Course #: ARTS-UG 1440  
Meeting Day & Time: Thursday, 6:20-9:00 p.m.  
Location: 1 Washington Place, Room #432  
Instructor: Terry Culver  
Tjc202@nyu.edu/ (347) 224-1615  
Office Hours: Thursday, 5-6pm & by appointment  
(Please email or call in advance)

Course Description
This course will examine the relationship between technology, art and public space. We will consider the role that art and technology play in the public sphere in two ways: (1) the study of historical and contemporary case studies of artists and artistic movements with a focus on New York City; and (2) designing and creating works of public art that incorporate media and technology.

Public Art Project
The class will collaborate with Live Urban Walls on creating and installing a work of public art in Soho using digital technology and projection mapping software. In preparation for the installation, the class will beta test a mobile app for creating large scale projections from hand-held devices.

Objectives/Learning Goals
The course has the following objectives and learning goals:
(1) Examine cultural narratives that contribute to the ongoing dialogue about the role of technology in society;
(2) Study both contemporary and historical works of public art that either support or disrupt those narratives;
(3) Create a high-quality work of public art using digital projection technology that is informed by goals (1) and (2).

This course approaches public art as an important part of an ongoing dialogue about cultural values, commerce, politics and public life. We will become familiar with the role that contemporary artists and technology have played in shaping this dialogue by supporting or resisting political change. Special emphasis will be placed on understanding the role of technology and art in society and in defining public interaction. Also, the course will cover the impact, both direct and indirect, of certain technological developments on art and other media. With a multidisciplinary approach, the course will examine the remarkable transformation of
public art through history and the roles it has played to both support and to resist established political beliefs. Emphasis will be placed on defining public space, understanding the role of public art in society, and using public art as a prism to understand wider cultural and political trends. The course will examine selected historical examples of public art as well as contemporary ones, and take advantage of the public art throughout New York City.

Coursework
This is not a lecture course. This is combination of a seminar and studio course, requiring inquiry, intellectual curiosity and participation from each student. On certain occasions, the instructor will present case studies. Readings will be assigned each week. The coursework will consist of:
1) Readings. To be assigned each week. It is important that students do the readings and come to class prepared to discuss the material.
2) Reading Response. Prior to each class, please email questions, comments or observations to me about the reading due for that week.
3) Mid-term Project. Each student will propose, create, and report on their own public art project. The proposals will be due February 12, and the projects will be presented on March 12, along with a 3-4 page review of the project with documentation. I will discuss the proposals with each student to offer suggestions and help. Please note: illegal projects are not allowed. This means no graffiti without permission, sticker campaigns, etc.

The proposal should be a 2—3 page proposal for a public art project, and include the following:
• Description: who, what, when, where
• Rationale: why are you doing the project and who are you making it for
• How the project relates to the readings or artwork we have covered in class.
• Timeline
The Mid-Term project will be evaluated on:
• Creativity and refinement of the concept
• Research into related artwork and artists
• Consideration of context and audience
• Quality of execution
• Reflection on the project’s significance

4) Final Project. Technology expertise is not required. The site for the project is Bowery and Houston Street. It will be installed at the end of the semester.

Grades
Grades for the course will depend upon the following factors:
1. Attendance and full participation in class;
2. Quality of presentations and attention to assigned readings;
3. Submission of mid-term project;
4. Contributions to the final project.

**Academic Integrity**
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 (http://gallatin.nyu.edu/academics/policies/integrity.html)

**CALENDER**

**January**
26 Introduction

**February**
2 Emergence of Technology in Contemporary Art
Site Visit: Live Urban Walls

9 Visit to New Museum: Screens Series: Heather Phillipson
Reading: To be Assigned
Midterm proposals due
Assignment: Visit Public Art Fund Exhibition

16 Technology Narratives
Case Study: One-Laptop-Per-Child
Reading: The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin

23 Convergence
Case Study: E.A.T., Citizen Artists and Engineers
Reading: Cybernetics and Art, Edward Shanken; Open Score: Art & Technology 2016.
Guest Speaker: Alexander Vanderos, Live Urban Walls
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| March 2 | Theory of Visual Culture  
Reading: Introduction to Visual Culture, Nicholas Mirzoeff  
Technology, Utopia and the of Role Metaphor  
Case Study: Buckminster Fuller  
Reading: Technopoly (Selections), Neil Postman |
| 9       | Mid-Term Project Presentations                                      |
| 16      | Spring Break/No Class                                              |
| 23      | Spatial Politics, Aesthetics and Resistance  
Case Study: Union Square: Political Power and Aesthetics  
Studio Session 1  
Reading: Evictions: Art and Spatial Politics, Rosalyn Deutsche |
| 30      | Taking Chances: Unforseen Consequences of Public Art  
Studio Session 2  
Reading: Reading: The Birth and Death of the Viewer: On the Public Function of Art, Thomas Crow and Martha Rosler |
| April 6 | Public Space: Commodity or Culture  
Case Study: Times Square  
Studio Session 3  
Reading: Creating Democracy: A Dialogue with Krzysztof Wodiczko, Patricia C. Phillips & The Education of the Un Artist, Alan Kaprow |
| 13      | No Class                                                            |
| 20      | Going Viral  
Case Study: Creative Time Reports  
Reading: Living as Form: Socially Engaged Art from 1991-2011, Editor, Nato Thompson  
Studio Session 4 |
| 27      | Final Project Installation                                         |
| May 4   | Final Class                                                         |