

ART 391 •Civic Studio Syllabus (Gened) -2019

Description

Visual art methods are used to study, form, and present art in a specific public context. Includes the development of a project site, individual and collaborative work, and service learning. Studio operates “in public” presenting lectures, visual displays, and public gatherings.

Prerequisites:

Junior Standing

3 credit hours



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Course Objectives

At the end of the course students are able to:

1. Construct and critique projects in public contexts.
2. Describe, discuss, and analyze public visual culture in the context of current practice, and historical/theoretical discourse in public art and culture.
3. Demonstrate an ability to work collaboratively and cooperatively in the production, presentation, and evaluation of cultural forms.
4. Demonstrate proficiency in the use of verbal, written, and visual means to engage in effective and critical discourse about visual works and ideas.
5. Recognize and describe the relationships between the practice of art and other human, civic, and commercial enterprises.

This course teaches the General Education learning objectives that correspond to the Identity Issue, as well as collaboration, problem-solving, and integration, as outlined in the GE handbook.

Course Topics:

- Preparation and maintenance of the studio site
- Study of the history and theory of issues relevant to the project
- Introduction to relevant research methods
- Individual and collaborative studio work
- Organization and public presentation of studio products
- Community service learning in the vicinity of the project

Additional Topics:

Additional topics include the role of art in culture and community, public art, urban planning, public discourse, civic space, service learning, cultural theory and criticism, practical issues in administering public organizations and programs.

Sample Source(s) of Information

(Recommended)

Living as Form: Socially Engaged Art from 1991-2011 by Nato Thompson, 2012

Dialogues in Public Art by Tom Finkelpearl, 2001

Artificial Hells: Participatory Art and the Politics of Spectatorship by Claire Bishop, 2011

Naked City: The Death and Life of Authentic Urban Places by Sharon Zukin, 2011

Education for Socially Engaged Art by Pablo Helguera, 2011

Outside Lies Magic: Regaining History and Awareness in Everyday Places by John Stilgoe, 1999

The Practice of Everyday Life by Michel de Certeau, 2002

Dark Matter: Art and Politics in the Age of Enterprise Culture (Marxism and Culture) by Gregory Sholette, 2010

One Place after Another: Site-Specific Art and Locational Identity by Miwon Kwon, 2002

Making Things Public: Atmospheres of Democracy, Bruno Latour and Peter Wiebel ZKM, 2005

The Cities of To-Morrow and It's Planning by Le Corbusier, 1929
The Death and Life of Great American Cities by Jane Jacobs, 1961
Rebel Cities: From the Right to the City to the Urban Revolution by David Harvey, 2012
Social Works: Performing Art, Supporting Publics by Shannon Jackson, 2011

Evaluation

Students are evaluated in 3 areas. Standard pedagogy in studio art varies in how these areas are weighted. Some faculty put much more emphasis on studio production. Others prefer distributing evaluation criteria to reflect the range of criteria. These reflect the range of standard weighting of such criteria.

1. Studio production

This includes interim and finished studio products or productions: Exhibitions and public presentations of studio products, individual or collaboratively produced studio products. Studio products include: images, objects, documents, books, web sites, videos, project proposals, and documentation or re-presentations of projects.

30%-50%

2. Studio Discourse: Writing, Reading, and Discussion, Critique

The operation of the studio and learning involve effective participation in communicating about ideas, studio work, and historical and theoretical texts. This can include the content of discussion participation, written responses to texts, written and verbal statements on studio work and ideas, and written and verbal critique.

25%-50%

3. Studio Performance/Contribution to the Group:

Studio work and learning is a highly social and dynamic activity that requires active participation by its members. This can be assessed by attendance as well as observed contributions to the studio organization, production, and progress. The range for this goes a bit higher than is standard for "participation" criteria. This area goes beyond a standard "participation" including work and products that are not necessarily "studio products".

25%-50%