

Title:

Take it to the People: Pop-up Art on Campus

Problem:

Students will work to identify public locations on campus where they will temporarily install their original artwork for a short-term pop-up installation.

Objectives:

Students who successfully complete this assignment will:

- Expand on existing work from the semester or make new work with the intention of public display and engagement
- Install their original artwork and artist statement in a public location that allows more people to see the work and enhances the audience's reception of the work
- Gain experience pitching art ideas to peers and people who control access to the spaces they hope to use (e.g. store owners, building managers, administrative staff)
- Learn which kinds of hardware and display materials to use to install work safely and securely without leaving lasting damage

Materials:

Your particular artwork will determine the materials you need for display, but these are some tools that may be helpful for temporary installation.

- 3M Command products: Hooks and Velcro strips that adhere to walls and release without leaving marks, works for 2D and 3D work
- Grommets and wire: good for 2D work too large to frame affordably or quickly
- Poster putty: good for temporary posting of lightweight 2D works on paper

Artists wanting to work on a larger scale are encouraged to take advantage non-traditional materials less-traditional or second-hand materials. Need help finding something? Ask! We know lots of good tricks for making do.

Strategy:

Write about the details of possible display places on campus (within a 2-minute walk of the art building): Who do you see there? Where might your work go? Who is in charge of that space?

Draw and note three proposals for projects and installation. Come prepared to share these with your peers.

Based on in-class feedback to your proposals, make a "punch list" of the tasks you need to do to move forward with your installation.

Key Questions:

Do you need to expand your work for the site you've selected? Can it be made bigger or reiterated into a series?

What response are you seeking from the people who will encounter your work? Beauty and comfort? Shock and awe? Bemused confusion?

How does the location you've selected relate to your work? Does it?

Who controls the site where you want to install your work? How can you present this installation as an opportunity that benefits them or supports their goals?
Will your artist statement clarify and explain the work or do something else?

Critiquing Strategy:

We will have a walking tour for critique. Please dress for the weather and bring a notebook and pen or pencil.

Each person will serve as the “scribe” and take notes for the artist while she or he listens to feedback on the work. Everyone gets to be the scribe.

The artist can ask one question to start the critique. Avoid general questions like “What do you think?” and get to specifics if possible. For example, “I was trying to create a sense of my grandmother’s living room right here in the gym. Do the doilies seem cozy or creepy?”

Instead of saying, “I like it” tell the artist the specific reason you like the work. What’s working? What’s moving? Get specific and lead off with that.

Timetable:

Early in semester – introduce project so students can start scouting and considering locations

Week 1 – Write about campus locations, illustrated proposals due for in-class presentations

Week 2 – Finalize and post planned project and image to class site, make punch list, and get materials

Week 3 – In-class work days

Week 4 – Installation and Critique

Art Historical and Cultural Examples:

Salon des Refusés

Intervention Art

NEA Four

DIY and punk spaces in your town (if you have them)

Assignment Author:

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Katie Ries is an artist, cultivator, and teacher living in Wisconsin. She makes drawings, prints, objects, and events that raise and answer questions about land, labor, and community. She is the founder of the Land Scouts, a modern troop promoting land stewardship and open to all. Her work is in public and private collections throughout the United States. You can find images of her work in progress on Instagram [@ktries](#), quippy thoughts on Twitter [@ktries](#), and a portfolio of her artwork at whoshareswins.com.