

Public Space: Monuments & Memory

University Honors Program, UHON 402-001 (senior level), 3 credits
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Course Description: This course examines the public made physical. People across the world and time have marked significant events with public displays. Monuments serve as both divisive focal points for political debates as well as vivid connections to history. Students explore: why we commemorate certain events while ignoring others; the role of public art in public memory; the process of developing monuments; the political debates surrounding monuments from other eras; and the ways in which monuments change meaning, are defaced and even destroyed. Students take multiple tours and attend meetings of the Albuquerque Arts Board to see how work is funded, sought, and chosen.

(As with all University of New Mexico

Texts

Students use an Honors program produced reader (individual readings discussed below) and Kenneth Foote's book *Shadowed Ground: America's Landscapes of Violence and Tragedy* (2003).

Syllabus

Date	Topic
Week 1	Introduction to class policies, procedures and assignments In-class sketching exercise to introduce sketching as a reflexive process of understanding the built environment Read: excerpts from <i>Pencil Sketching</i> and <i>Sketching with Markers</i> by Thomas Wang (2001, 1981)
Week 2	Memorials Around Campus Tour: UNM West Campus (alumni building, class benches, the Alumni Chapel, Scholes Hall mural, Zimmerman Library murals) Read: 'Monuments' by Robert Musil (from his book <i>Selected Writings</i> , 1982) and Cornelius Holtorf's 'Megaliths, Monumentality and Memory' (from the <i>Archaeological Review of Cambridge</i> , vol. 14, no. 2, 1997)
Week 3	Public Art Around Campus Tour: UNM public art by Luis Jimenez, Bob Hazous, Bruce Nauman, Dennis Oppenheim, Beverly Sabo and John Christensen Read: 'The Gigantic' (by Susan Stewart, from <i>On Longing</i> , 1993) and excerpts from <i>Spirit Poles and Flying Pigs: Public Art and Cultural Democracy in American Communities</i> (by Erika Doss, 1995)
Week 4	Cemeteries: Marking Time and Remembering the Past <i>Tour: Fairview Cemetery</i> Read: 'The Cemetery and the Living' from <i>Soul in Stone: Cemetery Art from America's Heartland</i> by John Gary Brown (1994)

	<p>*Assignment 1 due (sketch books and journals based on campus art tours)</p>
Week 5	<p>Cemeteries cont'd <i>Tour: Sunset Gardens Cemetery and monument workshop</i></p> <p>Read: Kelke's <i>Churchyard Manual, with designs for churchyard memorials</i> (1851)</p>
Week 6	<p>Introduction to War Memorials and Landscapes of Violence Film: excerpt from <i>Gordon Church: A Life in Art</i> (2004)</p> <p>Read: Chapters 1-5 of <i>Foote's Shadowed Ground</i></p> <p>*Assignment 2 due (sketches of gravestones and markers, 2 page essay on cemeteries as endangered places)</p>
Week 7	<p>War Memorials and Landscapes of Violence cont'd <i>Tour: Bataan Memorial Park, Albuquerque Veteran's Memorial Park</i></p> <p>Read: Chapters 6-9 of <i>Foote's Shadowed Ground</i></p>
Week 8	<p>In-class, student led discussions of War Memorials and Landscapes of Violence</p> <p>*Part 1 of Assignment 3 due (sketches and plan maps of memorial parks)</p>
Week 9	<p>Spring Break: No class</p>
Week 10	<p>Introduction to Public Art and Design Controversy Film: <i>Maya Lin: A Strong Clear Vision</i> (1994)</p> <p>Read: Louis Menard's 'The Reluctant Memorialist' (<i>The New Yorker</i>, July 8, 2002) and 'The Art of Honoring the Dead' (<i>Newsweek</i>, Sept. 9, 2002)</p> <p>*Part 2 of Assignment 3 due (essay on heroics, violence and memory)</p>
Week 11	<p>In-class discussion of Design Controversies in Public Art</p> <p>Read: 'The Persistence of Controversy: Patronage and Politics' (from Harriet Seine's <i>Contemporary Public Sculpture</i>, 1992)</p> <p>*Assignment 4 due (presentation of mock memorial designs based on the Maya Lin model)</p>
Week 12	<p>Albuquerque's Controversial Monuments and Art Discussion of How Public Art is Chosen and Funded <i>Tour: Albuquerque Public Art (sculpture and murals) by Franciso LeFebre, Emmanuel Martinez, Norman Pacheco, Luis Jimenez, Buck McCain and Barbara Grygutis</i></p> <p>Read: <i>The City of Albuquerque Ordinance for Art in Public Places</i> and selections from Sanford Levinson's <i>Written in Stone: Public Monuments in Changing Societies</i> (1998)</p>
Week 13	<p>Monuments to Greed and Consumerism <i>Tour: Adam Horowitz's sculpture landscape Stonefridge in Santa Fe</i></p> <p>Read: J.M. Barol's <i>Monument to Process</i> (2005)</p>

	*Assignment 5 due (essay on public art controversies)
Week 14	Introduce Design Competition Final Project (collaborative, student produced designs for a modern monument based a comprehensive view of their studies throughout the semester) Read: excerpts from Kay Wagenknecht-Harte's <i>Site+Sculpture: The Collaborative Design Process</i> (1989) and The Harwood Art Center/New Mexico Art's Public Art Workshop <i>Handbook: Designs to Provide Artists with the Sources, Skills and Knowledge to Conceptualize Public Art Commissions</i> (2000)
Week 15	Design Competition In-class Discussion and Group Work Day
Week 16	Last Day of Class Presentation of Final Projects to a Public Audience and a Mock Selection Committee

Grading:

Grades are based on a 1000 point scale with 10 points equaling 1% of the final grade (an "A" is earned at 90% or 900 points). Students will be sketching and taking notes during tours and working out possible designs for the final project in a sketchbook/portfolio, which will be graded separately from other assignments. This is a social science, not an art studio, course and your sketchbooks will be evaluated on the quality of thought, not your skill at drawing. A portion of the class participation grade is based on out of class attendance of a monthly meeting of the City of Albuquerque's Public Arts Board.

Grades are determined as follows:

Attendance/Class Participation in Seminar Discussions....100 points
Portfolio Notes and Sketches...150 points
Assignments...500 points (5 @100 points each)
Final Project (Monument Design Competition)....150 points

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