PROJECT DESCRIPTION

Performance and recollections

Performance art is highly attracted to objects. Through them, artists are able to create traces, to visualize abstract ideas and make them directly touchable. An object allows them to extend our bodies and imagination, creating a steady connection with an audience that delivers abstract thoughts. It seems simply natural to shape ideas in a physical form, because its the way we relate to our environment. This course will focus on the supportive and enriching aspect of objects within a performance. How do I decide what is the best matching object for my idea? What is the specific characteristic of an object? What does material research mean and why is it different to use matches instead a lighter? What has all of that have to do with aesthetics? How can we create objects during the performance and how can we change space and time by using certain types of objects as an installation? This course searches for the next layer beyond the object as just an adding.

OUTCOMES

A performance or installation and documentation of such. The first 4 weeks we will focus on ideation: collecting, researching, documenting and analyzing objects and their properties. Also gathering referential text. The last 6 weeks we will focus on generating a performance or performative installation and documenting it. You will design a catalogue and poster for your exhibition.

RESEARCH AREAS

Commodity products and our relationship to them, Still Life Paintings and Photography, Documentary filmmaking, l’Objet Trouvé, Historical and Contemporary Performance and Installation practices and artists.

TRIGGER POINTS

In order to generate your work you will need to gather objects and combine them with the following trigger points. (or conceptual parameters) These parameters serve as aids to your process. If you have other variables you can propose them as well.

— Co-habitation and individuality
— Transmissions and Translations
— Place, appearance and belonging
— Surfaces and Slippages
— Vulnerability and the politics of the body
MEDIA COMPONENTS TO WORK WITH
All encompassing: time-based and still (sound, video, performance, installation, drawing, photography, web etc)

ASSIGNMENTS

# 1 GATHER 3 OBJECTS + RELATED MATERIAL

Objects can be something you buy or find, for eg: something in your house, a food product, an electric product, a plant etc. Make notes on why you chose these objects. Quick responses to your choice. Associations. Gather other texts that relate to your objects: poems / essays / soundtracks etc. Can be anything.

# 2 DOCUMENTING + RESEARCHING YOUR OBJECTS

Visual:
as Stills and in Action. Via Digital Photography and / or Video.
Stills: top / bottom / front / back / sides / groups
Action: you determine what that action is. Chose two locations / setups and document.

Text:
object name:
description:
place of origin:
material properties:
weight:
distribution areas:
price:
location obtained:
associations: symbolic / commercial / cultural

Find similarities and dis-similarities in your 3 objects. Pair these up with the trigger points to develop your idea. Look for connections and slippages in form, function, domestic or public use, materials, symbolism, distribution etc. Relate these to your found texts.

# 3 PROPOSE A PERFORMANCE OR INSTALLATION

By now you have decided which direction to take / explore and what materials you will work with and how. Keep in mind location: public or private. Collaborators. Time. Duration. Documentation. In case of a public event, make sure you get all adequate permits.

# 4 EXECUTE YOUR PERFORMANCE OR INSTALLATION

It is important you make arrangements beforehand as to location and time, and inform me about them (and others who are involved). We will dedicate one week to review all performances and installations. Name your exhibition.
# 5  EXHIBITION CATALOGUE + POSTER DESIGN

The content for the catalogue is the work and research you have generated throughout the term. Your performance / installation and its visual documentation, plus all texts, self-generated or found. So make sure you keep all material from the term in digital files. You will need them. For the Catalogue we will do a couple of demos on book design: format, grid structures, flow, typefaces, image use, colours, materials etc. The images and text you generate will also translate into the poster design as content. The name of the Catalogue is the name of your performance / installation. You are required to write a brief artist statement (max 500 words) and a brief description of the work (max 500 words)

# 6  RECOLLECTION

For your final presentation you are required to present the catalogue, poster and live documentation of your work. This can be in the form of slides or video. Each student is required to include 8 digital images of the performance / installation, plus work description and artist statement. 8 images of the Catalogue as object are also required. We will project these in the studio and also use this material as archive. The archive will be posted online as a collective show.

**SCHEDULE**

<table>
<thead>
<tr>
<th>W 1</th>
<th>Introduction / Working methods / Class discussion / Past work review</th>
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</thead>
<tbody>
<tr>
<td>MONDAY, APRIL 02</td>
<td>Critique / Work assignment #1</td>
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<tr>
<td>WEDNESDAY, APRIL 04</td>
<td>Bring Objects and referential text / material</td>
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<td>W 2</td>
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<tr>
<td>MONDAY, APRIL 09</td>
<td>Critique / Work assignment #2</td>
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<tr>
<td>WEDNESDAY, APRIL 11</td>
<td>Objects + Text + Documentation (Still + Action)</td>
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<tr>
<td>MONDAY, APRIL 16</td>
<td>Critique / Work assignment #2</td>
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<tr>
<td>WEDNESDAY, APRIL 18</td>
<td>Proposals / Aesthetic approach: 2 ideas</td>
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<tr>
<td>W 3</td>
<td>Reflect this approach in your documentation (Still + Action)</td>
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<tr>
<td>MONDAY, APRIL 23</td>
<td>Critique / Work assignment #3</td>
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<tr>
<td>WEDNESDAY, APRIL 25</td>
<td>Present 1 idea for performance / Installation. 10 boards including: materials, action, location, time etc</td>
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<tr>
<td>W 4</td>
<td>----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>MONDAY, APRIL 23</td>
<td>Critique / Final: assignment #3</td>
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<tr>
<td>WEDNESDAY, APRIL 25</td>
<td>Rough of actual performance. Documented as you intend to do it in the final. Bring info on all other aspects: location, material samples, cost, duration etc.</td>
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MONDAY, APRIL 30  Critique / Work assignment #4.
Final work proposals.

WEDNESDAY, MAY 02  Critique / Work assignment #4.
Final work proposals / Intro to Book Design + Poster. Start looking at typefaces.
Shows are next week! Let me know who shows when and where (M or W)

MONDAY, MAY 07  Final assignment #4
Performance / installation week.
Documentation.

WEDNESDAY, MAY 09  Idem. Open critique following shows.

MONDAY, MAY 14  Critique / Work assignment #5
Book design Intro, Bring all content to class. text & doc. images (stils + live)

WEDNESDAY, MAY 16  Critique / Work assignment #5

MONDAY, MAY 21  Critique / Work assignment #5
Present final format and grid. Book typologies: one of each. add type hierarchies and imagery. Bring 3 poster ideas.

WEDNESDAY, MAY 23  Critique / Work assignment #5
One on one meetings. Book design and poster. Overall.

MONDAY, MAY 28  Critique / Work assignment #5
Final book and poster reviews.

WEDNESDAY, MAY 30  Critique / Work assignment #5 / Prepare assignment #6
Final book and poster reviews.

MONDAY, JUNE 04  Final review of entire book and poster. Prep assignment #6. Show me what you intend to include in the final presentation.

WEDNESDAY, JUNE 06  Presentation

GENERAL CLASS RULES

ATTENDANCE

Classes start at 2pm SHARP. If you are 15 minutes late without any announcement at forehand to professor or/and t.a. you get a tardy. Every tardy is a half grade down on your final grade. If you are later then 15 minutes you can join the class but will be marked absent. Every (unexcused) absence equals 1 full grade down, 3 unexcused absences result in FAILED CLASS.
GRADES

Each class you will be evaluated on the following: class participation / presentation / organization and design skills, your final grade is the average of all grades in combination with your attendance record.

OTHER

No cellphones during introductions / lectures / guest speakers / class meetings.
No Facebook, Twitter and all that.
No food in class, drinks are o.k.
No checking personal e-mails or Skype or iChats during class.
Ask questions, participate!

IF YOU FEEL THE COURSE IS NOT GOING WELL OR YOU COME ACROSS OTHER PROBLEMS PLEASE COMMUNICATE THIS WITH YOUR T.A. OR PROFESSOR A.S.A.P. Don’t wait till the end to express your concerns. That doesn’t contribute to the process.

carolina trigo / professor: caro@thisother.com
Please email me with emergencies or dire questions only.