

Extended Practices 4660-70
OUTDOOR SCHOOL
Fall 2015, University of Guelph
Professor: Diane Borsato

FINAL PROJECT

“ In every project, we’re combating this prejudice that feels ancient, but is actually a relatively recent development – where art is regarded as being autonomous, where art is in it’s own sphere: “Art for art’s sake.”... These notions are, frankly, bourgeois in a historical sense... and the problem with a lot of activism is that it’s necessarily reductive. It’s about reducing the message so that many people can get behind it and there’s a certain level of untruth in that reduction. With art you want to respect complexity, you want to be truthful, and art has to have a “ricochet effect.” It has to keep bouncing around in your head. It has to not close anything off.”

Susannah Sayler and Edward Morris of the Canary Project, 2014.

***Ideas due for discussion:** Monday Oct. 26th
Due for critique: Wed. Nov. 25th, Mon. Nov. 30th, and Wed. Dec. 2nd

Students will create a major final work in any or multi/media (including sculpture, photography, social practice, bookworks, performances, video, audio etc.) Your final project should utilize some of the sites, skills, people or other resources that you have researched during the course.

Consider working in the gardens or research forests of the Arboretum, the Entymology Lab, the greenhouses, the astronomy centre, with animal science, the honeybee lab, the campus organic garden - or other locations explored in class, in your club, or in your independent research.

You may choose to collaborate with each other, and work with outside collaborators – such as researchers, scientists, amateurs, hobbyists, neighbours, the general public or others.

Consider some of the strategies of artists discussed during the course:

Interventions in the landscape, re-organizing existing materials on site
Nancy Holt, Andy Goldsworthy, Jason DeHaan

Walking projects that are participatory/documented/presented
Tim Knowles, Richard Long, Diane Borsato, Simon Pope, Francis Alys

Construct functional shelters, cabins, laboratories
Andrea Zittel, Yvette Poorter, BioArt Camp

Construct functional vehicles, watercraft
Mary Mattingly, Duane Linklater, Simon Starling

Collect data/eccentric research that is documented/collected/presented
Mark Dion, April Hickox, Nina Katchadourian, Gabriel Orozco

Grow an idea-generated garden/farm/plants/food for a gallery installation
Katie Patterson, Agnes Denes, Wolfgang Laib, Jane Hutton and Adrian Blackwell, Gina Badger

Re-display specimens/data/collections in new surprising/conceptual ways
Katie Patterson, Mark Dion, Shawna Dempsey and Lori Milan, Annette Messenger, Herman DeVries, Terrerea, Kelly Jazvac

Playful/radical reenactments of camping/outdoor culture
Hannah Jickling and Helen Reed, Shawna Dempsey and Lori Milan, Kent Monkman, Terence Houle and Trevor Freeman

Workshops as art, residency projects, urban revitalization projects
Machine Project, Future Farmers, Broken City Lab,

Prepare food for participation/consumption/presentation
Ron Benner, Lucy and Jorge Orta, Dean Baldwin

Ideas, collaborations, schedules and strategies will be discussed in class on Monday October 26th.