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 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.
Course Goals and Objectives
--Students will individually Adopt-a-Monument in the city of New York to see how it functions in a public square and if it can be improved or not.
--Students will be able to conduct a research into what may the monument in the public space could have signified when it was first created, and how has that significance changed through the times? And what do these monuments in public spaces continue to communicate to us as modern communities interacting with them?
--Students will learn to analyze literary texts that have influenced artists and architect in the creation of their monument in a public square.
--Students will compose formal essays and a journals to demonstrate their knowledge and understanding of the literature covered along the weekly investigation and analysis of different monuments and public squares throughout the City of New York.
--Another objective of this class will be for students to investigate the historical context in which a monument was created. This will allow the students to view the public square in the context of the times, and understand the complex interactions and critical interpretation during the creative process by both sculptor and architect.
--To achieve these objectives, this course has three primary goals: 1-to provide students with a practical working knowledge of the different logistics needed to build a public square, including surveys, analysis and conservation; 2- to introduce students to the challenges that both artist and architect had to go through in order to submit a workable plan to the authorities, including research and design within the space available. This process always required the tedious and continual readjustment of hypotheses and field strategies with regard to information recovered in the field.

LECTURES

Sept. 14: INTRODUCTION
Sept. 21: HISTORICAL MODELS: METROPOLITAN MUSEUM
   **Meeting in front of the museum main entrance on 5th Ave. (Presentations on Diana by Augustus Saint-Gaudens and The Vine by Harriet Whitney Frishmuth in the Charles Engelhard Court) Presentation format (Replace, Revise, Renew)
Sept. 28: CENTRAL PARK: BETHESDA FOUNTAIN – ANGEL OF THE WATERS; SHAKESPEARE GARDENS
   (Presentations on Bethesda Fountain and on Alice in Wonderland) (meeting 72nd & 5th Ave)
   Monuments and Masterpieces 143, 241-242, 414, 440-443
Oct. 5: THE PUBLIC SQUARE: DIMENSIONS AND MYSTICISM
   Meeting at the Peace Fountain at St. John the Divine Cathedral
   111th Street and Amsterdam Avenue
(Presentation on the Peace Fountain)

Oct. 12: NO CLASS (FALL RECESS)

** Oct. 13: LEGISLATIVE DAY RESEARCH:
SITE SPECIFIC MONUMENT INVESTIGATION GROUP
RESEARCH (Replace, Revise, Renew)

Oct. 19: ART AND EDUCATION IN THE PUBLIC SQUARE
THE PEDESTAL AND THE MONUMENT
**Meeting at the Peace Fountain at St. John the Divine Cathedral
(Presentation: Titanic Monument-Strauss Memorial )[107 Street and
Broadway] Monuments and Masterpieces 213-219

Oct. 26: THE PUBLIC SQUARE: SCULPTURAL NARRATIVE
**Meeting at the Peace Fountain at St. John the Divine Cathedral
(Presentation on Columbia’s Alma Mater)
(Discussion on Plato’s Timaeus) part 1

Nov. 2: THE CONTEXT OF THE MONUMENT
**Meeting at the Peace Fountain at St. John the Divine Cathedral
(Discussion on Plato’s Timaeus) part 2
(Presentation of Grant’s Tomb)

Nov. 9: LUCRETIUS: FROM ATOMS TO MONUMENT
(Scale, Dimension, Day/Night lighting, Monument’s orientation
for permanent placement)
(Presentation on Theodore Roosevelt Equestrian Monument
in front of the Museum of Natural History main entrance.
Monuments and Masterpieces 117-118

Nov. 16: THE PUBLIC SQUARE: INTERACTIVITY
PEDESTRIAN RELATIONSHIP TO THE MONUMENT
(Presentation on thee Liberators of the Americas)
The Sherman Monument
Monuments and Masterpieces 113-136

Nov. 23: RESEARCH: SITE SPECIFIC MONUMENT INVESTIGATION
GROUP RESEARCH (Replace, Revise, Renew)

Nov. 30: MODERN ART FOUNDRY
**Meeting at the Queens Modern Art Foundry
Essay on Cellini’s Autobiography 264-350

Dec. 8: STUDENT’S ORAL PRESENTATION OF THEIR FINAL
PROJECT

Dec. 15: FINAL PROJECT IS DUE
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)

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*.
*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, a group site specific monument investigation report, 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. SITE SPECIFIC MONUMENT INVESTIGATION REPORT:
Class will be divided into two groups; each group will be responsible to research and investigate a specific logistical aspect of two New York City’s public squares. After a research and discovery period the groups will write a report of their research-investigation and give an oral presentation to the whole class. More specific information for this project will be given in class. (20Pts)

2. ESSAYS: essay questions based on the assigned reading will be posted on NYU Classes. 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. (20Pts.)

3. 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, etc.. [20pts]

4. 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 8th [20pts.]
5. **JOURNAL**: Journal should be typed or handwritten.  [10 pts]

6. **QUEENS MODERN ART FOUNDRY ATTENDANCE AND ESSAY**: Due on Dec. 15th.  [10 Pts]

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.
TOPICS FOR STUDENTS’ REPORTS

(Report on *the Strauss Memorial*)

(Report on *the Peace Fountain*)

(Report of *the American Liberators*)

(Report on *Bethesda Fountain*)

(Report on *Alice in Wonderland*)

(Report on *Grant’s Tomb*)

(Report on *Theodore Roosevelt Equestrian Monument*)

(Report on Columbia’s *Alma Mater*)

(Reports on *Diana* by Augustus Saint-Gaudens in the Charles Engelhard Court)

(Reports on *The Vine* by Harriet Whitney Frishmuth in the Charles Engelhard Court)

SITE SPECIFIC MONUMENT INVESTIGATION REPORT (Group)

Eastern Parkway and Grand Army Plaza in Brooklyn

The Sherman Monument in Manhattan

Columbus Circle

Lincoln Center

Washington Square Park

Madison Square Park