The artist’s desire not to imitate but to perfect could be what Aristotle suggests when he states that an artist completes what nature cannot bring to finish. This quest for perfection could only be achieved through the aspiration of the ideal of the artist. A transitional leap beyond the physical world is necessary in order to enter the transcendental realm of perfection. To reproduce the “perfect” the artist has to take the risk into terra incognita in order to give us the knowledge of nature’s unrealized ends.

This arts workshop will ask: What is the artist’s quest for form? How does the artist sense of form differ from that of the non-artist sense of form? How does contemporary art challenge form? The purpose of asking these questions is to help students create new form.

This arts workshop focuses on the nature of creativity for the public space from concept to model and monument. We will explore the process by which a concept becomes a three dimensional model and consequently a public monument. We will also investigate how ideas, or concepts in history have influenced individual artists in making public monuments. Some examples of this type of didactic art that we will explore are: Perikles’ Athenian building program after the Persian wars, Michelangelo’s David, the Columbia University “Alma Mater” in the middle of Columbia’s campus, the Chrysler building, the Peace Fountain next to St. John the Divine, the Woolworth building, Ghandi’s bronze on Union Square, and other sculptures and architectural sights in New York City.

Some sessions of this workshop will be conducted at the Art Students League with visits at a foundry and public monuments, in order to attest to the artist and craftsmen creative and logistical process needed for the transformation of a concept into an outdoor monument. We are asking for the ultimate value for art in the public sphere. How does
the process in creating this kind of art differ from other forms of creation. Can form in a
public space be used as a means of widening the sphere of human sensibility, or what
Boethius calls: a place to contemplate the Highest or Eternity

LECTURES

Sept. 12: INTRODUCTION – Washington Square Park
Sept. 19: PUBLIC GARDENS AND MONUMENTS : THE
          LIBERATORS OF THE AMERICAS & THE SHERMAN
          MONUMENT & OTHER MONUMENTS IN THE AREA
          Meeting at Central Park South and Avenue of the Americas (57th
          Street and 6th Avenue (MLKing –Washington Monument)
Sept. 26: PUBLIC GARDENS AND MONUMENTS : THE TITANIC
          MONUMENT
          Meeting at the Titanic Monument-Straus Memorial [107 Street and
          Broadway]
*Oct. 3: CENTRAL PARK: BETHESDA FOUNTAIN – ANGEL
          OF THE WATERS; ALICE IN WONDERLAND;
          SHAKESPEARE GARDENS (meeting 72nd & 5th Ave)
Oct. 11: NO CLASS (NYU IS CLOSED)
+Oct. 18: RESEARCH: YOUR INDIVIDUAL CITY MONUMENT
Oct. 24: UNION SQUARE PARK & GRAND CENTRAL STATION
          Meeting Grand Central Station information desk
Oct. 31: THE PUBLIC SQUARE: DIMENSIONS AND MYSTICISM
          Meeting at the Peace Fountain at St. John the Divine Cathedral
          111th. Street and Amsterdam Avenue
Nov.  7: MUSEUM OF NATURAL HISTORY:
          NATURE IS ART
          Meeting in front of Museum & Rose Planetarium
          EMPEDOCLES COSMOS(Art Students League)
Nov. 14: HISTORIC SQUARE: US CUSTOMS HOUSE AND THE
          NEW YORK STOCK EXCHANGE PEDIMENT:
          Meeting Trinity Church
+Nov. 21: INDIVIDUAL CITY MONUMENT- Independent Research
          ADOPT-A-MONUMENT PROJECT –
Nov. 28: MODERN ART FOUNDRY
Dec.  5: HISTORICAL PATTERNS & THE CULTURAL
          MOSAIC OF NEW YORK CITY
          The American wing of the Metropolitan Museum
          Meeting at the front steps (5th Avenue and 83rd Street)
Dec. 12: STUDENT’S ORAL PRESENTATION OF THEIR FINAL PROJECT
Dec. 14: FINAL PROJECT IS DUE AT MY NYU OFFICE
(legislative day)

REQUIRED TEXT BOOKS:
Manhattan’s Outdoor Sculpture, Margot Gayle and Michele Cohen
(Prentice Hall 1988)

RECOMMENDED TEXT BOOKS:
Sculpture and Civic Ideal in New York City 1890-1930,
(University of Chicago Press, 1989).
Life of famous Painters, Vasari.
Letters, Interview with Rodin with French journalist, Cezanne.
The Protagoras, Plato (Penguin Classics, 1995).
Paul Cezanne, John Rewald, ed.
Can Poetry Save the Earth? John Felstiner (Yale University Press, 2009)
Journal, Delacroix.
Leonardo on Painting.
Writers on Artists, Daniel Halpern (North Point Press, 1988).
Cassirer’s The Individual and the Cosmos in Renaissance Italy,
****Reading is due each week before your section meets.

COURSE REQUIREMENTS
The grade in the course will be based on essays, a journal, adopt-a-
monument project, an individual analysis-presentation of a public
monument, an exhibit presentation, a museum essay, and class
attendance/participation.

There will be a grade-penalty for absences (two absences or more will
result in an automatic failure of the class), lateness and for handing in
papers late. ONLY HARD COPIES OF ESSAYS, TESTS, AND PAPERS WILL
BE ACCEPTED. NO I-PADS, I-PHONES, I-PODS, BLACK-BERRIES,
COMPUTERS (ALL-SORTS), CELL-PHONES AND OTHER (BLUE TOOTH,
EAR-PHONES, etc..) WILL BE ALLOWED TO BE USED IN CLASS.
1. **ESSAYS**: essay questions based on the assigned reading will be posted on blackboard. You are to select one essay question and write a two to three page response (single or double spaced). In these essays students will address the reading due for that night’s class week, and discuss the thesis of the reading and/or its main points, and its relevance to the class. All papers will be due in class the night the readings are discussed. No late essays or emailed essays will be accepted! Since part of the reason for the papers is to help students prepare for class discussion, students must be in class for their papers to be accepted. Although guideline questions will be posted on blackboard, some questions to keep in mind before writing the essays: What is the thesis, or what are the main points of this reading? If it is a secondary source, what types of evidence does its author use to support the argument or points he/she is making? If it is a primary source, when was it written, and why? Papers should be thoughtful and carefully proofread for spelling, grammar and style errors. (15Pts.)

2. **INDIVIDUAL MONUMENT PRESENTATION**: Students will present and give their analysis/interpretation to the class of an assigned monument. List of monuments: Gandhi in Union Square, Sherman’s Monument, Washington Square Arch, Simon Bolivar on Avenue of the America’s, Alice in Wonderland in Central Park, Shakespeare in Central Park, Columbia’s Alma Mater, The Great American Artists in the Bobst Library, The Pediment of the Stock Exchange, Diana in the Court of the American Wing. [20pts]

3. **ADOPT-A-MONUMENT PROJECT**: Each student will seek and analyze a neglected public square monument in New York and develop a two or three dimensional visual arts restoration plan (painting, drawing, sculpture, photograph, and mural) and presented to the class on December 12th [20pts.]

4. **JOURNAL**: Journal should be typed or handwritten. [20 pts]

5. **MUSEUM / FOUNDRY ATTENDANCE AND ESSAY**: Due on Nov. 28th. [10 Pts]

6. **PUBLIC SQUARE PRESENTATION AT GALLATIN EXHIBIT**: Each student will display (photos, painting, sketches, diagrams, sculpture, poetry, etc..) their individual adopt-a-monument project. (15pts.)
7. ATTENDANCE is necessary since we will be covering a lot of material. will be assigned for participation and attendance. **OFFICE HOURS**: Monday 8:30 to 9:30am. If a problem arises do not hesitate to call me.

**GALLATIN POLICY ON ACADEMIC INTEGRITY AND PLAGIARISM:**
As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility, and integrity. Failure to uphold these values will be subject to severe sanction, which may include dismissal from the University. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating. Please consult the Gallatin Bulletin or Gallatin website [www.gallatin.nyu.edu/academics/policies/policy/integrity.html] for a full description of the academic integrity policy.