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’s 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 explores 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 artist 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. 10: INTRODUCTION: Washington Square Park & Central PK.  
*Monuments and Masterpieces 356-366*

Meeting at Central Park South and Avenue of the Americas (57th Street and 6th Avenue (MLKing –Washington Monument)  
*Monuments and Masterpieces 113-136*

Sept. 24: PUBLIC GARDENS AND MONUMENTS: THE TITANIC MONUMENT  
Meeting at the Titanic Monument-Straus Memorial [107 Street and Broadway]  
*Monuments and Masterpieces 213-219*

Protagoras: 38-70

*Oct. 1:* CENTRAL PARK: BETHESDA FOUNTAIN – ANGEL OF THE WATERS; ALICE IN WONDERLAND; SHAKESPEARE GARDENS (meeting 72nd & 5th Ave)  
*Monuments and Masterpieces 143, 241-242, 414, 440-443*


Oct. 15: NO CLASS (FALL BREAK)

Oct. 22: UNION SQUARE PARK & GRAND CENTRAL STATION  
Meeting Grand Central Station information desk  
Essay and Journal

Oct. 29: THE PUBLIC SQUARE: DIMENSIONS AND MYSTICISM  
Meeting at the Peace Fountain at St. John the Divine Cathedral  
111th Street and Amsterdam Avenue

Nov. 5: MUSEUM OF NATURAL HISTORY: NATURE IS ART  
Meeting in front of Museum & Rose Planetarium

EMPEDOCLES COSMOS  
ROOSEVELT’S EQUESTRIAN MONUMENT
Monuments and Masterpieces 117-118

Nov.  12  HISTORIC SQUARE: US CUSTOMS HOUSE AND THE NEW YORK STOCK EXCHANGE PEDIMENT:
Meeting Trinity Church

+Nov. 19:  INDIVIDUAL CITY MONUMENT- Independent Research
ADOPT-A-MONUMENT PROJECT –
Cellini’s Autobiography 264-350

Nov. 26:  MODERN ART FOUNDRY
Essay on Cellini

De   3 :  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. 10:  STUDENT’S ORAL PRESENTATION OF THEIR FINAL PROJECT

Dec. 12:  FINAL PROJECT IS DUE AT MY NYU OFFICE
(legisltative day)

REQUIRED TEXT BOOKS:
Manhattan’s Outdoor Sculpture, Margot Gayle and Michele Cohen (Prentice Hall 1988)
Monuments and Masterpieces, Donald M. Reynolds (Thames and Hudson, 1998)
The Protagoras, Plato, (Penguin Classics, 1995).

RECOMMENDED TEXT BOOKS:
Life of famous Painters, Vasari.
Letters, Interview with Rodin with French journalist, Cezanne.
Public Sculpture and Civic Ideal in New York City 1890-1930, Michele Hogart (Smithsonian Institution Press 1997)
Paul Cezanne, John Rewald,ed.
Can Poetry Save the Earth? John Felstiner (Yale University Press, 2009)
The Architecture of New York City, Donald M. Reynolds (John Wiley & Sons, Inc 1994)
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, create or adopt-a-
monument project, an individual analysis-presentation of a public
monument, essay and visit to the Queens Modern Art Foundry, 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. (25Pts.)

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. [25pts]

3. CREATE OR ADOPT-A-MONUMENT PROJECT: (Research paper or Art 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 a written rationale (5 pages) for the restoration’s justification; or propose an original new monument in a public square (research the theme or the commemoration for the monument with a rationale for the importance to society to have this kind of monument); to be 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. 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.