

Academy of Visual Arts
Bachelor of Arts (Hons) in Visual Arts Programme

VART 3147 Public Art

No. of units: 3

Pre-requisite: VART 2145 Sculpture: Materials and Processes or VART 2147 Installation Art

Duration: 52 hours

Cluster: Sculpture

I.1. Course Description & Rationale (200–300 words):

Traditionally the concept of public art has mainly been related to monuments and statues in public spaces. Later its form were diversified through various interpretations of the “public”, and as a result not only includes outdoor sculptures and murals to functional works integrated into architecture, but also site-specificity works, community based projects and interactive street performances. Nowadays, a new sense of public art refers to any art that happens and exhibits in a public domain, which may be art in “public places”, art that “creates public spaces”, and art of “public interest”. Public art does not simply refer to already existing physical urban sites such as parks, squares, streets or cities, but actually aims to re-interpret various social and cultural spaces and their functions.

This is a practice-based course, which includes conceptual and practical exercises relating to public art, as well as investigating and exploring new possibilities of art in the public arena. It will provide students with new concepts and approaches to explore art as a public situation. Students will establish public art in their geographical, political and social context, allowing them to integrate art and life within their personal living space and community. Students will further understand the concept of 2D & 3D art work, site-specific work, performances in contextuality and art in daily life, making this course also a valuable experience for students interested in Sculpture, Spatial Design, Installation Art and Performance Art.

I.2. Course Content:

No.		Hours		%
1.	Public art history study & critical theory: - Typology of locations; - Function of space; - Effect of cultural space; - Space / place; - Internal / external space; - Public / social / community.	10		19.2
2.	Production of traditional public art projects: - Site considerations / budget /material / weather / safety / construction skills / duration; - Concept formulation / site consideration / time consideration / target audience / expression of forms / duration / presentation skills / model construction.	36		69.3
3.	New perspective towards public: - Democratic interventions; - Political controversies; - Dialogue- based project - Performance in contextuality; - Morality in aesthetic dimensions.	6		11.5
		52		100

I.3. Intended Course Learning Outcomes (CILOs):

(Please take note of the PILOs for the overall BA programme in the Programme Document.)

Upon successful completion of this course, students should be able to:

No.	Intended Course Learning Outcomes (CILOs)
1.	Reflect and expand concepts and skills in the practice of public art;
2.	Perform acute observations and articulate critical ideas in the creative and production processes;
3.	Transfer knowledge and experience into their creative development;
4.	Produce a work of art in a public context;
5.	Critically self-assess and evaluate creative work and process of public art; and
6.	Adhere to standards of professional practice and ethos.

* More may be added.

I.4. Alignment of CILOs with PILOs:

Learning Outcomes	Please indicate alignment by checking '✓' the appropriate box					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1	9					
PILO1.2						
PILO2.1						
PILO2.2		9	9	9		
PILO2.3		9			9	
PILO3.1						9
PILO3.2						9

* There may not be 6 CILOs, in which case, just leave columns empty.

I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Lectures and presentations with aid of notes and audio-visual media will introduce history and theory as well as contemporary issues of art in the public to the students. The format of the lectures will encourage student interaction through Q/A-sessions and seminar-style group-discussions.	1, 2, 6	20
2.	Studio practice including practical demonstrations and construction workshops will provide students with opportunities to practically engage with public art, and adapt and apply their practical skills to this area.	2, 3, 4, 6	16
3.	A team-working research project resulting in a group presentation and class discussion is intended to enable students to self-directly investigate particular aspects of public art.	4, 5, 6	8
4.	Field trips to production sites and production factories will familiarize students with local practices in public art, and on the other hand heighten their awareness of the amount of work involved in public art-work.	1, 2, 5, 6	8

*More may be added.

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
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1.	Mid-term project: A small-scale group presentation, intended for students to practice acquired their analytical and critical skills, as well as their research abilities. Grading based on analyzing ability, aspect findings, presentation skills.	30%	1, 2, 5
2.	Practice-based final project: A medium-scale public art-project that displays engagement with the local community. Grading based on originality, the level of exploration and experimentation, and the degree of achieved transformation of the space.	30%	3, 4
3.	Project documentation: A visual journal describing and reflecting the learning as well as the processes and procedures leading to the final work.	10%	2, 5
4.	Professional Attitude: Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc. For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.	30%	6

**More may be added.*

I.7. References (up to 10 books):

Clegg, Michael, and Martin Guttmann. *Movement for Historical Change and Other Social Sculptures, Community Portraits and Spontaneous Operas: 1990-2005*. Wien: Schedbrugge, 2005.

Cartiere, Cameron, and Willis, Shelly, eds. *The Practice of Public Art*. New York: Routledge, 2008.

Finkelpearl, Tom. *Dialogues in Public Art*. Cambridge: MIT Press, 2001.

Hein, Hilde. *Public Art: Thinking Museum Differently*. New York: Altamira, 2006.

Hui, Desmond, ed. *Proceedings of Soul of the City: International Symposium on Art and Public Space*. Hong Kong: Hong Kong Arts Centre, 2004.

Knight, Cher Krause. *Public Art: Theory, Practice and Populism*. Malden: Blackwell, 2008.

Lacy, Suzanne, ed. *Mapping the Terrain: New Genre Public Art*. Seattle: Bay Press, 1995.

Latour, Bruno, ed. *Making Things Public: Atmospheres of Democracy*. Karlsruhe: ZKM, 2005.

Miles, Malcolm. *Art, Space and the City*. London: Routledge, 1997.

Senie, Harriet F. and Webster, Senie, eds. *Critical Issues in Public Art: Content, Context, and Controversy*. Washington: Smithsonian Institution Press, 1998.

I.8. Academic Integrity:

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

I.9. Health and Safety:

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

I.10. Final Note:

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.