**LMC 6650**

**Project Studio: Public Art**

Spring 2020

**Class Meetings:** T/Th 9:30-10:45pm Skiles 355

**Professor Gregory Zinman:** [gzinman3@gatech.edu](http://blogs.iac.gatech.edu/exfm2014/readings/gregory.zinman@lmc.gatech.edu)

Office Hours: Skiles 324, T/Th, 11:00-12pm and by appointment

**Course Website:** <https://classblogs19.iac.gatech.edu/publicart2020/>

**Course Description:**

This project studio investigates the history, theory, and planning of public art in order to prepare students to collaboratively conceptualize and design works of digital public art. Public art extends beyond the artwork itself, and represents a nexus of interconnecting factors shaping new ideas about civic engagement. As such, the study of public art can help illuminate social and cultural relationships to the natural landscape, urban development, and the role of public space. Drawing on readings from art history, design, media studies, and urban planning, the class will address the role of site specific art in the digital age; *creative placemaking*, or how art creates a sense of community identity; the care for and preservation of digital public artworks that are on display for a limited time; the role of public memory in narrating the story of lost digital artworks; how artists, administrators, and funding sources work together to create and situate public art; the ethical and political dimensions of public art. Case studies will focus on past and present works of public art in Atlanta, including Dara Birnbaum’s now-lost *Rio VideoWall* (1989), FLUX, and the Beltline.

**MS Learning Outcomes:**

Devise, design, create, and assess prototypical digital media artifacts, services, or environments and contextualize them within recognized traditions of practice

Compare, critique, and appraise digital media artifacts, services, and environments using formal terminology

Summarize work orally and in written form using formal terminology

Justify design choices

**PhD Learning Outcomes:**

Identify and analyze a domain within the field and identify areas for original contribution as well as methods to pursue these contributions

Formulate original interpretations and design original prototypes that reflect an understanding of the humanistic context of digital media in the public sphere

Identify and define a suitable research problem in digital media design and apply appropriate disciplinary or interdisciplinary research methods to address it

Conduct original research

**READING**

All readings will be available as .pdf files or web links on the [SYLLABUS](http://blogs.iac.gatech.edu/histdm2017/syllabus/) page on Canvas and on the class blog.

**REQUIREMENTS**

*Attendance*

You are allowed three absences. Beginning with the fourth absence, your overall course grade will be lowered by a full letter grade (e.g. A to B) for each unexcused absence. This means that if you miss more than six classes, you will fail the course.

Please be respectful to your fellow students and arrive on time. If you arrive more than 15 minutes late, you will be considered absent for that class. If you absolutely must miss a class meeting, please contact me at least 24 hours in advance in order to make alternate arrangements.

All written work must be handed in/posted on time except in the case of serious illness, medical emergency, or some other compelling mitigating circumstance. Should you submit an assignment after the due date, your grade for that assignment will decrease by a full letter grade for each day that it is late. Should you fail to submit an assignment entirely, you will receive an F on that assignment and, consequently, you will receive a lower grade for the course.

*Participation*

This course is designed as a project studio in which active participation from all students is necessary; the benefits of this class come from talking as much as listening. Students are expected to come to class prepared to discuss the readings in depth, and to devote engaged attention to classmates’ contributions. “Participation” means: thoughtful contributions to the discussions in the classroom. You do not have to talk all of the time in class (nor should you), but you absolutely must speak up on a regular basis in order to receive an excellent participation grade. This goes for your participation online as well. Be a good colleague and engage with your fellow students—the idea is to learn from one another.

A large portion of your grade will be determined by your in-class participation and I encourage you to bring questions to class about the readings. Bring the week’s readings to class with you. These will be discussed with respect and consideration by all members of the class. I want to be sure that this class is a space where everyone is comfortable when articulating concerns, struggles, and opinions without feeling bashful or under threat.

*Reading Responses*

• This is a project studio, but we will be reading as well as making. Every week, you will write a reading response of 300-500 words that you will post to the class blog by 5pm on Monday. Each entry must: (1) demonstrate having done the reading, (2) note particular topics or questions that you would like to discuss in class, (3) highlight one passage for close reading/discussion.

• REMEMBER TO **TAG** AND **CATEGORIZE** (Week) YOUR POSTS.

• Cite authors/page numbers where appropriate.

**Questions** to ask yourself as you are preparing your weekly written response:

1. What are some running themes or recurring concerns in these pieces?
2. What is the central argument?
3. How is that argument constructed? What is the methodology/approach to history employed?
4. Who/what is cited frequently—books, people, presses, and journals?
5. What historical or theoretical models do these authors find useful? What are the gaps in your own historical or theoretical training that you need to fill in order to read this work better?
6. What patterns, if any, do you notice? Where might you make an intervention?
7. Which authors and texts seem to be most central to a media studies canon?
8. What kinds of rhetorical moves do you notice these authors making? Do these moves change over time?
9. Are there particular passages that stand out to you? Can you offer a reading of one or more of these passages?
10. Can you articulate questions for further class discussion?
11. Can you offer an application of the reading to current Digital Media projects/objects, whether they’re yours or someone else’s? (Provide links if/when applicable).

* Please keep in mind the **“three yeses,”** an approach to reading that comes from literary theorist and feminist critic [Gayatri Spivak](http://english.columbia.edu/people/profile/409). The idea is that a proper critique consists in saying yes to the text three times. The first yes is to reading the text carefully and in full; the second yes is to reconstructing the argument on its own terms (without criticizing it for what you think it doesn’t do, or what it silences, or what you think it is wrong about); the third yes is the hardest, and it is to taking the argument, on its own terms, as far as you can go with it, considering what it can do and what you can do with it (again, before and without attacking it for what it can’t do). Spivak says that only after you have said yes to the text these three times, can you say a properly critical no to it, which is to say only then can you fully and rigorously elaborate the text’s limits.

*Discussion Leading*

Over the course of the semester, each student will be responsible for one presentation of the weekly readings. A signup sheet will circulate the first week of the course to determine the schedule of student presentations. Guidelines for presentations can be found on the [PRESENTATIONS](http://blogs.iac.gatech.edu/histdm2017/presentations/) page on Canvas.

*Final Projects*

You will propose, prototype, and present (to the class) an original work of digital public art. This prototype will be accompanied by a high-quality theoretical and/or historical essay on your chosen subject/object (approximately 2-4k words) that both incorporates the ideas of the class and extends your individual goals. Ideally, this assignment will result in a portfolio piece, or will act as a stepping stone to a larger research or design project.

We will devote time in class to developing, critiquing, and revising these works. The idea is to produce a project that can aid in your understanding of digital media in the public sphere. You will have benchmark assignments related to the project due every four weeks of the class.

**Things to Think About When Designing Your Digital Public Artwork:**

* Description of the project—what the project is, where it will take place, what it will look, sound, feel or taste like, how it will function as a work of digital public art.
* Justification of the project—why you are doing it, and why you are doing it with the materials and methods that you have chosen.
* Explanation of how the project relates to readings, discussions and ideas brought up in class.
* Timeline of the project—how long it will take you to complete and how long it will last.
* This project studio will require you to interact with people and places outside of class and beyond Georgia Tech. These activities will occur outside of the normal class time and will require that you use public transportation or arrange for transportation with classmates.

*Grading*

Your grade for the course will be calculated as follows:

• Participation + Weekly reading responses: 30%

• Site report: 10%

• Class discussion leading: 10%

• Final presentations: 10%

• Final project: 40%

*A note on technology*

Please silence your phone. Please do not text, IM, tweet, read the internet or play games during the project studio.

**ACADEMIC INTEGRITY**

Violations of academic integrity will not be tolerated. Academic dishonesty is not allowed in any form. Plagiarism (quoting, presenting, or paraphrasing someone else’s ideas as if they were your own without appropriate footnote and bibliographic citation) is a serious academic offense and will result in a grade of F. Do not submit material found on websites or from online sources as your own – you will receive an F. Discussing and sharing your ideas with your classmates, peers, friends, etc. (live or online) is highly recommended; the work you turn in, however, must be of your own creation. If you do not know how to properly cite sources in an academic paper, speak with your professor and/or a college librarian. In addition, any identified case of academic dishonesty will immediately be reported to the University.

For more information, please refer to the definition of “academic misconduct” included in the Georgia Tech honor code, available online at: <http://www.honor.gatech.edu/>

**INCLUSIVE EXCELLENCE**

The Ivan Allen College of Liberal Arts supports the Georgia Institute of Technology’s commitment to creating a campus free of discrimination on the basis of race, color, religion, sex, national origin, age, disability, sexual orientation, gender identity, or veteran status. We further affirm the importance of cultivating an intellectual climate that allows us to better understand the similarities and differences of those who constitute the Georgia Tech community, as well as the necessity of working against inequalities that may also manifest here as they do in the broader society.

The Ivan Allen College of Liberal Arts enthusiastically embraces these values. We take as inherent in all that we do that our policies and practices will demonstrate respect for all human beings, regardless of how those people may differ. The rights of all people to function with dignity are crucial, whether we are interacting within this vibrant intellectual community or with others across our streets and around the globe. We recognize that engendering a spirit of inclusiveness and respect and creating, thereby, a climate in which we can all thrive requires each of us to be socially conscious and culturally well-informed, and to operate with a keen sense of ethical responsibility. We believe that, when we accept that human excellence has the capacity to emerge from many, many sources, a strong and enabling sense of community can be set in motion, a belief that makes quite real an enabling of our greatest expectations. At Georgia Tech and in the Ivan Allen College of Liberal Arts, we expect high performance and world-class achievements in research, education, and public action, and we believe that with an inclusive culture, these expectations become, not just possible, but predictable and sustainable.

**WRITING SUPPORT**

The Georgia Tech communication center, CommLab, is open for undergraduate use. At CommLab, professional and peer tutors are available to work with you to improve your writing skills. More information, including instructions for how to set up an appointment via the website, is available here: <http://www.communicationcenter.gatech.edu/>

Phone: (404) 894-3805

Email: [commlab@gatech.edu](mailto:commlab@gatech.edu)

**STUDENTS WITH DISABILITIES**

Students with disabilities should self-report to the Office of Disability Services: <https://disabilityservices.gatech.edu>

Email: [dsinfo@gatech.edu](mailto:dsinfo@gatech.edu)

**STUDENTS WITH TEMPORARY/EMERGENCY NEEDS:**

Sometimes students have needs that affect their performance in class, but have nothing to do with class itself.  If you find you need clothing for job interviews, food between paydays, temporary housing, or interest-free emergency loans, GT will help you through [STAR Services (Students’ Temporary Assistance & Resources),](https://studentlife.gatech.edu/content/star-services) which is part of Student Life.  There is no shame in availing yourself to these services.  Helping our students meet all of their needs (in and out of the classroom) is part of what being the GT community is all about.

**Syllabus:**

Reading and Screenings are subject to change.

**Week 1 (January 7+9): What is Public Art?**

Reading:

Artsy best public art of 2019

Atlanta street art map <https://streetartmap.org/>

W.J.T Mitchell. 1990. “Introduction.” In *Art and the Public Sphere*, edited by W.J.T. Mitchell, 1-6. Chicago: The University of Chicago Press.

Hilde Hein. 1996. “What is Public Art?” *Journal of Aesthetics and Art Criticism* 54.1: 1-7.

Ellen Dissanayake. 2001. “Why Public Art is Necessary.” In *New Land Marks: Public Art, Community, and the Meaning of Place*, edited by Penny Balkin Bach, 25-35. Washington: Grayson Publishing.

**Week 2 (January 14+16): Artists and Audiences**

Screening:

*Running Fence* (Albert Maysles, David Maysles, Charlotte Zwerin, 1978, 57 min) [watch in class 1/14]

Reading:

Carol Becker, “Utopian Strategies: Artists Anticipate their Audiences,” *Brooklyn Rail* (June 2011).

Calvin Tomkins. “Onward and Upwards with the Arts: Running Fence.” *The New Yorker* (28 March 1977): 43-82.

Ann Markusen and Anne Gadwa, *Creative Placemaking* white paper for The Mayors’ Institute on City Design, a leadership initiative of the National Endowment for the Arts in partnership with the United States Conference of Mayors and American Architectural Foundation (Markusen Economic Research Services and Metris Arts Consulting, 2010).

**Week 3 (January 21+23): Site Specificity**

**NO CLASS TUESDAY 1/21**

Assignment:

*Site report due before class on Thursday, 1/23*

Reading:

Douglas Crimp. *On the Museum’s Ruins*. Cambridge: MIT Press, 1993. “Redefining Site Specificity” pp. 149-182

Miwon Kwon. *One Place after Another: Site-Specific Art and Locational Identity*. Boston: MIT Press, 2002. “Notes on Site Specificity” pp 85-110

Jentery Sayers, “Before You Make a Thing.”

**Week 4 (January 28+30): Planning Public Art**

Guest: Anne Archer Dennington, Executive Director, Flux Projects, Tuesday, 1/28

Guest: Miranda Kyle, Arts & Culture Program Manager, the Beltline, Thursday, 1/30

Assignment:

*One-page proposal for researching digital public art, with 5 resources, due before class on Thursday*

**Week 5 (February 4+6): Participation and Spectatorship**

Reading:

Claire Bishop, *Artificial Hells*: *Participatory Art and the Politics of Spectatorship*. New York:

Verso, 2012. Read: Introduction and Chapter 8, “Delegated Performance: Outsourcing Authenticity”

**Week 6 (February 11+13): Monuments and Advocacy**

**NO CLASS THURSDAY 2/13**

Reading:

Cher Krause Knight. 2008, “Art as Monument, Art as Memorial,” in *Public Art: Theory, Practice, and Populism*. Oxford: Blackwell Publishing, 23-28.

Benjamin Wallace-Wells “The Fight Over Virginia’s Confederate Monuments,” *The New Yorker* (November 27, 2017).

Kali Holloway, “‘Loyal Slave’ Monuments Tell a Racist Lie About American History,” *The Nation* (March 25, 2019).

Kriston Capps, “Kehinde Wiley’s Anti-Confederate Memorial,” *The New Yorker* (December 24, 2019).

**Week 7 (February 18+20): Land/Earthworks Art**

Guests: Micah and Whitney Stansell, Thursday, 2/20

Reading:

Cher Krause Knight. 2008. *Public Art: Theory, Practice, and Populism*. Oxford: Blackwell Publishing Read: “Art in the Park, Art as the Park,” “Art as the Agora,” and “Art as Pilgrimage,” 33-41.

Andrew Menard, “Robert Smithson’s Environmental History,” *Oxford Art Journal*, Vol. 37, No. 3 (2014): 285-304

Cat Kron, “The Story Behind *Sun Tunnels*, Nancy Holt’s Land Art Masterpiece” *Artsy.net* (October 1, 2018).

**Week 8 (February 25+27): Performing in Public**

**NO CLASS TUESDAY 2/25**

Assignment:

*3-page historical survey + 3 sketches detailing potential materials and methods for construction, due before class on Thursday*

Reading:

Vivien Green Fryd, “Suzanne Lacy's Three Weeks in May: Feminist Activist Performance Art as ‘Expanded Public Pedagogy,’” *NWSA Journal*, Volume 19, Number 1 (Spring 2007): 23-38.

Coco Fusco, “The Other History of Intercultural Performance.” *TDR* 38:1 (Spring 1994): 143-167.

Arielle Julia Brown, “Listening to the Land/Playing off the Crowd: Black Public Performance Interventions in Artmaking and Placemaking,” *Public Art Dialogue*, 7:2 (2017): 230-241.

**Week 9 (March 3+5): Street Art**

Reading:

Lauren Collins. 2007. “Banksy Was Here - Graffiti Art’s Invisible Man.” *The New Yorker.* 54-67.

Leslie A. Hahner & Scott J. Varda (2014) “Yarn Bombing and the Aesthetics of Exceptionalism,” *Communication and Critical/Cultural Studies*, 11:4, 301-321

Screening:

*Beautiful Losers* (Aaron Rose, Joshua Leonard, 2008) [watch at home]

**Week 10 (March 10+12): Controversies**

Reading:

Phillips, Patricia. “Out of Order: The Public Art Machine.” *Artforum*, December 1988, 92-97.

Senie, Harriet F. The Tilted Arc Controversy: Dangerous Precedent? Minneapolis: University of Minnesota Press, 2002. 1-36.

Michalos, Christina. “Murdering Art: Destruction of Art Works and Artists’ Moral Rights” in Daniel McClean, ed. *The Trials of Art.* London: Ridinghouse, 2007, 173-193.

**Week 11 (March 17+19): SPRING BREAK**

**Week 12 (March 24+26): The Corporate Sphere**

**NO CLASS THURSDAY 3/26**

Reading:

Birnbaum, Dara. “The Rio Experience: Video’s New Architecture Meets Corporate Sponsorship,” in Doug Hall, Sally Jo Fifer, eds., *Illuminating Video. An Essential Guide to Video Art*, New York: Aperture, 1990, 189-204.

McCarthy, Anna. *Ambient Television: Visual Culture & Public Space*. Durham, NH; Duke University Press, 2001, 240-251.

Erika Doss, “Public Art in the Corporate Sphere,” in *Spirit Poles and Flying Pigs*, pp.71-112

**Week 13 (March 31+April 2): workshop projects**

**NO CLASS THURSDAY 4/2**

Assignment:

*Present outline and paper/cardboard/preliminary physical prototype in class on Tuesday*

**Week 14 (April 7+9): workshop projects**

**Week 15 (April 14+16): Final presentations + critique**

**Week 16 (April 21): project revisions**

The final project is due on **Friday, April 24**, by noon, via email to Professor Zinman *and*posted to the class blog.