



OCAD UNIVERSITY
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GRADUATE STUDIES COURSE OUTLINE

Art in the Public Sphere

VISA 6006

Seminar

Summer 2016

Credit Value: 0.50

Course Meeting Times and Location: Every Monday and Wednesday, 6:30pm-9:30pm, 205 Richmond St W (RHA), Room 511

CATALOG DESCRIPTION

As the mythic narratives of collective unity, nationalism and progress have faltered in the era of postmodernity, what then is the public role of art? This course will examine contemporary art and design as it critiques and reformulates the notions of monument, memory, audience and community. While art and design may serve the ideological interests of institutions, there also lies the potential for intervention and activism, as well as a more critical relationship with popular culture.

INSTRUCTOR

Faculty Member Name: Dr. Dave Colangelo

Email Address: dcolangelo@faculty.ocadu.ca (I reply between 9am-5pm)

Website: davecolangelo.com

Office Hours/Location: By appointment.

Mailbox: Grad Studies Office.

Dave Colangelo holds an MA in Cultural Studies from Goldsmiths College, University of London and a PhD in Communication and Culture from Ryerson and York Universities. His research and writing is centred upon expanded cinema, screen cultures, and the impact of digital media on art, curation, architecture, and scholarship. Colangelo's writing has appeared in *Public Art Dialogue* and *The Journal of Curatorial Studies*. His work as a media artist (with collaborator Patricio Davila) has been presented at the International Symposium for Electronic Art (Istanbul 2011, Sydney 2013, Vancouver 2015), the Media Architecture Biennale (Sydney 2016), the Biennale of Architecture and Urbanism in Shenzhen/Hong Kong (2013-14), and in the *Leonardo Electronic Almanac*. He is currently a Research Consultant for Streaming Museum in New York City, Director of the Media Architecture Institute for North America, and will be taking up the position of Assistant Professor, Digital Culture in the School of Theatre + Film at Portland State University in the fall.

COURSE DESCRIPTION

The public role of art has a stake in the formation and circulation of collective and individual memory, identity, and power. In this course, we will consider the shifting conditions and practices of art in the public sphere and determine the role that various tactics, technologies, and theoretical discourses play in this field. As budding scholars, artists, curators, cultural programmers, designers, and citizens, we will discuss the role of art in the public sphere through various expressive modes (blogs, grant proposals, academic papers, in-class seminar presentations). We will also suggest and debate how power and meaning may be contested through public policies, programs, and practices.

One important note: Guest speakers who come to class are an important resource. They are also giving generously of their time and expertise, and have agreed to engage in discussion. Please do not be late or miss these sessions, and come prepared with the readings for that day, which provide a context for their presentations.

Pre-requisites: None

Co-requisites: None

Anti-requisites: None

LEARNING OUTCOMES

Upon successful completion of this course the students will have demonstrated the ability to:

KNOWLEDGE

1. Analyze the shifting conditions and practices of art in the public sphere along various axes such as memory, audience, identity (race, class, gender), and community.
2. Determine the role that certain structures, tactics, and technologies play in shaping the impact and trajectory of art in the public sphere.

SKILLS

1. Create a grant proposal for art in the public sphere.
2. Discuss the role of art in the public sphere in various modes from informal blog-style reading responses, to in-class group seminars, individual presentations, art reviews, and formal grant writing.

ATTITUDES

1. Understand how power and meaning are consolidated in art that interacts or engages the public sphere.
2. Suggest how power and meaning might be contested in public practice, particularly through the use of contemporary art and technological practices.

UNIVERSITY MISSION

OCAD University shapes imagination through the delivery of excellent art, design and media education at the undergraduate and graduate levels through student-focused learning that integrates studio-based education with historical, critical, aesthetic, scientific and technological inquiry. OCAD University supports a high-quality, diverse research practice undertaken with extensive outreach and partnerships in a bold and future-facing learning

environment. OCAD University offers vibrant disciplinary and cross-disciplinary opportunities for cultural and life-long learning in concert with local, national, Aboriginal and international communities. OCAD University values, respects and advances ethical practice, flexibility, advocacy, diversity, accessibility, aboriginal cultures, wellness, global citizenship and the manifestations of creativity in entrepreneurship, innovation and sustainability. OCAD University prepares students and helps faculty and alumni to be cultural leaders, practitioners, educators, creative thinkers, strategists, inventors and innovators who take calculated risks and make strong contributions to the cultural, social and economic prosperity of Canada and the world.

WEEKLY SCHEDULE

WEEK 1: Introducing Concepts, Posing Questions

4 July: Course Introduction

6 July: Who, What, Where, When is Public?

Readings:

Fraser, Nancy. 1990. "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy." *Social Text*, no. 25/26: 56–80.

Dietz, Steve. "Public Sphere_s: Editorial." Media Art Net website.
http://www.medienkunstnetz.de/themes/public_sphere_s/editorial/scroll/#ref10.

Warner, Michael. 2005. *Publics and Counterpublics*. New York: Zone Books, pp. 21–31, 65–76.

WEEK 2: Art and Social Change

11 July: Public Practice

Group Seminar #1 – As Assigned (See Canvas)

Art Review Examples and Guidelines.

13 July: Guest Lecture - Mammalian Diving Reflex

Readings:

Boal, Augusto. 1979. "Poetics of the Oppressed." In *Theatre of the Oppressed*, translated by Charles A. and Maria-Odilia Leal McBride and Emily Fryer. London: Pluto Press.

Thompson, Nato. 2004. "Trespassing Toward Relevance." In *The Interventionists: Users Manual*, edited by Nato Thompson and Gregory Sholette. Cambridge, MA: MIT Press and MASS Moca.

O'Donnell, Darren. 2006. "An Aesthetics of Civic Engagement." In *Social Acupuncture: A Guide to Suicide, Performance and Utopia*. Toronto: Coach House Books.

WEEK 3: Commissioning, Curating, Presenting, and Preserving Public Art

18 July: Models and Debates - Case Study – Toronto Public Art

Group Seminar #2

20 July: Guest Lecture - Layne Hinton, ArtSpin, In/Future

ART REVIEW DUE

Readings:

Biggar, Jeff. 2016. "The Evolution of Public Art Policy in Toronto." *The Artful City*, 3 Mar. 2016. <http://www.theartfulcity.org/home/2016/3/25/the-evolution-of-public-art-policy-in-toronto>

City of Toronto. 2010. "Toronto Urban Design: Percent for Public Art Program Guidelines." August 2010. 16 June 2016. <http://www1.toronto.ca/wps/portal/contentonly?vgnextoid=8108be4436161410VgnVCM10000071d6of89RCRD>

Deutsche, Rosalyn. 1992. "Art and Public Space: Questions of Democracy." *Social Text*, no. 33: 34–53.

WEEK 4: Massive Media and Digital Monuments

25 July: Monumentality, Media, Networks, and Translocality

Group Seminar #3

27 July: Curating Massive Media - Case Study: Ryerson Image Arts Building

Readings:

Gideon, Siegfried, Leger, Ferand, and Sert, Jose Luis. 1958. "Nine Points on Monumentality." In Siegfried Gideon, *Architecture, You and Me, the Diary of a Development*. Cambridge: Harvard UP, pp. 48-51.

Broeckmann, Andreas. 2000. "Public spheres and network interfaces." In *Vectorial Elevation: Relational architecture no. 4*, edited by R. Lozano-Hemmer. Mexico City: Conaculta Press.

Colangelo, D. 2015. "Curating Massive Media." *Journal Of Curatorial Studies*, no. 4(2): 238-262.

Carrapatoso, Thiago. 2013. "The Expanded Projections: Krzysztof Wodiczko Interferences in the Public Space." Furtherfield Blog. <http://www.furtherfield.org/blog/carrapatoso/expanded-projections-krzysztof-wodiczko-interferences-public-space>

WEEK 5: In-Class Work Week

1 Aug: HOLIDAY

3 Aug: Review of Ontario Arts Council Proposal Guidelines, Workshopping, and Advice (Tutorial Class)

Readings:

Ontario Arts Council Website
<http://www.arts.on.ca/page11.aspx>

WEEK 6: What comes next? The #imPossibility of Public Space/Public Sphere(s)/Art

8 Aug: Posthumanism, the Anthropocene, and Collective Public Space

Group Seminar #4

PROJECT SUMMARY DUE

10 Aug: What is the Future of Art in the Public Sphere? (Guest Lecture – Rodrigo Marti)

PROJECT PEER REVIEW DUE

Readings:

Ziolkowski-Trzak, Agnes. 2013. "The Impossibility of the Public Sphere." *State of Nature*.
<http://www.stateofnature.org/?p=7291>

Amin, Ash. 2008. "Collective culture and urban public space." *City* 12:1.

Heartney, Eleanor. 2014. "Art for the Anthropocene Era." *Art in America*, Feb 6 2014.
<http://waterwash.org/doc/ArtfortheAnthropoceneEra-Magazine-ArtinAmerica.pdf>

King, Alex. 2015. "What's the future for public art?" *Huck*, Mar. 16 2015.
<http://www.huckmagazine.com/art-and-culture/art-2/whats-future-public-art/>

Papacharissi, Zizi. 2015. "Affective publics and structures of storytelling: sentiment, events and mediality." *Information, Communication & Society*.

WEEK 7: Presentations

15 Aug: Presentations

PROJECT PROPOSALS DUE

17 Aug: Presentations and Wrap-Up

REQUIRED READINGS

See weekly schedule

COURSEPACK

Available at campus bookstore.

SUPPLIES

No special materials are needed for the course.

TEACHING AND LEARNING METHODOLOGIES

Most weeks will begin with a short lecture followed by a summary of the week's readings by a pre-assigned group of students. This group will be responsible for presenting the readings in an engaging manner, attempting to incorporate active learning principles in their presentation. They must also provide discussion questions.

The second lecture of the week will involve either screenings, guest lectures, field trips, activities, or extended discussions led by the instructor.

EXAM

There is no final exam in this course.

ASSESSMENTS, CRITIQUES AND EXAMS

Grades are broken down as follows:

Assessments	Individual or Group	Format	Due Date	Percentage of Final Mark
Weekly Seminar and Reading Response	Group	Online Blog (Reading Response) and In-Class Presentation (Seminar)	Various, Assigned in Week 1	40%
Art Review	Individual	Submit Word .doc on Canvas	July 20 th	20%
Project Proposal Summary & Peer Review	Individual	Submit text on Canvas, Peer-Review on Canvas	August 8 th /10 th	10%
Proposal and Presentation	Individual	Submit Word .doc on Canvas, In-Class Presentation	August 15 th /17 th	30%

A rubric will be provided for all assessments.

To review the full grading policy please refer to the Academic Policies on the OCADU website link below in the Policies section of the course outline.

Descriptions of each assessment are provided below:

Weekly Seminar and Reading Response

You will be assigned a group of no more than 5 people in the first week of the course. In your group, you are responsible for meeting at least one week before your presentation date. Group members are responsible for preparing a reading response (see below) and presenting a **30 minute summary** of the week's topics and readings and providing **5 questions and 3 representative art works** with which to stimulate a **discussion** that they will moderate. Be sure to present your three representative artworks in an art historical context: that is, situate them within key ideas, concepts, controversies, historical conditions, and theoretical issues the works are grappling with, and assess their success in doing so.

By 6pm on the day before the class, the group will post a reading response of approximately **500-600 words** to CANVAS. These are intended to help the class think critically about the week's readings. The task is to summarize the major points or themes of the articles, compare and contrast the viewpoints expressed in the pieces with those of other authors/texts, and critically assess the articles and their relationships to the broader themes and issues considered in the course, and chronicle our evolving understanding of art in the public sphere. How do the texts contribute to your understanding of art in the public sphere? What issues raised in the texts are of particular interest to you, and how would you like for us to address these issues in our class discussion? Although your focus should be on the assigned texts, you are welcome to draw connections to external ideas and sources, and to incorporate images, audio, video, etc. You may also want to include links or references to your three representative art works here.

Presentations will be evaluated based on comprehension of the material, clarity of presentation and accuracy of content, cooperation of group members, quality of discussion questions, and quality of mediation.

The following rubric will be used for the weekly seminar and reading response combined:

		Levels of Achievement			
		Exemplary (5-4)	Proficient (3)	Acceptable (2)	Unacceptable (1-0)
Criteria	Comprehension and Analysis (x3)	Group demonstrates a deep knowledge of material and provides insightful analysis.	Group demonstrates a general knowledge of material and provides some analysis.	Group demonstrates some knowledge of material with minimal analysis.	Group does not demonstrate comprehension of material or analysis.
	Clarity and Accuracy (x 2)	Material presented very clearly and accurately	Material presented clearly and accurately	Material presented with some errors in clarity and accuracy	Material presented inaccurately and unclearly
	Cooperation	Group members highly coordinated	Group members coordinated	Group members somewhat	Group members uncoordinated and unprepared

		and prepared	and prepared	coordinated and prepared	
	Quality of Discussion Questions	Five stimulating questions	Some stimulating questions	Few stimulating questions	No stimulating questions
	Quality of Mediation	Discussion facilitated expertly and cooperatively	Discussion facilitated effectively	Discussion facilitated somewhat effectively	Discussion facilitated poorly

Total /40

Art Review

Pick one curatorial project/artistic intervention/installation that has a public element, Toronto or elsewhere, and that also engages in some capacity with themes of history, power, and/or memory. This can be a project that is current, contemporary, or historical. By **July 20, 2015**, submit a review of your chosen artwork, site, or intervention as a **Word** document on Canvas. The review should be between **1,200-1,500 words**. Please describe the project, including relevant contextual information, a discussion of the audience/public, include links to images/video/audio if possible, address the key ideas, concepts, controversies, or theoretical issues the work is grappling with, and assess its success in doing so.

Project Proposal Summary & Peer Review

Develop a proposal for a work/exhibition/event that engages with the questions raised in the course using the guidelines of an **Ontario Arts Council Visual Arts Project grant**. You will post a **200-word preliminary summary** of your proposal to Canvas before our **August 3rd, 2016** class. You will also provide feedback on at least one of your colleague's proposals. This will be facilitated automatically on CANVAS just after **August 8th** and will be due by **August 10th**.

Proposal and Presentation

Full proposals using the guidelines of an **Ontario Arts Council Visual Arts Project grant** are due on **August 15th, 2015**, with presentations falling on August 15th and 17th as assigned. Further guidelines will be distributed in class.

To review the full grading policy please refer to the Academic Policies on the OCADU website link below in the Policies section of the course outline.

FOR MORE INFORMATION ABOUT ASSIGNMENTS SEE CANVAS

GRADING BREAKDOWN

The following grades are used at the graduate level in the university:

Letter Grade	Numerical Scale
A+	95-100
A	85-94
A-	80-84
B+	75-79
B	70-74
C	60-69
F	0-59

P	Pass
I	Incomplete
W	Withdrawn
AU	Audit

STUDENT FEEDBACK ON COURSES

OCAD University is committed to ensuring excellence in teaching and learning. As you approach the end of the course (weeks 10-13 in a 13 week course) you will be asked to complete an online course evaluation during class time. Please bring a laptop or other web-enabled device to class with you on the day that the evaluation is scheduled by your course instructor. Your feedback is valued by faculty and is an important part of on-going efforts to enhance course design and teaching across the university.

COURSE POLICIES AND STUDENT EXPECTATIONS

To obtain pass standing in a course, a student must complete required and assigned course work, as described in the course outline, to the satisfaction of the teaching faculty. Evaluation of student performance is based upon a reasonable diversity of methods. Students are evaluated on their work according to the breakdown in the Grading Scheme and criteria listed below.

Attendance: students are expected to attend every class. If a student is unable to attend, they must let the instructor as soon as possible and provide a plan for making up for the time not spent in class.

Class Participation: students are expected to participate in the course by attending class, contributing to discussions, coordinating activities with group members, completing group work, and engaging in peer-review.

Late Work: Late work is not acceptable except in the case of documented illness or extraordinary circumstances. Late work will not be accepted without prior permission of the faculty member. All late work will be assessed a minimum penalty of **20%** per week. Even with prior permission, no late work will be accepted more than **7 days** after the initial due date. Students may not re-submit previously graded work or work produced for other courses for evaluation.

Mid-term Standing: Teaching faculty must provide students with a written **numerical** interim grade based on work to date at least one week prior to the final deadline to withdraw from a course without academic penalty. This grade should reflect **20%** of the term's work.

Incomplete Grades: Please refer to the [Academic Standing & Grading Policy](#) for details regarding incomplete grades and extensions.

Final Grades: All grades are not final until they are reviewed and approved by the Registrar's Office.

INSTRUCTOR EXPECTATIONS

The instructor will:

- arrive at least 10 minutes before class and stay 10 minutes after class to answer questions and comments.
- answer email queries promptly, during regular business hours, and always within one business day
- make an effort to return assignments and evaluations as soon as possible

The instructor will not:

- provide lecture notes. It is the responsibility of students to ask other students in the class for notes if they are unable to attend

University Policies

It is important that you become familiar with university policies, and the related procedures and guidelines – they reflect the rights and responsibilities of students, faculty and staff. Policies and procedures are subject to change and are not tied to a specific academic year, unless otherwise noted.

Academic Standing & Grading Policy: This policy outlines the assessment criteria and procedures related to grading, coursework extensions and academic standing in graduate programs.

Academic Misconduct Policy: This policy defines academic misconduct, how to avoid it, and how the university responds to violations of this policy.

Academic Integrity: This policy focuses on academic integrity: what it is, how to make sure you conduct yourself and your work in an ethical manner. It also outlines how the university responds to violations of academic integrity.

Academic Consideration for Religious Observance Policy: OCAD University is committed to inclusion. If you foresee a conflict between a religious obligation and any scheduled class assignments, including the final examination or critique, notify your instructor in writing and, in the case of the final examinations and critiques, must make a written request to the appropriate Faculty Office within three weeks of the first class. Late requests for an exam or critique deferral are subject to a \$70 fee.

Respectful Work and Learning Environment Policy: The University is committed to a respectful working and learning environment. This policy outlines what is considered acceptable behavior in a classroom and other learning environments, including and not limited to discrimination of any sort.

Health and Safety Policy: Read about what you can expect and how you can contribute to maintaining health and safety standards of the university.

Non-Academic Misconduct Policy: This policy is a guide to what the University considers to be appropriate behavior. It outlines the procedures for dealing with incidents of non-academic misconduct including bullying, harassment, assault, threats, extortion, drugs trafficking, etc.

[Link to further information on OCAD U's academic regulations.](#)

Student Resources

Students have access to the following resources at OCAD University:

Office of Graduate Studies: The Office of Graduate Studies is generally your first point of contact at OCAD University. Among the varied services and supports it provides or facilitates, the Office of Graduate Studies is responsible for workshops related to professional development and funding opportunities, offers academic advising and guides you on your path to completing your thesis or major research paper/project.

Fabrication Shops & Studios Webpage: Visit the fabrication shops and studios webpage for relevant policies, hours of operation and extended access hours.

Writing & Learning Centre: Access the Centre to develop your skills and excel as a student. They offer services including ideas and approaches for writing, research, critical thinking, studio process and academic study skills.

Health & Wellness Centre: This team of health care professionals' goal is to make your time at OCAD U a positive and fulfilling experience and help you maintain optimal physical and mental health while completing your education.

Mature Students: a collection of links that will direct you to services that will enhance your student experience and give you encouragement and support.

Centre for Students with Disabilities: Students with diverse learning styles and needs, who experience learning, ADHD, autism spectrum, mental health, medical, deaf/hard of hearing, mobility/functional and visual disabilities are encouraged to use the services provided by the CSD to enhance the quality of their post-secondary education. The CSD can help students update or obtain formal disability documentation and learning accommodations such as: notetakers, sign language interpreters, recording of classes (affidavit available upon request), access to presented material (overheads, PowerPoint, slides, etc.), reserved seats, assistive technologies and learning strategies, as well as, accommodations specific to tests/exams.

Finance Office : This Office can provide information on the required tuition and ancillary fees, methods of payment, payment deadlines, tuition fee refunds, as well as answer questions about the online Fees Account, student payroll and tax certificates for students (T2202A, T4 or T4A forms).

Financial Aid & Awards: In addition to online resources, staff in this office can advise you with respect to your financial situation, provide referrals to the appropriate financial assistance programs, and assist you with securing the resources required to meet your post-secondary education costs.

Campus Life: Campus Life ensures that students have access to social, learning and development opportunities that encourage personal growth, connection, engagement, leadership, self-confidence, interpersonal and team-building skills.

Career Development: This office is here to support you as a student or new graduate with direction, resources and opportunities that will help you to develop the skills and knowledge base required to be successful creative professionals, in any number of contexts and sectors.

Student Union: The Student Union represents the student body, serves as liaison to administration and faculty, other universities and colleges, all levels of government and the Canadian Federation of Students. It is responsible for ensuring the proper representation and advocacy of the OCAD U student body at large, working hard to ensure that OCADSU provides as much service to students as possible.

Office of the Registrar: This is where you can find student forms, information on academic records, course registration and graduation and convocation. All official written correspondence that pertains to student records can be sourced from the Office of the Registrar.

IT Services : IT Services provides students with the access to AV loans, where students can to sign out AV equipment, classroom technology support, and media kits, as well as, receive IT help concerning email, courses, student portal, logging in to Computer Studio workstations, DBOCAD, and any IT related problems at the IT Help Desk. Additionally,

students can contact the Laptop Help Desk if they are having trouble with laptop hardware; if they are a laptop program student, require assistance in software installations, accessing the OCAD Wireless network for the first time, borrowing laptops and accessories, and media kit loans.

International Student Services: The International Student Services is a place where international students, exchange students and all students wishing to make meaningful global connections have access to innovative services, programs and activities that are responsive to their needs and assist them in becoming successful practitioners in the fields of art and design. International Student Services offers support, information and referrals pertaining to; immigration matters (referrals to government information on study permits and work permits), on- and Off-campus employment for international students, emergency bursary funds for international students, university health Insurance Plan (UHIP), adjusting to life in Canada, student exchange and study abroad opportunities.

Campus Security: Campus Security provides community security services, visual patrolling, medical response and a variety of other duties, including assisting community members, responding to reports of crime, report writing and investigations. Campus Security personnel are highly trained in First Aid, CPR, Automated External Defibrillators (AEDs), conflict resolution, non-violent crisis intervention, crime prevention and other relevant skills. Additionally, they are also able to provide information regarding the OCAD University community to students, staff, faculty, and visitors. Campus Security offers many programs and services that promote campus safety and security.

ADDITIONAL READINGS

See CANVAS

PRODUCTION MATERIALS FEES AND LAPTOP FEES

In applicable courses, production materials fees cover the costs of materials consumed and/or incorporated in the making of student work in the shops and studios. Production materials fees are automatically added to your online fees account at the time of course registration, and are due in full by the first tuition payment deadline in August. Production materials fees are non-refundable after the last day to change courses with a 100% refund, as outlined in the Calendar.

DISCLAIMER STATEMENT

The syllabus, schedule, and course outline may be amended, altered, or changed as the course proceeds. The weekly schedule is open and will be developed in response to the ongoing concerns of the participants. Guest speakers and student presentations will be organized as the term progresses. The class will be notified and when possible, consulted about developments and changes.