

ARTS 597.002W: Public Art
Dr. Emily Newman
Texas A&M University - Commerce

Online Class

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COURSE DESCRIPTION AND OUTCOMES

Through the careful study of artworks and art historical texts, students will be engaged in an extended, historically-based examination of the development of public art across the US and abroad in the contemporary landscape. Not only will students read seminal and important works that have shaped public art history, but students will take part in the construction of a piece of public art on the campus of Texas A&M – Commerce. Additionally, students are going to research public art organizations and spaces to see different types of opportunities to pursue public projects. This will culminate in the creation of their own artistic proposal for a public piece of art, following existing submission guidelines.

COURSE OBJECTIVES

- discuss and explain historically significant works of public art, with emphasis on works that are site-specific as well as ignited controversy
- become acquainted with the characteristic features of public art, in particular, what distinguishes it from other types of art
- learn to analyze the relationships among content, context, and style
- analyze and discuss significant theoretical and art historical texts
- develop research skills
- enhance visual literacy and critical thinking skills
- prepare an appropriate, authentic, and ready-to-submit submission for a piece of public art
- engage and work with a internationally recognized public artist, and help to create a piece of public art on campus.

ASSESSMENT

Students' ability to meet the course objectives and learning outcomes will be evaluated by written assignments, class participation in original posts as well as engaging in discussion threads, research projects, and written responses to experiences.

REQUIRED TEXTBOOK

Harriet F. Senie & Sally Webster, eds., *Critical Issues in Public Art: Content, Context, and Controversy*, New York: HarperCollins Publishers, 1992. (any edition will work, just note the page numbers might be different)

***additional readings will be posted on ecollege ***

TECHNOLOGY REQUIREMENTS

- internet access
- access to eCollege, course documents (including pdfs of the slides shown in class) will be uploaded here

Our campus is optimized to work in a Microsoft Windows environment. This means our courses work best if you use a Windows operating system (XP or newer) and a recent version of Microsoft Internet Explorer (8.0). Your courses also work with Macintosh OS X along with a recent version of Safari 2.0 or better. Along with Internet Explorer and Safari, eCollege also supports the Firefox browser (3.0) on both Windows and Mac operating system.

WEB BASED COURSE

This is a web based course through eCollege, the Learning Management System used by Texas A & M University-Commerce. To use the eCollege features associated with this course go to: <https://leo.tamuc.edu/login.aspx>. You will need your CWID (Campus Wide I.D.) and password to log in to the course. If you do not know your CWID or have forgotten your password, contact technology services at 903-468- 6000 or helpdesk@tamuc.edu. This course will use most of the features in eCollege including email, announcements, threaded discussion, assignment drop boxes, and the grade book. Students can also find the syllabus and other necessary materials posted in the course space.

Technical Support: Texas A & M University-Commerce provides students technical support in the use of eCollege. The student help desk may be reached by the following means 24 hours a day, seven days a week:

- Chat support: Click on 'Live support' on the tool bar with the course to chat with an eCollege representative.
- Phone: 1-866-656-5511 (Toll free) to speak with eCollege technical support representative.
- E-mail: helpdesk@tamuc.edu to initiate a support request with eCollege technical support representative.
- Help: Click on the 'help' button on the toolbar for information regarding working with eCollege.

HANDING IN ASSIGNMENTS

Each assignment must be handed in on time. For each class period late (and if not handed in at the start of class), the grade will be deducted one letter grade.

Assignments will NOT be accepted over ONE week late.

FORMATTING

All formal written assignments must be typed using the following guidelines: 12 pt. Times New Roman font, 1" margins, double-spaced, with page numbers. Failure to format properly will result in a lower grade. Artwork titles MUST be italicized.

COURSE REQUIREMENTS:

Participation: Each person is expected to be prepared for the class, which means having completed the reading and/or viewing the film screening and completed the assignments. Responding to classmates entries and discussions is a pivotal and key part of each of the assignments for the course.

Discussion Responses:

Throughout the course, you will be asked to respond to various reading assignments. Make sure to answer the prompt fully, and follow the specific formatting guidelines. Then, make sure to engage in conversation, responding to comments on your posts and commenting on your peers' posts.

Prompts:

Each student will take on one of the class periods and write a prompt for the reading assignments. This should include a number of questions that are specific to the articles and work to make connections between each of the readings as well as larger class goals.

Short Research Assignments:

There will be two short research assignments, where you will be asked to research a piece of public art or organization. You will turn in a fact sheet which has the important, need-to-know information, that will be shared with the entire group.

Public Art Proposal:

Design a public art project! Submit a PDF of all the requirements in the proposal for public art submissions for Art on the Llano, Sculpture Installation at Lubbock Texas (see attached document). Think about the location and the target audience for this type of work. Make sure to read over the requirements and advice. Upon completion of the project, your proposals will be judged by a panel of guest judges, who will determine what projects that want to theoretically build. The winner gets a fun prize.

Volunteering: 1/17-2/5. You must volunteer for a total of 24 hours. Must complete 6 written responses (no less than 500 words) across the course of the volunteering. 2 should be written each week and posted online. At the completion of Dougherty's project, you should also write a 1,000 page reflection on your experiences volunteering and with the art itself, making sure to the place the project in the context of what you have learned over the course of the class.

Grade Breakdown:

20% - Participation and Prompts
10% - Short Research Projects
30% - Public Art Project Design
20% - Responses to Dougherty Volunteering
20% - Volunteering

CLASSROOM POLICIES:

Statement on Student Behavior:

All students enrolled at the University shall follow the tenet of common decency and acceptable behavior conducive to a positive learning environment (See Student's Guide Handbook, Policies and Procedures, Conduct).

All students must show respect toward the instructor and the instructor's syllabus, presentations, assignments, and point of view. Students should respect each others' differences. If the instructor determines that a student is not being respectful towards other students or the instructor, it is the instructor's prerogative to ask the student to leave, to refer the student to the department head, and to consider referring the student to the Dean of Students who may consider requiring the student to drop the course. Please refer to pages 42 – 46 of the Texas A&M University-commerce Student guidebook's Codes of Conduct for details.

Academic Dishonesty: There is **no tolerance** for any kind of academic dishonesty in this course. This includes, but is not limited to, plagiarism, cheating on exams, theft of instructional material or exams, representing the work of someone else as one's own, and misrepresenting absences. Academic dishonesty is a severe transgression in college and may result in referral to the Dean of Students, expulsion from class and/or the University, and a failing grade.

Discussion: In this class, we will look at a wide array of artwork, some of which might include nudity, intense language, violence, etc. Each person will bring their own experiences to the art, and should feel comfortable expressing their opinions and vulnerabilities. The classroom and online space is a safe environment, and each student should behave with integrity and treat their peers with respect.

STATEMENT ON ACCOMMODATIONS FOR ADA ELIGIBLE STUDENTS:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services, Texas A&M University-
Commerce, Gee Library, Room 132
Phone (903) 886-5150 or (903) 886-5835, Fax (903) 468-8148
StudentDisabilityServices@tamuc.edu

After contacting the Office of Student Disability Resources and Services, it is the student's responsibility to notify the instructor of what accommodations are needed **IN ADVANCE** of when they are needed (for example, if testing accommodations are necessary, please inform the instructor with appropriate documentation at LEAST one week before the test date).

Public Art Schedule*

12/17 – Introduction

- Suzanne Lacy, "Cultural Pilgrimages and Metaphoric Journeys," *Mapping the Terrain: New Genre Public Art* (1994), 19-30.
- Miwon Kwon, "Introduction," *One Place After Another: Site Specific Art and Locational Identity* (2004), 1-9.
- Rosalyn Deutsche, "Public Art and Its Uses," (1988) *Critical Issues in Public Art*, 158-170.
- Cher Krause Knight, "Introduction: A Short History of the United States 'Official' Public Art," *Public Art: Theory, Practice and Populism*, 2008, 1-21.

12/19 – Monuments

- Kirk Savage, "The Self-made Monument: George Washington and the Fight to Erect a National Memorial," (1987) *Critical Issues in Public Art*, 5-32.
- Donna Graves, "Representing the Race: Detroit's Monument to Joe Lewis" (1992) *Critical Issues in Public Art*, 215-227.
- Danielle Rice, "The 'Rocky' Dilemma: Museums, Monuments, and Popular Culture in the Postmodern Era," (1992), *Critical Issues in Public Art*, 228-236.
- James E. Young, "The Counter Monument: Memory against Itself in Germany Today," *Critical Inquiry*, 18, no. 2 (Winter 1992): 267-296.

12/22 – Site-Specificity

- Robert Morris, "Earthworks: Land Reclamation as Sculpture," (1979) *Critical Issues in Public Art*, 250-260.
- Jane Kramer, "Whose Art is It?" *The New Yorker* (December 21, 1992): 80-107.
- Colette Meacher, Excerpt from "Impish Acts of Sabotage" *Surface Tension* (2003), 27-29.
- Harriet Senie, "Richard Serra's 'Tilted Arc': Art and Non-Art Issues" *Art Journal*, 48, no. 4 (Winter 1989): 298-302.

Break for Holiday

12/29 – Memorials

- Erika Doss, "Introduction," *Memorial Mania: Public Feeling in America* (2010), 1-15.
- Adam Gopnik, "Stones and Bones: Visiting the 9/11 Museum," *The New Yorker* (July 7/14, 2014), 38-44.
- James E. Young, "Holocaust Memorials in America: Public Art as Process," (1992) *Critical Issues in Public Art*, 57-70.

*subject to change

12/30 - Describe an experience with a memorial. Create two PDF info sheets about that memorial and one memorial you would like to visit (If you have not been to ANY memorial, then just choose two). This should include an image, information about artists, fact sheet about how/why it was created, who funded, etc. (excluding 9/11 museum).

- Suggestions, but not limited to: Oklahoma City National Memorial, Lincoln Memorial or any of the D.C Memorials, Chamizal, Coronado, Flight 93, Jefferson National Expansion (St. Louis Arch), Johnstown Flood, Mount Rushmore, Arlington House, Civil Rights Memorial, Strawberry Fields Memorial, USS Arizona Memorial (Pearl Harbor), Confederate War Memorial, JFK Memorial, Houston Police Officer's Memorial, San Jacinto Monument, Stevie Ray Vaughan Memorial. If you have not been to ANY memorial, then just choose two.

Break for Holiday

1/5 – Temporary

- Patricia C. Phillips, "Temporality and Public Art," (1989), *Critical Issues in Public Art*, 295-304.
- David Antin, "Fine Furs," *Critical Inquiry* 19, no. 1 (Autumn 1992): 151-163.
- WATCH *Making Public Art* (2008) – 45 minutes
 - o <http://www.thirteen.org/sundayarts/the-waterfalls/the-waterfalls-making-public-art-chapter-1/109/>
 - o <http://www.thirteen.org/sundayarts/the-waterfalls/the-waterfalls-making-public-art-chapter-2/110/>
 - o <http://www.thirteen.org/sundayarts/the-waterfalls/the-waterfalls-making-public-art-chapter-3/111/>

1/7 - Business

- Harriet F. Senie, "Baboons, Pet Rocks, and Bomb Threats: Public Art and Public Perception," (1992) *Critical Issues in Public Art*, 247-46.
- Regina M. Flanagan, "The Millennium Park Effect: A Tale of Two Cities," *The Practice of Public Art*, 133-151.
- Janet Kagan and Marc Pally, "Making the Public Art Selection Process Artist Friendly," *Sculpture* 26, no. 1 (January/February 2007): 12-13.

1/8 - Research one public art organization from the list below and create a fact sheet including information on where they do business, what is their process for creating/commissioning art, who is involved, major past projects.

- Options: Creative Time, Public Art Fund, Percent for Art NYC, The Fourth Plinth, Art in Odd Places, Northern Lights, Story Corps, IN:SITE, Prospect New Orleans, Public Art Lab – Berlin, Skulptur Projecte Munster, inCUBATE, Powerhouse Productions Detroit, Situations – Bristol, Common Field.

1/9 - Community

- Tom Finkerpearl, "Introduction," *What We Made: Conversations on Art and Social Cooperation* (2013), 1-50.
- Hal Foster, "The Artist as Ethnographer?" *The Return of the Real* (1996), 302-9.

1/12 – Locality

- Susan Larkin, "From Scapegoats to Mascots: The New York Public Library Lions," (1992), *Critical Issues in Public Art*, 189-198.
- Michael Kimmelman, "In Houston, Art is Where the Home Is," *The New York Times*, December 17, 2006.
- Edward Lucie-Smith, "Eco-Art, Then and Now," John K. Grande, "True to Nature," and Patrick Dougherty, "Yardworking," *Art Nature Dialogues*, 2004, xi-24.

1/15 – PROJECT DUE at NOON, comment on everyone's by 1/16

1/17-2/5 – VOLUNTEERING

**CALL FOR PUBLIC ART
SUBMISSIONS**

***Art on the Llano – 2014 Sculpture Installation
Lubbock, Texas***

**DEADLINE FOR RECEIPT OF PROPOSALS
5:00 PM CST, Friday, January 31, 2014**

Art on the Llano
Attn: Frank Phillips
Dir. of Transportation Operations
135 Slaton Hwy
Lubbock, Texas 79404

(806) 748-4471
FAX: 806-748-4382

I. CALL FOR SUBMISSIONS

The Art on the Llano public art project (Art on the Llano) seeks submissions from Professional Visual Artists from Texas and New Mexico for the project described below. The selected Artist will work with Art on the Llano to successfully complete the full scope of the Project within the project budget and on schedule. Through placing large public artworks on Texas Department of Transportation (TxDOT) right-of-ways, Art on the Llano seeks to enhance the quality of visual landscape of the community of Lubbock, Texas.

This Call for Submissions provides information on the scope of the project and information to aid in preparing responses to this Call. All inquiries regarding this Project and/or Call for Submissions must be in writing and must be submitted to the Project Manager listed below in sufficient time to allow them to respond.

Art on the Llano is not responsible for the accuracy or comprehensiveness of information provided by other agencies. Artists should not rely on information obtained from sources other than the Project Manager listed below. Art on the Llano reserves the right to waive any or all formalities and to reject any or all responses if it determines it is in its best interest to do so. Art on the Llano reserves the right to terminate the selection process for any reason without prior notice.

II. PROJECT INFORMATION

Project: Art on the Llano – 2014 Sculpture Installation

Location: Lubbock, Texas

Installation Deadline: **August 31, 2014**

Project Scope: Art on the Llano is accepting submissions from Texas and New Mexico artists for large, outdoor public artworks to be placed at major, high-traffic interchanges in Lubbock, Texas.

If applying as an artist team, all team members should be represented in the application.

Sculptures must be three-dimensional (3-D) and comply with a minimum height of 12'. Sculptures must: be constructed from materials suitable for outdoor installation; be engineered in such a way as to be structurally secured to a concrete pad with anchor bolts or similar devices; be capable of withstanding adverse weather conditions, including high winds, rain, snow, ice, etc.; and avoid colored, reflective surface finishes, which could create visibility hazards to drivers.

Submissions must also: be relatively maintenance-free during the exhibition period; allow for easy removal of graffiti; be sensitive to cultural issues as reflected by the use of symbols, motifs, and/or colors, if applicable; refrain from using gang/high school/college/university colors, logos, symbols, or images that could be racially or ethnically biased; and be simple in design (complex pieces could distract drivers, or elude understanding or appreciation from a distance).

Works deemed unsafe, overly fragile, or otherwise unsuitable will be not considered for display. Objects that are mass-produced or of standard manufacture are not eligible for consideration.

Awards : Up to Three (3) works will be selected for a two (2) year installation. A \$4,000 honorarium for each sculpture and a \$500 shipping allocation will be awarded to each selected artist.

Project Manager: Frank Phillips, frank.phillips@txdot.gov

III. BACKGROUND

Art on the Llano is a consortium representing TxDOT, the Texas Tech University College of Visual and Performing Arts, the Louise Hopkins Underwood Center for the Arts, Lubbock Arts Alliance, Civic Lubbock Inc., the City of Lubbock, and Visit Lubbock, Inc. This project was initiated with the goal of bringing quality public art to designated highways in Lubbock, Texas.

This initiative seeks to enhance the quality of the visual landscape of our community, provide quality cultural presentation to both citizens and visitors, encourage creative activity, foster community identity, support economic development, and improve aesthetic values through educational opportunities.

IV. COMMISSION REQUIREMENTS

Selected Artists shall be responsible for the following:

1. Making suitable arrangements for transportation of the work to and from the Site, at his or her sole expense.
2. Coordinating with the appropriate TxDOT official(s) for assistance in the placement and removal of large sculptures. TxDOT will provide a 12' x 12' concrete pad for each installation.
3. Allowing the use of his or her likeness and biographical information, as well as images of the selected sculpture, for publicity purposes.

V. INSURANCE

ART ON THE LLANO will carry fine arts insurance for the temporary loan of this artwork thru the Landmark Arts Insurance policy at Texas Tech University. In the case of a "total loss" of the artwork due to theft or other means of total destruction, ART ON THE LLANO will cover the loss, less a \$2,500 deductible to be covered by ARTIST.

In the case of minor damage due to graffiti or other defacements, ART ON THE LLANO will cover the cost of repairs up to the amount of \$2,000 through Lubbock TxDOT.

In the interest of public safety, TxDOT reserves the right to remove damaged or dangerous pieces in the absence of prompt and satisfactory repair.

VI. PROPOSAL REQUIREMENTS

Proposals are due: **5:00 PM, CST, January 31, 2014**
Deadline is receipt deadline, not postmark deadline. Any response received after the closing time will be disqualified. Hand deliveries are acceptable. One entry per artist.

Response Submittal: Submit one CD or flash drive and one hard copy of *all* required materials (in both formats) for the Design Proposal, with a signed Form of Response, Attachment A to:
Art on the Llano
Attn: Frank Phillips, Director of Transportation Operations
135 Slaton Hwy
Lubbock, Texas 79404

Schedule Information:	Post Call for Submissions	October 14, 2013
	Submissions due by 5:00 PM CST	January 31, 2014
	Awards announced	February 1, 2014
	On-site installation	by August 31, 2014
	Removal of artwork	by August 31, 2016

Art on the Llano reserves the right to modify this schedule as required.

SUBMISSION OF REQUIRED INFORMATION

All ARTISTS responding to this Call for Submissions must submit *complete* responses to the information requested in this section, including a signed Form of Response, Attachment A. Incomplete proposals will be disqualified. Submissions will not be returned.

All CDs and printed proposals should be clearly identified with the Project Name, and should not exceed 20 pages. Responses will be evaluated based upon the selection criteria listed below. **Respondents should present the required information in a clear and concise manner in the following order and format:**

Form of Response, Attachment A

- Include name, address, telephone, email, website (if applicable), and fax numbers of the ARTIST to receive all Project information, or any official correspondence relating to the Project.

Section 1: Artist Résumé with Digital Images

- One-page resume listing degrees held and a summary list of exhibitions/public art projects completed during the past ten (10) years.
- Jpeg images of Previous Work. Please closely observe the following guidelines for the submission of digital images:
 - Submit up to six (6) jpeg images featuring examples of previous public art projects, concentrating on those that are similar in scope and reflective of artistic style.
 - Digital images must be no more than 300 dpi and no larger than 1024x768 pixel resolution.
 - Each image must be downloadable for viewing.
 - Each jpeg file must be titled with the artist's name and number that corresponds to the annotated image list (file name example: JonesJane001).
- Numbered, annotated image list including the following information: Artist's name, title of artwork, date of completion, as well as dimensions, location, medium, and budget of featured artwork. Describe each project concept in one to two sentences.

Section 2: Artist Design Solution

- Artist Design Statement
 - Brief written concept of proposed sculpture (not to exceed one page).
 - Include dimensions, medium, and replacement value of proposed artwork.
- Proposal Images
 - Three (3) jpeg images of the existing artwork to be considered for this project **OR** renderings of proposed sculpture.

Section 3: Projected Timeline and Maintenance

- Provide a projected timeline, including delivery and installation dates.
- Provide a brief description of anticipated maintenance requirements for the proposed sculpture.

Art on the Llano reserves the right to request additional information from individual artists.

EVALUATION CRITERIA

The Art on the Llano Public Art Committee, consisting of art and design professionals and community stakeholders, will review submissions and select the Artists that best meet the requirements, based on the information contained in the Artists' responses to the Call for Submissions.

Specifically, in the selection of awardees, the Art on the Llano Public Art Committee will review and consider the following:

1. The Artist's compliance with the technical and conceptual goals outlined here.
2. The Artist's quality of expression as represented in the Design Statement.
3. The experience of the Artist in successfully designing, fabricating, administering, and completing public art projects similar in scope to the project referenced herein.
4. The craftsmanship and aesthetic qualities of the Artist's work.
5. Safety, security, and ease of maintenance of the proposed artwork.

After evaluating all proposals, the Art on the Llano Public Art Committee will select up to three (3) awardees. All applicants will be notified in writing, whether selected or not.

Attachment A
FORM OF RESPONSE

Art on the Llano
Attn: Frank Phillips
Director of Transportation Operations
135 Slaton Hwy
Lubbock, Texas 79404

RE: Art on the Llano – 2014 Sculpture Installation

Having examined the Call for Submissions and other related information and being fully informed of the nature of the Work, and conditions relating to its performance and completion, I hereby submit my Proposal for the above Public Art Project for the 2014 Sculpture Installation for Art on the Llano.

CONTACT INFORMATION (Type or Print legibly)

Name: _____
Address: _____
City, State, Zip Code: _____
Telephone No: _____
Email Address: _____
Fax No: _____
Website Address (if applicable): _____

Signature

Name

Title

Date

Enclosures: One CD or flash drive and one hard copy of all required Design Proposal materials