



University of
New Haven

Public Art in the Global City

SECTION I: Course Overview

Course Code: ARH350BCN

Subject Area(s): Art History

Prerequisites: None

Language of Instruction: English

Total Contact Hours: 45

Recommended Credits: 3

COURSE DESCRIPTION

This course will examine the social, cultural, economic, and political impact of public art in global cities taking Barcelona as an example and focusing on the study of contemporary artistic practice. Public space has become a place of great complexity in its social and political dimension since the population of global cities has grown in size, plurality, and diversity. Residents, tourists, and real estate developers are some of the actors who negotiate the meanings and values of this space creating an arena of dissension and conflict. Public art, having a great symbolic value, operates within this manifold scenario, not only modifying the architectural and urban morphology of the city, but also infiltrating its social fabric by introducing elements of reflection, debate, and disagreement.

The first part of this course will focus on the theoretical framework of public art concentrating on the analysis of some relevant international case studies. The second part will focus on examples of artistic interventions in the public space in Barcelona. The aim of the course is to establish a basis to determine the degree of effectiveness at a social and economic level of this type of artistic practice. Topics include the uses of public art as a visual landmark and tourist attraction; as an urban regeneration tool; as a space of memorial and remembrance; as a generator of civic pride, sense of place and identity; and as a creator of sense of community and collective anchor points. This course will also address issues of spatial inequality taking examples of projects generated both in the city's monumental center and in peripheral neighborhoods. Finally, a comparison will be made between the authorized public art and some illegal artistic practices such as graffiti and street art.

LEARNING OBJECTIVES

Upon successful completion of this course, you will be able to:

- Discuss the evolution of art in the public space, the diversity of genres within public art, and the canon of the major works related to this artistic field.

- Evaluate the impact of the socio-historical, economic, and political context on the intent, execution, and reception of public art.
- Analyze the needs and intentions of contemporary artists, audiences, and patrons in the execution of public art.
- Critically interpret the meaning and value of specific examples of public art for the different communities within a city.

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

Name:	TBA
Contact Information:	TBA
Term:	SEMESTER

ATTENDANCE POLICY

This class will meet once weekly for 150 minutes each session. All students are expected to arrive on time and prepared for the day's class session.

CEA enforces a mandatory attendance policy. You are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions you may miss before receiving a grade penalty.

ALLOWED ABSENCES – SEMESTERS		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at X th Absence
Courses meeting 1 day(s) per week	1 Absence	4 th Absence

For every additional absence beyond the allowed number, your final course grade will drop down to the subsequent letter grade (ex: A+ to A). As a student, you should understand that the grade penalties will apply if you are marked absent due to tardiness or leaving class early. In the table below, you will find the grade penalty associated with each excessive absence up to and including automatic course failure.

ATTENDANCE DOCKING PENALTIES				
Absence	1 st	2 nd	3 rd	4 th
Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES				
Grade	A+	A	A-	F

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused.

even if you are able to provide documentation that shows the absence was beyond your control. You should therefore only miss class when truly needed as illness or other unavoidable factors may force you to miss a class session later on in the term.

GRADING & ASSESSMENT

The instructor will assess your progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards your final grade. The following section (Assessment Overview) will provide further details for each.

Class Participation	10%
Visual and Literature Database	10%
Art Reflections	20%
Quizzes	20%
Midterm Exam	20%
Final Paper & Oral Presentation	20%

The instructor will calculate your course grades using the CEA Grading Scale shown below. As a CEA student, you should understand that credit transfer decisions—including earned grades for courses taken abroad—are ultimately made by the your home institution.

CEA GRADING SCALE			
Letter Grade	Numerical Grade	Percentage Range	Quality Points
A+	9.70 – 10.0	97.0 – 100%	4.00
A	9.40 – 9.69	94.0 – 96.9%	4.00
A-	9.00 – 9.39	90.0 – 93.9%	3.70
B+	8.70 – 8.99	87.0 – 89.9%	3.30
B	8.40 – 8.69	84.0 – 86.9%	3.00
B-	8.00 – 8.39	80.0 – 83.9%	2.70
C+	7.70 – 7.99	77.0 – 79.9%	2.30
C	7.40 – 7.69	74.0 – 76.9%	2.00
C-	7.00 – 7.39	70.0 – 73.9%	1.70
D	6.00 – 6.99	60.0 – 69.9%	1.00
F	0.00 – 5.99	0.00 – 59.9%	0.00
W	Withdrawal	N/A	0.00
INC	Incomplete	N/A	0.00

ASSESSMENT OVERVIEW

This section provides a brief description of each form of assessment listed above. Your course instructor will provide further details and instructions during class time.

Class Participation (10%): Student participation is mandatory for all courses taken at a CEA Study Center. The instructor will use the rubric below when determining your participation grade. All students should understand that attendance and punctuality are expected and will not count positively toward the participation grade.

CLASS PARTICIPATION GRADING RUBRIC	
Student Participation Level	Grade
You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics.	A+ (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	A/A- (9.69 – 9.00)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B+/B (8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	B-/C+ (8.39 – 7.70)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C/C- (7.69 – 7.00)
You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.	D (6.99 – 6.00)
You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.	F (5.99 – 0.00)

Visual & Literature Database (10%): You will participate in the compilation of a collaborative visual database of public art around Europe. You will post in Moodle three images of examples of public art that you will photograph or pull and cite from the Internet with a brief explanation. You will also participate in a literature database where you will be asked to develop two main ideas on a particular text that will be assigned to you at the beginning of the course. This text will be posted in Moodle with your 200 words summary.

Art Reflections (20%): You will write an entry in Moodle’s forum of around 350 words reflecting on your experience of one example of European public art. You will begin by fully identifying the artwork, naming the title, date of execution, location, artist/s and commissioner/s, and describing the formal aspects as well as the integration of the artwork to its urban context. You will insert one or two images, or links were you could find them. Then, you will focus on the analysis of the meaning, value, and function of the artwork, and will delve into how successful it is at reaching different audiences. You will conclude your reflection with an explanation of your realizations, thoughts, and the effects that the experience of this work of public art had on you. Your reflections will make links between your personal experience and the concepts or theories studied in the course. You will be required to do some research and use an academic tone. Additionally, you will write two response reactions to two of your classmates’ entries of around 200 words each.

Quizzes (20%): There will be two quizzes on the main topics studied and discussed in class. The quizzes will consist of sixteen multiple choice questions based on the class material. These quizzes will be visual tests that will serve to reassert the knowledge gained from lectures and individual readings and demonstrate comprehension of art terms.

Midterm Exam (20%): The mid-term is designed to establish and communicate to you the progress you are making towards meeting the course learning objectives listed in the syllabus above. Exam questions will be drawn from course lectures, films, handouts, and reading assignments. Works of art appearing on the exams will be chosen from those discussed in class. The exam will consist in five questions, each worth 20% of the final exam grade. The essay question will be either detailed analyses or comparative analyses of examples of

public or reflections on relevant issues debated in class. The exam will test your abilities in three important areas of competency: the amount of information you master; the accuracy of the information you present; and the significance you ascribe to the facts and ideas you have integrated across your study in this course.

Research Paper & Oral Presentation (20%): You will write a 2,000 words research paper that explores three different examples of public art in three different cities in Europe or Spain. You will conduct a comparative analysis of these artworks and explore the complexity of these examples of public art in today's globalized and multicultural world using the literature and analytical frameworks studied in class. Prior to beginning your paper, you will need to submit a proposal and construct an outline to be approved by the course instructor. Finally, you will complete an oral presentation of around ten minutes presenting your findings to the rest of the class. Further instructions and resources for this assignment will be provided during class.

EXPERIENTIAL LEARNING ACTIVITIES

CEA courses are designed to include a variety of experiential learning activities that will take you out of the classroom and allow you to explore your local, host city, as well as bring the local community into the classroom. These activities may include field studies, guest lectures and/or activities offered through our Academically Integrated Cultural Activities Program (AICAP).

Field Studies:

- Public art in the Gothic Quarter and *La Ribera* neighborhood
- Public art in *El Raval* neighborhood
- Public art in *La Barceloneta* & the Olympic Port & Village
- Public art in *Nou Barris*

AICAP Activities

The AICAP activities selected for this course were chosen for their relevance to the course's learning objectives. While these activities may not be mandatory, you are highly encouraged to attend. Please check the Forms of Assessment section to find out if AICAP activities are related to any specific form of assessment.

- **Cultural Activity:** Barcelona speaks: Graffiti & Street Art Tour

REQUIRED READINGS

Reading assignments for this course will come from the required text(s) and/or the selected reading(s) listed below. All required readings—whether assigned from the text or assigned as a selected reading—must be completed according to the due date assigned by the course instructor.

SELECTED READING(S): The selected readings for this course are listed below. You will not need to purchase these readings; the instructor will provide these selected readings to you in class (either in paper or electronic format).

Bengtson, P. (2013). Beyond the public art machine: A critical examination of street art as public art. *Konsthistorisk Tidskrift*, 82(2), 63–80.

Bishop, C. Introduction. Viewers as Producers, *Participation*, London: Whitechapel/Cambridge: MIT Press, 10–17, 2006.

Breen, C., McDowell, S., Reid, G. & Forsythe, W. Heritage and separatism in Barcelona: the case of El Born Cultural Centre, *International Journal of Heritage Studies*, 2016.

Carmona, M. & Matos, F. *The Multiple Complex Public Spaces of a Global City*. London & New York: Routledge, 2012.

Cartiere, C., Shirley, R. & Willis, S. A Timeline for the History of Public Art: The UK and the USA, 1900-2005, Cartiere, C., & Willis, S. (Ed.) *The Practice of Public Art*, 231-246. New York: Routledge, 2008.

Degen, M. & García, M. The Transformation of the “Barcelona Model”: An Analysis of Culture, Urban Regeneration and Governance, *International Journal of Urban and Regional Research*, 36(5), 1022–1038, 2012.

Deutsche, R. Art and Public Space: Questions of Democracy, *Social Text*, 33: 34–53, 1992.

Dissanayake, E. Why Public Art is Necessary. Balkin, P. (Ed.). *New Land Marks: Public Art, Community, and the Meaning of Place*, 25-35. Washington: Grayson Publishing, 2001.

Fundació Enric Miralles. *Barcelona Reset. The Work of Enric Miralles Foundation*. Barcelona: Fundació Enric Miralles, 2014.

Gressel, K. Participatory Public Art Evaluation. Approaches to Researching Audience Response, Krause Knight, C. & Senie, H. (Eds.) *A Companion to Public Art*. Chichester, West Sussex, UK: Wiley Blackwell, 310-315, 2016.

Habermas, J. *The Structural Transformations of the Public Sphere*. Cambridge, MA: MIT Press. 1–26, 1991.

Hein, H. What Is Public Art? Time, Place, and Meaning, *The Journal of Aesthetics and Art Criticism*, 54, 1: 1-7, 1996.

Jacob, M. J. An Unfashionable Audience, Lazy, S. (Ed.). *Mapping the Terrain. New Genre Public Art*, 50-59. Seattle, Washington: Bay Press, 1995.

Mitchell, W. J.T. The Violence of Public Art: "Do the Right Thing". *Critical Inquiry*, 16(4), 880-899, 1990.

Monclús, F. J. The Barcelona model: and an original formula? From “reconstruction” to strategic urban projects (1979–2004). *Planning Perspectives*, 18(4), 399–421, 2003.

Phillips, P. Public Constructions, Lacy, S. (Ed.). *Mapping the Terrain: New Genre Public Art*, 60–71. Seattle: Bay Press, 1996.

Swartz, J. After Midnight: Space-Run Artists: Cultural Activism in Contemporary Barcelona. *Leonardo*, 43(1), 6-7, 2010.

RECOMMENDED READINGS

The recommended reading(s) and/or text(s) for this course are below. These recommended readings are not mandatory, but they will assist you with research and understanding course content.

Bourdieu, P. *Distinction. A Social Critique of the Judgement of Taste*. Cambridge, MA: Harvard University Press, 1984.

Bourdieu, P. *Masculine Domination*. Stanford, CA: Stanford University Press, 2002.

Bourriaud, N. *Relational Aesthetics*. Paris: Les presses du réel, 2002.

Finkelpearl, T. *Dialogues in Public Art*. Cambridge, MA: The MIT Press, 2000.

Hall, T. & Robertson, I. Public Art and Urban Regeneration: Advocacy, Claims and Critical Debates, *Landscape Research*, 26:1, 5-26, 2001.

Krause Knight, C. *Public Art: Theory, Practice, and Populism*. Oxford: Blackwell Publishing, 2008.

Kwon, M. *One Place after Another. Site-specific Art and Locational Identity*. Cambridge: The MIT Press,

2002.

Matossian, C. Public Art/Public Space, Remesar, A. (Ed). *Urban Regeneration: A Challenge for Public Art*, 61-70. Barcelona: Publicacions de la Universitat de Barcelona, 1997.

Miles, M. *Art, Space and the City*. London & New York: Routledge, 1997.

Mitchell, W.J.T. Introduction, Mitchell, W.J.T. (Ed.). *Art and the Public Sphere*, 1-6. Chicago: The University of Chicago Press, 1990.

Phillips, P. C. Public Constructions, Lazy, S. (Ed.). *Mapping the Terrain. New Genre Public Art*, 60-73. Seattle, Washington: Bay Press, 1995.

Senie, H. & Webster, S. *Critical Issues in Public Art*. New York: Icon Editions, 1992.

Venturi, R., Scott Brown, D. & Izenour, S. *Learning from Las Vegas*. Cambridge: The MIT Press, 2017.

ADDITIONAL RESOURCES

In order to ensure you success abroad, CEA has provided the academic resources listed below. In addition to these resources, each CEA Study Center provides students with a physical library and study areas for group work. The Academic Affairs Office at each CEA Study Center also compiles a bank of detailed information regarding libraries, documentation centers, research institutes, and archival materials located in the host city.

- **UNH Online Library:** As a CEA student, you will be given access to the online library of CEA's School of Record, the University of New Haven (UNH). You can use this online library to access databases and additional resources while performing research abroad. You may access the UNH online library [here](#) or through your MyCEA Account. You must comply with UNH Policies regarding library usage.
- **CEAClassroom – Moodle:** CEA instructors use Moodle, an interactive virtual learning environment. This web-based platform provides you with constant and direct access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the learning objectives listed in this syllabus.

During the first week of class, CEA academic staff and/or faculty will help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus, you should always check Moodle for the most up-to-date information regarding this course. The instructor will use Moodle to make announcements and updates to the course and/or syllabus. It is your responsibility to ensure that you have access to all Moodle materials and that you monitor Moodle on a daily basis in case there are any changes made to course assignments or scheduling.

To access Moodle: Please log-in to your MyCEA account using your normal username and password. Click on the "While You're Abroad Tab" and make sure you are under the "Academics" sub-menu. There you will see a link above your schedule that says "View Online Courses" select this link to be taken to your Moodle environment.

COURSE CALENDAR
Public Art in the Global City

SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS
1	Course Introduction Review Syllabus & Classroom Policies	Course Overview Lecture & Discussion	TBA
2	Public Sphere or Public Space? Pluralism, Politics, & Religion in the Public Realm	Lecture & Discussion Work on Exercises	Deutsche, R. Art and Public Space, 34-53. Habermas, J. <i>The Structural Transformations of the Public Sphere</i> , 1-26. Carmona, M. & Matos, F. <i>The Multiple Complex Public Spaces of a Global City</i> .
3	What is Public Art? Categories of Artistic Interventions in the Public Space	Lecture & Discussion Work on exercises	Hein, H. What Is Public Art? 1-7, 1996.
4	Who is the Public? Problematizing Ideas of Public(s) and Community	Lecture & Discussion Work on Exercises	Phillips, P. Public Constructions, Lacy, S. (Ed). <i>Mapping the Terrain: New Genre Public Art</i> , 60-71.
5	National Communities & Postnational Publics: Site Specific. Time Specific. Context Specific.	Lecture & Discussion Work on Exercises	Jacob, M. J. An Unfashionable Audience, Lacy, S. (Ed.). <i>Mapping the Terrain. New Genre Public Art</i> , 50-59.
6	What For? Functions, Roles, and Meanings of Public Art	Lecture & Discussion Work on Exercises	Cartiere, C., Shirley, R. & Willis, S. A Timeline for the History of Public Art: The UK and the USA, 1900-2005, 231-246. Dissanayake, E. Why Public Art is Necessary, 25-35.
7	Review All Class Material	Discussion Quiz #1	Mitchell, W. The Violence of Public Art: "Do the Right Thing", 880-899.
8	MIDTERM EXAM		

9	The Barcelona Model The Olympic Games and their Legacy	Lecture & Discussion Work on Exercises	Degen, M. & García, M. The Transformation of the “Barcelona Model”: 1022-1038. Monclús, F. J. The Barcelona Model: an Original Formula? 399-421.
10	War Monuments & Memorials Controversy, Memory and the Forgotten	Lecture & Discussion Case Study	Breen, C., McDowell, S., Reid, G. & Forsythe, W. Heritage and Separatism in Barcelona. Fundació Enric Miralles. <i>Barcelona Reset. The Work of Enric Miralles Foundation.</i>
11	Activism, Subversion, & Resistance Art for Social Change	Lecture & Discussion Case Study	Swartz, J. After Midnight, 6-7.
12	Relational Art Dialogue and Collaboration	Lecture & Discussion Case Study	Bishop, C. Introduction. Viewers as Producers, 10-17.
13	Unsanctioned Public Art Street Art	Lecture & Discussion Case Study	Bengtson, P. Beyond the Public Art Machine: A Critical Examination of Street Art as Public Art, 63-80.
14	Review all Class Material	Discussion Quiz #2	Gressel, K. Participatory Public Art Evaluation, 310-315.
15	FINAL PRESENTATIONS		

SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all CEA Student Policies, including the academic policies outlined on our website. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. For the most up to date policies, please review the policies on our website.

Class & Instructor Policies can be found [here](#)

General Academic Policies can be found [here](#)