Hans Ulrich. “II - The weather project, Artist Studio Berlin, January 2004.” Olafur Eliasson: The Conversation Series. Koln, Germany: Verlag der Buchhandlung Walther Konig, 2008. pp. 39-59.

** *Reading 4* - Tuchman, Phyllis. “Dan Flavin Interviewed by Phyllis Tuchman.” Dan Flavin: a retrospective. Ed. Michael Govan and Tiffany Bell. New York, New York: Dia Art Foundation, 2004. pp. 192-194.

** *Reading 5* - Bell, Tiffany. “Dan Flavin Interviewed by Tiffany Bell.” Dan Flavin: a retrospective. Ed. Michael Govan and Tiffany Bell. New York, New York: Dia Art Foundation, 2004. pp. 195-199.

** *Reading 6* - Groothuizen, Christian. “Faith and Virtuality: A Brief History of Virtual Reality.” Intimus: Interior Design Theory Reader. Ed. Mark Taylor and Julieanna Preston. West Sussex, England: John Wiley & Sons Ltd, 2006. pp. 138-143.

* *Reading 7* - Pallasmaa, Juhani. “Part 1.” Eyes of the Skin: Architecture and the Senses. West Sussex, England: John Wiley & Sons Ltd, 2005. ISBN-10: 1854904396

** *Suggested Reading* - Dawkins, Richard. “Bar Codes in the Stars.” Unweaving the Rainbow: Science, Delusion and the Appetite for Wonder. New York, New York: Houghton Mifflin, 1998. pp. 38-49.

** *Suggested Reading* - Certeau, Michel de. “Spatial Stories.” Intimus: Interior Design Theory Reader. Ed. Mark Taylor and Julieanna Preston. West Sussex, England: John Wiley & Sons Ltd, 2006. pp. 78-81.

A detailed **Course Outline**, including class summaries and weekly assignments is attached. Items included on this outline will be a primary basis of grade assessment. Specific formula for final grade calculation is below.

Participation /Attendance	30%
Blog Activity Log - Midterm	15%
Artist Research Assignment	20%
Installation Project	20%
Blog Activity Log - Final	15%
<hr/> TOTAL	<hr/> 100%

GRADING STANDARDS

F - Failing grades are given for required work that is not submitted, for incomplete final projects (without prior notification and approval). Make-up work may be permitted only with the approval of the instructor and the program director.

D
The work adheres to the minimum terms of the assignment. Written work receiving a “D” grade may be a simple restatement of fact or commonly-held opinion. These kinds of papers also will tend to put forward obviously contradictory or conflicting points of view. “D” papers may also have serious organizational and grammatical errors in evidence, which may or may not impede the reader’s ability to understand the author’s point.

C/C+
This work will demonstrate some success in engaging with the assigned readings or material. Written work will show that the student can identify and work with key terms and passages in a text and apply them to ideas and examples found in other texts, or other outside material. “C/C+” written work may also have significant organizational, grammatical and/or editorial errors in evidence. These errors may periodically impede the reader’s ability to understand the author’s point, or may lead to a paper that seems repetitive or circular.

B/B+
The “B/B+” work does everything a “C/C+” work does, but offers a sustained and meaningful structure to a critical endeavor that is more complex than work at the “C/C+” level. What also distinguishes a “B/B+” paper is the author’s ability to offer a unique insight, to ask questions of primary or secondary source material, and/or to set up a debate between texts or points of view. The author’s point of view is clear and an argument is sustained fairly consistently throughout the paper. “B/B+” papers are logically organized, and also respond to the assignment in thoughtful and distinctive ways. Although minor grammatical and editorial errors may be present, they are under control and do not impede meaning or clarity in the paper.

A
These are exceptionally good papers that go above and beyond the expectations and requirements set forth in the assignment. They demonstrate substantial effort and achievement in the areas of critical thinking and scholarship. They also demonstrate considerable interpretive connections between concrete ideas or textual moments, a high level of analysis, and flexibility of argument. The argument or point of view that is offered is consistent throughout the paper, and governs the use and interpretation of all examples, and primary and/or secondary source material. “A” papers are very well organized, and are free of grammatical and editorial errors.

I
A grade of I (Incomplete), signifying a temporary deferment of a regular grade, may be assigned when coursework has been delayed at the end of the semester for unavoidable and legitimate reasons. Incomplete grades are given only with the written approval of the instructor and the program director. The Request for an Incomplete Grade form must be filled out by the student and instructor prior to the end of the semester.

Divisional, Program and Class Policies

- Respect

yourself and others in all class situations. During group discussions, everyone’s attention should be focused on the group - no sidebar conversations or “technology” distractions.

- Responsibility

Students are responsible for all assignments, even if they are absent. Late assignments, failure to complete the readings assigned for class discussion, and lack of preparedness for in-class discussions and presentations will jeopardize your successful completion of this course.

- Participation

Class participation is an essential part of class and includes: keeping up with reading, contributing meaningfully to class discussions, active participation in group work, contributing to online dialogue by commenting on blog posts of others, and coming to class regularly and on time.

- Attendance

Faculty members may fail any student who is absent for a significant portion of class time (three absences for classes that meet once per week). 2 qty. lateness or early departure from class translates one class

absence. Missed exhibition visits will need to be made up immediately, as failure to do so would result in limited ability to participate in discussions about these experiences.

- Delays

In rare instances, I may be delayed arriving to class. If I have not arrived by the time class is scheduled to start, you must wait a minimum of thirty minutes for my arrival. In the event that I will miss class entirely, a sign will be posted at the classroom indicating your assignment for the next class meeting.

- Academic Integrity

This is the university's Statement on Academic Integrity: "Plagiarism and cheating of any kind in the course of academic work will not be tolerated. Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of instructors and other students). These standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essays, theses, computer work, art and design work, oral presentations, and other projects)."

It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Every student at Parsons signs an Academic Integrity Statement as a part of the registration process. Thus, you are held responsible for being familiar with, understanding, adhering to and upholding the spirit and standards of academic integrity as set forth by the Parsons Student Handbook.

Guidelines for Written Assignments

Plagiarism is the use of another person's words or ideas in any academic work using books, journals, internet postings, or other student papers without proper acknowledgment. For further information on proper acknowledgment and plagiarism, including expectations for paraphrasing source material and proper forms of citation in research and writing, students should consult the Chicago Manual of Style (cf. Turabian, 6th edition). The University Writing Center also provides useful on-line resources to help students understand and avoid plagiarism. See <http://www.newschool.edu/admin/writingcenter/>.

Students must receive prior permission from instructors to submit the same or substantially overlapping material for two different assignments. Submission of the same work for two assignments without the prior permission of instructors is plagiarism.

Guidelines for Studio Assignments

Work from other visual sources may be imitated or incorporated into studio work if the fact of imitation or incorporation and the identity of the original source are properly acknowledged. There must be no intent to deceive; the work must make clear that it emulates or comments on the source as a source. Referencing a style or concept in otherwise original work does not constitute plagiarism. The originality of studio work that presents itself as "in the manner of" or as playing with "variations on" a particular source should be evaluated by the individual faculty member in the context of a critique.

Incorporating ready-made materials into studio work as in a collage, synthesized photograph or paste-up is not plagiarism in the educational context. In the commercial world, however, such appropriation is prohibited by copyright laws and may result in legal consequences.

Student Disability Services

In keeping with the University's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to meet with Jason Luchs in the office of Student Disability Services, who will conduct an intake, and if appropriate, provide an academic accommodation notification letter to you to bring to me. At that point I will review the letter with you and discuss these accommodations in relation to this course. Mr. Luchs' office is located in 79 Fifth Avenue, 5th floor. His direct line is (212) 229-5626 x3135. You may also access more information through the University's web site at <http://www.newschool.edu/student-services/disability/>.