

ART 397z: Art in Public Places

SPRING 2015, Monday & Wednesday* 6-9pm

Instructor: Aron Johnston

Office: Art Office

Office Hours: Monday/ Wednesday 12-1pm or by appointment

Phone:

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Course description:

The goal of "Art in Public Places" is to introduce students to the historical, cultural, and economic aspects of public art and the varied stages taken to create and complete public murals.

"Art in Public Places" will cover the historic and social development of public art from commercial advertising and way finding design to graffiti and urban development.

Students will learn how to realize large-scale public murals, from conceptualization to execution. They will learn how to develop a proposal in consultation and collaboration with a client; they will learn how to create a budget, bid, fundraise and create a timeline for completion. The end result of this class will be a completed mural on campus or in the community.

"Art in Public Places" is a full credit class, which means students will meet once a week for class lecture and discussion. Students will also be responsible for managing project proposal development and completing one example of public art as a group project. Reading and research are mandatory and required for the class. Interaction with clients outside of our weekly meetings is required to successfully complete the project. Students will also be required to devote time to the planning and execution of the project outside of our prearranged meeting times.

Selected reading and reference materials used for class from the following:

"Art for the People" by: Heather Becker

"How a Revolutionary Art Became Official Culture" by: Mary K. Coffey

"Graffiti Kings: NYC Mass Transit Art of the 1970's" by: Jack Stewart

"The History of American Graffiti" by: Roger Gastman & Caleb Neelon

"Street Art San Francisco: Mission Muralismo" Edited by: Annice Jacoby for Paecita Eyes Muralists

"Philadelphia Murals and the stories they tell" by: Jane Golden, Robin Rice, & Monica

"Philadelphia Mural-Arts @30" Edited by: Jane Golden & David Updike.

VNA Art & Culture Magazine issues 27 & 28

On-line resources:

City of Philadelphia Mural Arts Program: <http://www.muralarts.org/>

San Francisco Mural Arts: <http://www.sfmuralarts.com/>

Chicago Public Art Group: <http://www.cpag.net/home/>

Public Art Fund, New York: <https://publicartfund.org/>

Creative Time, New York: <http://creativetime.org/>

Diego Rivera: Murals for the Museum of Modern Art: <http://www.moma.org/interactives/exhibitions/2011/rivera/intro.php>

Campus Art at Princeton: <http://artmuseum.princeton.edu/campus-art>

GOALS

Students will:

- Understand how formal elements and principals of design apply to the successful completion of a fully realized public art project.
- Be introduced to the planning and development of "public art" using murals as an example.
- Expand their knowledge of contemporary art and be able to critically address the arts in relationship to its history and the progress of society; you will acquire the historical, social and economic framework for understanding the role public art plays in our day-to-day lives.
- Be introduced to the basic materials and process's related to Mural arts
- Be introduced to the basic fiscal and economic issues of Mural Arts; AKA: "The Business."

REQUIREMENTS:

- On time attendance for every class meeting
- On time & completed projects
- Complete all class readings and papers
- Actively participate and contribute to class discussion, critiques and final mural project
- A minimum of 5 hrs. work outside of class developing public art proposals
- Keep a sketchbook/journal which will be part of every class discussion
- Field trip(s) and local field study
- Documentation of completed work at the end of the semester
- Attend required lectures, film screenings, or art exhibits outside of class that pertain to course topics

Grading:

Due to the volume of material to be covered in a short period, it is essential that you be in class every day, that you complete sketchbook and homework assignments, and that you are prepared to be fully engaged in class discussion and to work in class. This is a secure space where every idea, comment or question will be addressed with respect.

Art in Public Places is a Hybrid class in the sense that it is evenly split between three components: 1. History, 2. Design & Planning, and 3. Studio (represented by a completed physical example(s) of public art).

You will be graded on participation, definable intentions, creativity, technique, and development over the course of the semester. Keep in mind the evaluation of developmental expectations is always based on a comparison to YOUR work, not that of your classmates.

It is the responsibility of the professor to assist the student with the development of each and every segment of the class. The professor should give opinions in a helpful and collaborative manner. It is, however, the responsibility of the student to ask for help when he or she is confused, when a misunderstanding exists, or when there is simply a question that may hinder the student's development if not addressed. This is a safe environment where learning is the primary goal of both parties. Yet, if the student does not ask questions when help is needed, the professor has no choice but to assign a grade accordingly. Please feel free to meet with me at any moment throughout the course. I have posted office hours. I am also available by appointment or before class starts. I do require that you email me to schedule and confirm a meeting time

Individual meetings will be scheduled at midterm and one week before the final class day to assess your strengths and weaknesses. This will allow you ample time to address any issues before a final grade is submitted.

Grades are a simple way to evaluate submitted work. Your "grade" is not a reflection of your personal worth or promise as an artist. Grades should never be taken personally. Please feel free to schedule an appointment for an Individual critique during my office hours or up to 30 min prior to class if you need further clarification concerning your grade or my evaluation. I prefer not to discuss grades during class, since they are a private matter between you and me. Keep in mind that all graded assignments other than the final one may be resubmitted for re-evaluation up to one week from that project's critique date.

REMEMBER: Grades are largely based on what you learn and know. You express what you know and understand in discussions, critiques, and most importantly in your WORK. Developing skills is a sign of the learning process. It is ok to "fail" from time to time; it is a part of the process. Learning and developing an improved skill set from your failures a positive result of the creative process.

CRITERIA FOR GRADES ARE DETERMINED AS FOLLOWS:

A= Superior: 94-100, A- 90-93

Scholarship: strong, exceeding requirements of instructor, full conceptual understanding of terms and usage, able to relate abstract concepts relevant to projects or creative development

Initiative: contributions exceeding the assignment, showing independence and resourcefulness

Attitude: positive, beneficial to class

Individual Improvement: continually developing

B= Good - Above average: B+ 87-89, B 84-86, B- 80-83

Scholarship: accurate and complete, meeting all requirements of instructor, fully uses vocabulary and concepts relevant to projects or creative development

Initiative: good, meeting requirements of assignments

Attitude: proper, beneficial to class

Individual Improvement: shows signs of progress, responds positively to criticism

C= Average: C+ 77-79, C 74-76, C- 70-73

Scholarship: barely meeting requirements of instructor, seldom uses vocabulary, little understanding of concepts relevant to projects or creative development

Initiative: uncertain, apparent only at times

Attitude: generally neutral, but not objectionable

Individual Improvement: not showing signs of progress, not responding to criticism

D= Below average, yet passing: D+ 67-69, D 64-66, D- 60-63

Scholarship: not meeting requirements of instructor, does not understand or use terms and vocabulary relevant to projects or creative development

Initiative: not meeting requirements of assignments, not completing assignments

Attitude: indifferent, possibly objectionable

Individual improvement: not noticeable

F= Completely unsatisfactory: 60 and below

Assignments/ Grading

20% **Studio Work & Design Prep:** Fully realized completed class work. Portfolios are submitted at the midterm for evaluation. Your Final selection of Studio work will be submitted digitally as a CD portfolio on the final group critique day. All of your work must be available for evaluation at the final individual critique. I strongly advise you to keep everything you do in class until the end of the semester.

20% **Homework & Sketchbook** Each Homework project is evaluated after critiques. Portfolios are submitted at the midterm for evaluation. All of your homework will be submitted digitally as a CD portfolio on the final group critique day Home work will also include field study.

The **Sketchbook** is an accumulative evaluative grade. Which means I will evaluate and score your effective use of your sketchbook throughout the semester your total evaluative score will be your final sketchbook grade. *Your SKBK grade is an evaluative grade taken 3-4 times throughout the semester and on the last day of class.*

20% **Field Research, Research Paper(s) & Research Presentation(s):** *Field Research includes all field trips & Field Studies related to developing you ideas and supporting your developing understanding of "Public Art" & "Mural Art". Research paper topic will be given to cover case studies or historic or social or economic topics that relate to the course.*

20% **Participation grade:** is a daily evaluation where attendance, material preparation, class preparation, lab Maintenance, critiques, reading discussions, field trip papers, quizzes and Sketchbook (SKBK). *(SKBK) =, collected art references, experimentation and material usage, expression of visual interest, visual notes and general questions related to 2D, personal and professional interest related to 2d.*

20% **Final Project and Final critique:** your final project will be a group collaboration in the form of a Mural or a Public Art work. Individual grading will be based on submitted Individual portfolio that document aspect of the Project development that related directly to your active participation in the project. As well as aspects of planning, design, preparation and execution of the final mural. Group cohesion is a part of this and what you do both individually and as group will be averaged together as part of your final project grade. A final group Critique will be held on the last day of class to assess the overall successes and failures of the project as a whole.

Skill development, material usage, craft and presentation are major considerations in the assessment and grading of each completed assignment. Showing up is a big part of making an average grade. To earn a better than average grade you must be a fully engaged participant in the class and learning process. Furthermore, your grade is based on how you improve in class not how you improve relative to your peers.

Critiques and Evaluations:

Critiques are held at the beginning of class to look at your homework and class work from the previous week(s). In addition to reading assignments and outside studio work, you are expected to be regularly involved in critiques, and to document your work in digital format due at the final critique. Critique may or may not last the duration of the class. Missing a critique is equivalent to missing a test or project, and it will negatively affect your grade. If you are late for class and miss a critique, you will receive a "0" for the critique.

Short and extended group critiques are held weekly and bi-weekly. Individual critiques are given at the Mid-term & final (*see Syllabus for crit. Schedule.*) Critiques are a useful way for students to give thoughtful opinions about developing ideas on fully realized work from the previous week. It is the time when peers can give useful conceptual or technical information that might improve the work. The nature of a critique is to add useful developmental input to a student's work. In an academic setting, critiques play a secondary role. They are not unlike a quiz or test. It is the one time that I as your instructor get to see that you have a full understanding of the concepts & terms.

- Each critique is graded “1-10”
- Example: Miss a critique you are awarded a “0”
- Show up but have no work to discuss & say nothing during crit “3”
- Show up but say nothing or have no art work to discuss “5”
- Saying very little other than regurgitating terms and vocab or unrealized work “6”
- Talkative using terms applicable to the work in question “7”
- Adding alternative input using relevant terms and vocabulary “8”
- Adding viable alternative technical solutions or conceptual suggestions in a positive “9”
- Having achieved all of the above and in addition a student is able to reference outside sources such as artists, artworks, terms or concepts not yet discussed in class in a manner that is useful & relevant vis-a-vis student’s work and peer development “10”

It is the responsibility of me the instructor and your peers to challenge your skills and understanding through constructive input and creative suggestions. But, it is the responsibility of you the student to be a willing participant to your own success. The more you bring to a critique the more you will get from it. Finally, it is my personal goal to guide you and prepare you for the Art world beyond academia; I cannot help you if you do not have anything to say or add.

Homework: There will be several outside assignments generally due on the following critique date. Due to the sequential nature of the course, all assignments MUST be completed on time with no exceptions. This will absolutely affect your grade.

Sketchbook: Due to the nature of the course material, you will be given weekly sketchbook assignments to experiment, plan, and record your thoughts and varied creative intent. Use your sketchbook each day and be sure to date each entry. Sometimes you may find that a sketch takes you several hours, sometimes just minutes. The point is to take what you learn in class, personalize it, and experiment with it in your sketchbook. Take your sketchbook with you everywhere you go. Find a book that suits your personality; something you want to have on you at all times. Be fetishistic about it. It should become your best friend: a place to develop ideas, record thoughts . . . it should become a visual diary, something that you will be able to return to again and again for inspiration or previously thought, but never carried out, projects. Your sketchbook will be graded only three times during the semester. You must have it with you in class every day. If it is missing, it will be marked against you.

Social Sketch Book: For this class we will also be using a social sketchbook—either Tumblr or Pinterest—to collect images for everyone to peruse. I do expect you to use this platform and help add images and comments as an extension of your physical sketchbook that you should have on you at all times.

Field Study, Field Research & Field Trips: these should be used as another aspect of both your sketchbook and home work through out the semester. You will be tasked as a group or individually to find examples of public art & murals locally and on field trips. A photograph, drawing or even a brief thumbnail may be work to capture what may be important to your work and class project. Keep in mind that the location & materials used are just as important as the work’s form and content. Make notes on where you see the work, as this constitutes a significant aspect of it.

Attendance Policy:

Attendance is mandatory. Each class meeting is considered a session. Attendance is taken at the beginning of each session. Students arriving 5-20 minutes late for any class session are considered tardy. Three tardies equal one un-excused absence.

- Arriving more than 20 minutes late or missing an entire class session is considered an absence.
- Students who do not return to class after break or who leave early will be considered absent.
- Showing up without your supplies is also considered an absence.
- Two unexcused absence may result in your grade being decreased one whole letter.
- Four un-excused absences is an automatic failure.
- An absence may be excused if there is a medical reason, family emergency or extenuating circumstances beyond the student’s control. The determination of whether an absence will be excused is left to the discretion of the instructor.
- It is the responsibility of the student to ask his or her colleagues what information was missed during an absence and to make-up the missed work.
- Students, not the professor, are responsible for assignments given on a day when they are not in class. All missed work must be made up within one week of the due date, unless another date is arranged and agreed upon with the instructor.
- Documentation is required for sports. Students may be excused from class, with advanced notice, for games or matches, but not for practice. Students should provide the instructor with a schedule, if they know you will be missing any classes due to a game or match. Practice is not an excused absence. Students must make arrangements to cover any missed class material and turn in assignments on the appropriate date.

Attending Exhibitions, Lectures, the NYC trip and other Events- Any component of scholarly activity entails an understanding of not only the tools, techniques and language of a given discipline but also the history of that discipline and the ability of the student to be able to contextualize their own work/ or study within the continuum of that discipline. This being understood the students in this course will need to take advantage of the rich cultural activities on campus and throughout the neighboring communities. In particular, the Visiting Artist Series will present several distinguished lecturers, some in conjunction with exhibitions and the New York City trip, which is mandatory, and is an incredibly enriching art experience

Notes:

General Class Task Time * Proposed Fieldtrips times will vary. Task time will be adjusted as needed.

Art 397 Art in Public Places	Hours	Weeks	Total
In Class Lecture & Studio	3	12	36
Project R&D prep outside class	3	10	30
Final Mural Project Prep and finish	8	2	16
Home Work & Independent Problems	2	4	8
Research Paper(s)	2	2	4
Research/Reading	4	7	28
NY Trip	12	1	12
Philadelphia Mural Art Trip *	9	1	9
Princeton Mural & campus Art Trip*	8	1	8
Local Field Study*	2	4	8
Client interaction & development	1	2	2
Artist Talk(s) & Gallery opening(s)	1.5	2	3
Independent Critique	0.5	1	0.5
Group Critiques prep	3	2	6
Independent Critique Prep	1	1	1
Final Portfolio CD (Individual & Group)	3	1	3
	Total Task Time		174.5

Disability- Any student with documented disability needing academic adjustments or accommodations is requested to speak with me during the first two weeks of class. All discussions will remain confidential. Students who wish to request accommodations in this class for a disability should contact Ms. Elaine Mara, Assistant Director of Academic & Disability Support, located on the first floor of Monocacy Hall (extension 1401). Accommodations cannot be provided until authorization is received from the Academic & Disability Support office.

Academics Honesty (issues of plagiarism)

Plagiarism and cheating are serious offenses that erode the academic environment. Moravian College and the Department of Visual Arts will condone NO form of plagiarism- Defined as the use of another’s words, ideas, visual or verbal material as one’s own without proper permission or citation. Each student has the responsibility to make sure they have a clear understanding of this important issue and how it applies to a studio class and their imagery. Any and all image appropriation needs to be discussed with the professor prior to usage. This includes material found on the Internet.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure.

General Class Guidelines:

Cell phones- All phones must be turned to the Silent position. No texting while class is in session. **Absolutely no texting or emailing during class lectures, critiques, or demonstrations.** Students that abuse this rule will be marked down on "participation" grade.

Cleanliness- it is the job of every student to leave the studio better than the way they found it. Disrespecting your environment and those around you implies poor participation and may affect your grade.

Wear appropriate clothing- you will get some kind of art material on everything you bring into the studio... it just happens.

Attitude- this is college. Approach each class with an open mind and lots of energy. No complaining. No whining. It brings down the morale of the class, will be viewed as poor participation and you will be graded accordingly.

Hard work is rewarded- meaning effort that is visible and clear. Not what you say, but what you do. The skill level you begin the course with is not as important as what you put into this class and how you progress. If you apply yourself you will do well and be amazed at your development.

Being on time- means arriving 15 minutes early, materials ready, paper prepared, paint on palette, artwork up on the board for critique and ready to go.

Music- may be played in class, but no headphones. I speak to the class as a whole at random times and will not compete with your I-pod. Whatever you guys bring is fine by me but it has to be cleared with everyone in the class and kept at a reasonable volume

No food please- be ready to begin working at the class start time. Eating in the studio is hazardous to your health. You may eat, outside of the classroom, on break.

Note about parking- If you park illegally you will get a ticket. It will hurt your wallet. You won't like it. Trust me, I know. Plan to arrive early in case parking is not available. Traffic, parking, shuttle problems are NOT legitimate excuses and will be marked against you as tardiness. This will affect your overall grade. See attendance policy for more info.

SAFETY PROCEDURES:

1. Spray paint, aerosol glues, paint thinner, paint mediums and fixatives are extremely flammable, do not use near an open flame. If you are going to use any of these products at home, spray outside or wear a high-quality respirator.
2. Only use aerosols in the spray booths provided in the studios or outside well away from the classroom.
4. Turn on the spray booth first and follow the instructions on the can. Avoid breathing these vapors as they are a health hazard. After the work has dried, discard scrap papers in the metal cans provided. When finished, turn off spray booth and store spray cans in fireproof metal cabinet with other flammable supplies.
5. Report any unusual incident with materials, tools or equipment immediately to the instructor and to the College Health Center, 610-861-1567 (evenings, to Campus Safety Office, 610-861-1421).

Notes:

Syllabus KEY:

Drawing drills & skill building = DS: (SHORT) Object Challenge (SHORT) Object Challenge (5-30 min at the start of every class to quickly develop muscle memory for the day's lesson, often participation grade unless otherwise determined as CA) Keep in mind these are drills not assignments. They count as participation, not projects or class assignments.

L&D: Lecture and discussion based on reading and material related to History and developing issues with in the class.

Class Discussion=CD: Class discussion, slide/video presentations, group critique, demos or any event/ activity requiring class participation this is evaluated as participation. It is graded as part of a student's participation score and missed CD's will be graded as "0" (make up CD = "6" showing up= "7" actively taking part = "8" positive input= "9" Adding to the class discourse through scholarly or personal research= "10")

Class Assignment=CA: Work done in class often done in multiples: sketchbook is required to collect information and develop ideas or sketches for each assignment. You might execute several assignments during a class period, at least one example from ea. assignment must be submitted digitally for grade. Finished class assignments ARE NOT to be finalized in a sketchbook.

Sketchbook=SK: Sketchbook assignments are used to develop skills and introduce you to concepts and ideas we will be discussing in the coming weeks. The LEAST (#) are suggested as average minimum requirements (see grade criteria.) Your sketchbook is an evaluated grade not an average. Each sketchbook grade is based on development and usage. *(All Sketchbook work should be dated & labeled)*

Homework=HW: Non SK assignments used to generate discourse and develop a broad knowledge base & practical application related to the class. This work is done separate from your sketchbook. *(This is **not** a sketchbook assignment and is graded separately. All Homework must be labeled with assignment # for credit)* Note: Homework does include any and all research projects and contemporary propositions done outside of class. This work will be up for critique and must be ready for critique throughout the semester.

Read: Along with the work done in and out of class, reading will be the foundation for discussions and work throughout the semester. I will adjust the reading list if required according to skill advancement & group development. Each student is responsible to keep up with the required reading, which must be completed before the start of every class. Pop quizzes are NOT given; rather we use Critiquing as a method to evaluate & determine understanding of terms and usage. So, in turn, be prepared to refer to your reading material & appropriate vocabulary during class and critiques. Each critique is given a grade that in part reflects your understanding of what you read.

Notes:

Syllabus* Art in Public Places

January:

Mon 19th

First day of class.

CD: 1. Review syllabus 2. Overview of course & introduction 3. Review calendar and class schedule for the remainder of the semester. 4. Make group page on Pinterist. or social network of your choice.

HW: 1. look at your semester schedule. Weekday & Weekend dates Thursday, Friday, Saturday, & Sunday. Open dates need to be emailed to me before Friday. I need to know **only** open dates. So we can schedule both mural and field trip time.

Thurs 22nd

Payne opening, War, Peace and the Just Society InFocus photo exhibit

Mon 26th

Origins & development of public Art

CD: 1. Review last class: 2. Set open dates for field trip(s) 3. Proposal dates for Mural Time at end of the semester. (instructor will revise syllabus to include all Mural and field trip dates by Feb. 2)

L&D: 1. Defining Murals as "Public Art" 2. Origins & development 3. Types of public Art and murals

CA/HW: Find and "pin" examples of Public art as we have defined in our discussion

Read: Select reading from "Art For the People"

February

Mon 2nd

Mural example through history/ WPA / cultural & commercial (R)evolution.

CD: 1. Review last class.

L&D: 1. Mural example through history 2. WPA / cultural & commercial (R)evolution

CA/HW: Find & "pin" images related to discussion.

SK: What would you do? Brainstorm varied ideas that would be your visual (R)evolution

Mon 9th

Mural example through history/ WPA / cultural & commercial (R)evolution.

CD: 1. Review last class. 2. Discuss examples and What you would do? 3. Cont. Lecture sketchbook for 1st sketchbook grade (SKBK GRADE: _____)

CA: Materials of a Muralist.

SK: Student specific to developing issues or concerns

Mon 16th

subject: _____

CD: ½ Client interaction

L&D: History and Project development

CA:

HW: Field Study (group or Individual)

SKBK :

Read:

Proposed Field trip Princeton or Philly

Mon 23rd

Project development & The Biz of art

CD:

CA:

HW: Field Study (group or Individual)

SKBK :

Read:

Wed 25th

Visiting Artist Workshop 4-6, artist talk 6:30 (TBA)

Notes:

March

Mon 2nd

Project development & The Biz of art

CD:

CA:

HW: Field Study (group or Individual)

SKBK :

Read:

Proposed Field trip Princeton or Philly

Wed 4th **Mid-Term Individual Critique & Grade evaluation. Sign up for meeting times on Monday**

Sketchbook grade (SKBK GRADE:_____)

Midterm Evaluation: (Midterm grade: Grade:_____)

SKBK: self evaluation: reflect on what you have done and compare that to where started. Develop attainable goals and define how you plan to improve your work.

Proposed Field trip Princeton or Philly

PERSONAL NOTES & Self-eval:

Thurs 5th Angie Fraleigh's Lehigh show reception/artist talk

Fri 6th Mid-Term

Aron G. Johnston Jr.'s opening reception at TIGER STRIKES ASTROID in Philadelphia Pa.

Spring Break March 7th-15th (no classes)

Mon 16th *Project development & The Biz of art*

CD: ½: Skype Guest with active Muralist ½ Class discussion.

CA:

HW: Field Study (group or Individual)

SKBK :

Read:

Thurs 19th Payne opening, Lehigh Art Alliance

Mon 23rd *Project development & The Biz of art*

CD:

CA:

HW:

SKBK :

Read:

Fri 27th NY trip (there will also be an alternate weekend trip on a date to be announced)

Mon 30th *Project development & The Biz of art*

CD:

CA:

HW:

SKBK :

Read:

sketchbook grade (SKBK GRADE:_____)

PERSONAL NOTES & Self-eval:

April

Easter Break April 3rd – April 5th

Mon 6th Gather materials & supplies. Needed for final project

L&D:

CD:

Mon 13th Start Mural Project

Mon 20th Finalize Mural Project

Sketchbook grade (Final SKBK GRADE: _____)

PERSONAL NOTES & Self-eval:

Mon 27rd Finalize Mural Project (if needed) and Group Critique

CA: Finalize Mural Project & Group Crit.

Hand in Final group and individual portfolios and summery reports.

Last day to hand in any late papers

May

Mon 4th Final Individual Crit. Sign up at final group crit.

**** Note: this is a working syllabus subject to change. I strongly advise you to keep this syllabus throughout the semester. I will be adding and subtracting varied aspects to accommodate lecture & discussion on surface building & preparation as well as techniques & materials for this class. You will be given a revised syllabus if there are any MAJOR adjustments.***

Notes & Adjustments: