

**New York University**  
**Steinhardt School of Culture, Education and Human Development**

**Current Issues in Art Education: Contemporary Art & The Educational Turn**  
**ARTED-GE.2070.001 - Spring 2013 - Wednesdays, 3:30-5pm**  
**Jessica Hamlin, jhamlin@nyu.edu**

*"The straightjacket of efficiency and conformity that accompanies authoritarian models of education seems to beg for playful, interrogative, and autonomous opposition. Art is just one way to release this grip."*

-Claire Bishop (2007)

This course will explore the intersections of contemporary art practices and education. Our seminar will serve as a site for discussing the work of a variety of artists, critiquing artistic projects and their pedagogical implications, and hearing from guests presenters. We will explore the following ideas: 1) 'the educational turn' in contemporary art including connections with socially engaged art; 2) artists working in the public realm (classroom and community contexts) as well as educational practices in the artistic realm; and 3) strategies and models for integrating contemporary art and process/strategies into classroom and community contexts.

Collectively we will explore ways to integrate the work and working methods of visual artists into educational practice; and explore the relationships between the artistic/creative process, the role of the educator, and the work of the educator. Readings and case studies will focus on artists/educators who work in a variety of contexts. Art practices and projects will be explored through articles, interviews, and visual documentation. We will examine and critique these practices as a means of devising new critical strategies and methodologies for engaging students in the art and ideas of today, "to rethink the possibility of non-alienated learning through the lessons of artistic sensibility." (Bishop, 2007)

**ASSIGNMENTS**

**Class Ning:** <http://currentissues2012.ning.com/>

We will utilize a Ning site to share ideas, post assignments, and generally get to know and correspond with each other. I encourage you to check in a couple of times a week. All written assignments (and visual as well) can be posted on this site as a blog post.

**What do Art and Education have to do with one another?**

The first of a two-part visual response to the question: Utilize personal experience, theoretical ideas, and practical knowledge to develop a visual response in the medium of your choice - 2, 3, or 4 dimensional.

DUE: Feb 6 & May 1

### **Artists/Artwork/Exhibition Presentations**

Please select 2 or 3 different exhibitions, artworks or artistic projects that you would like to present to the class and that relate to the topics, ideas, conversations, and/or readings that we are exploring this semester. The projects should not be ones that we are already planning to visit or talk about during the semester and ideally bring new knowledge to your peers, as well as helps the class understand your interests and curiosities in relation to the intersections between art and education.

Post your 'presentations' as blog posts on the Ning (your post should include 250-500 words and visual images/links/video) and be prepared to present during class time.

**DUE: March 13**

### **Readings Responses**

We'll use two primary texts and a number of additional readings this semester. The rest of the readings will be available as PDFs on the Ning. Please purchase these books:

- Curating and the Educational Turn, Paul O'Neill and Mick Wilson (Eds.). 2010. Open Editions/de Appel: London, UK.
- Education (Documents of Contemporary Art), Ed. Felicity Allen. 2011. MIT Press, Cambridge, MA.

Please complete all readings for each session. Over the course of the semester you will post at least 4 written responses on your Ning blog. Responses should be 250-300 words, and include at least 2 critical questions inspired by the readings. Please do not summarize the readings but engage with the ideas explored and connect them to personal experience, additional readings/theory, and other topics discussed during the course. In addition to posting your own responses, you should read and comment on the responses of your peers.

### **Art Responses**

In the same spirit as the reading responses, you will each post at least 4 responses to works of art or exhibitions that you see during the semester. Exhibitions may be based on shows you are interested in seeing (ideally connected to topics addressed in class) or ones we visit together. The art responses can describe your impressions of the work, but should also include your critical perspective on the work and it's connections to topics and ideas being explored in our seminar. You will also comment on at least 4 exhibition responses posted by your peers.

In addition to these specific assignments, you should use the Ning site to post additional commentary, resources, references and links - specifically those that your peers might find useful in terms of contemporary art, education, advocacy, national policy, and case studies/classroom examples.

**All required responses should be posted no later than May 1!**

### **Project Proposal - Draft and Presentation**

You will each develop a proposal for realizing an artwork based on your ideas about teaching and learning (the educational turn) or alternatively an educational project that could be realized in a specific community

context (school, service organization, cultural site, etc.) based on your artistic interests and practices. In your proposal, cite specific influences including artists, educators, existing cultural programs, curricula, or other sources of inspiration. Include relevant connections to readings, theory, information culled from your peers, and visual references. A proposal concept and first draft will be used to develop your ideas over the course of the semester. Final proposal should be ~10 pages, double-spaced, typed. Each student will present their proposal to their peers.

**DUE: Concept Draft on April 3; Final presentation, May 8**

### **EVALUATION**

In addition to completing all assignments on time and attending all sessions I'm looking for the following:

- **Preparation:** Respect for colleagues by being ready and informed to contribute fully in class including familiarity with readings, references and Ning posts.
- **Participation/Attendance:** Thoughtful and informed contributions that reflect generosity toward and empathy for peers, active and engaged participation and sharing of ideas/knowledge.
- **Curiosity:** Being open and interested in the process of learning; eager to explore new ideas and thinking; genuine sense of inquiry.
- **Effort:** Evidence of informed participation and thinking based on applications to individual goals and interests; attention to detail; completeness of assignments.
- **Creativity:** Pursuing original ways of thinking and sharing with colleagues in the service of academic/professional goals.

**Grading:** Major assignments will receive written feedback and a letter grade. I tend to write lots of notes. You are welcome to re-submit any assignment for additional credit and feedback. Final grades will be determined based on an overall assessment of your progress throughout the course.

Class participation: 35%

Ning participation - reading & exhibition responses: 25%

Art/teaching responses 1 & 2: 15%

Project Draft and Proposal: 25%

Final grades will be awarded according to the NYU Department of Art and Art

Professions guidelines:

A 95 to 100

A- 90 to 94

B+ 85 to 89

B 80 to 84

B- 79 to 75

C+ 70 to 74

C 69 to 65

C- 60 to 64

D 59 and below



## **COURSE SCHEDULE**

### **JANUARY 30 - WEEK 1**

#### **Teachers as Artists, Artists as Teachers**

**NYU**

Paul Thek's Teaching Notes

### **FEBRUARY 6 - WEEK 2**

#### **Artists and Teachers: Identity Politics**

**DUE: Art/Teaching response #1 (visual response)**

*Readings:*

- Olivia Gude, 'Principles of Possibility: Considerations for a 21st Century Art & Culture Curriculum' in *Art Education*, January 2007, Vol. 60, No. 1 (pp. 6-17)
- Cynthia Hatfield, Valerie Montana, Cara Deffenbaugh, 'Artist/Art Educator: Making Sense of Identity Issues' in *Art Education*, May 2006 (pp. 42-47)
- Petra Richter, 'Beuys: To Be a Teacher is My Greatest Work of Art!' [http://www.henry-moore.org/docs/petra\\_richter\\_knoebelbeuys\\_0.pdf](http://www.henry-moore.org/docs/petra_richter_knoebelbeuys_0.pdf)
- Allan Kaprow, 'Success and Failure When Art Changes' in *Education*, pp. 87-89
- John Dewey, 'Democracy and Education' in *Education*. pp. 30-31

### **FEBRUARY 13 - No Class**

### **FEBRUARY 20 - WEEK 3**

#### **Art and the Educational Turn**

**NYU**

*Readings:*

- Felicity Allen, 'Introduction' in *Education*. pp. 12-21.
- Paul O'Neill & Mick Wilson, 'Introduction' in *Curating and the Educational Turn*. pp. 11-22.
- Claire Bishop, 'The New Masters of Liberal Arts, Artists Rewrite the Rules of Pedagogy' in *Modern Painters*, September 2007 (pp. 86-89)
- Kristine Lee Podesva, "A Pedagogical Turn: Brief Notes on Education as Art" on Fillip online journal - <http://fillip.ca/content/a-pedagogical-turn>
- 'Black Mountain College Prospectus' in *Education*. pp. 36-38.
- Lucy Lippard, 'Escape Attempts' in *Six Years: The dematerialization of the Art object from 1966-72*. 1973. Berkeley and Los Angeles: University of California Press. pp. vii-xxii.

### **FEBRUARY 27 - WEEK 5**

#### **Teacher as Curator, Curator as Teacher**

**New Museum: "NYC 1993: Experimental Jet Set, Trash and No Star" & Nari Ward "Amazing Grace"**

*Readings:*

- Kathy Halbreicht, 'Kathy Halbreicht' in *ArtForum*, Summer 2010.
- Jan Verwoert, 'Control I'm here. A call for the free use of the means of producing communication, in curating and in general' in *Curating and the Educational Turn*, pp. 23-31.

**MARCH 6 - WEEK 6**

**Discourse as Art and Socially Engaged Practice**

**MoMA: Contemporary Galleries, 1980-Now - Rikrit Tiravanija, Untitled (Free/Still)**

*Readings:*

- Pablo Helguera, 'Introduction' and 'Chapter 1' in Education for Socially Engaged Art. 2011. Jorge Pinto Books: New York. pp. ix-8.
- Grant Kester, 'Conversation Pieces, the Role of Dialogue in Socially-Engaged Art' in Theory in Contemporary Art Since 1985 (pp. 124-151)
- Tom Finkelpearl, 'Interview: Paulo Freire: Discussing Dialogue' in Dialogues in Public Art

**MARCH 13 - WEEK 7**

**DUE: Art/Exhibition/Project Presentations**

**MARCH 20 - WEEK 8**

**Public Art, Public Pedagogy**

Susan Philipz at the New School (Public Art Fund lecture)

6:30pm, Tishman Auditorium

Meet at 5pm at the High Line - 30<sup>th</sup> Street entrance

*Readings:*

- Dipti Desai & Jessica Hamlin, 'Committing History in Public: Lessons from Artists Working in the Public Realm' in History as Art, Art as History. 2010. Routledge: NY. pp. 67-81.
- Elizabeth Ellsworth, 'Chapter 2, Pedagogy's Hinge' in Places of Learning: Media, Architecture, Pedagogy. 1995. New York: RoutledgeFalmer. pp. 37-57.
- Henry Giroux, 'Public Pedagogy as Cultural Politics' in Education. pp. 48-51.
- Nato Thompson, 'Trespassing Relevance' in The Interventionists, pp. 13-22.

**MARCH 27 - SPRING BREAK**

**APRIL 3 - WEEK 9**

**Pedagogy as Form, Pedagogy as Content**

**TBD**

*Readings:*

- Raqs Media Collective, 'Wonderful Uncertainty' in Curating and the Educational Turn, pp. 76-82.
- unitednationsplaza: <http://www.unitednationsplaza.org/> + Anton Vidokle, 'Exhibition to School: unitednationsplaza' in Curating and the Educational Turn, pp. 148-156
- Sally Tallant, 'Experiments in Integrated Programming' in Curating and the Educational Turn. pp. 186-194.
- Stephanie Springgay, 'Summerhill Revised: Learning in/as Marginalia' in Cmagazine 109, Spring 2011, pp. 25-31.

**APRIL 10 - WEEK 10**

**Artists in the Museum, Classroom & Community**

**DUE: Concept Draft for Project Proposal**

**TBD**

*Readings:*

- Allan Sekula, 'School is a Factory' in Education. pp. 115-118.
- Moira Roth, Suzanne Lacy, Julio Morales, Unique Holland, 'Making & Performing "Code 33": A Public Art Project with Suzanne Lacy, Julio Morales, and Unique Holland' in PAJ: A Journal of Performance and Art, Vol. 23, No. 3, September 2001 (pp. 47-62)
- Elana Mann, Retirement Bash
- Emily Pringle, 'The Artist-led Pedagogic Process in the Contemporary Art Gallery, TATE Papers

**APRIL 17 - WEEK 11**

**TASK as (Critical?) Pedagogy**

**TBD**

*Readings:*

- **TASK Blog:** <http://oliverherringtask.wordpress.com>
- Art21 **Oliver Herring video**, and the **full list of videos:** <http://www.art21.org/videos/segment-oliver-herring-in-play>

**APRIL 24 - WEEK 12**

**DIY Creativity**

**TBD**

*Readings:*

- Paul Thek, Teaching Notes: <http://whof.blogspot.com/2010/11/paul-theks-teaching-notes.html>
- Learning to Love You More: <http://www.learningtoloveyoumore.com>
- do it: [http://www.e-flux.com/projects/do\\_it/homepage/do\\_it\\_home.html](http://www.e-flux.com/projects/do_it/homepage/do_it_home.html) + Bruce Altschuler, 'Art by Instruction and the Pre History of do it' in Notes/Essays: [http://www.e-flux.com/projects/do\\_it/notes/notes.html](http://www.e-flux.com/projects/do_it/notes/notes.html) (Do It at Frieze Art Fair, May 10-13)
- Rob Pruitt, 101 Art Ideas: <http://www.e-flux.com/projects/pruitt/index.php3?num=102>

**MAY 1 - WEEK 13**

**Alternative Schools**

**TBD**

*Readings:*

- Annie Fletcher & Sarah Pierce, 'Introduction to the Paraeducation Department' in Curating and the Educational Turn, pp. 195-200.
- Ernesto Pujol, 'On the Ground: Practical Observations for Regenerating Art Education' in Steven Henry Madoff, Ed. Art School (Propositions for the 21st Century). 2009. MIT Press, Cambridge, MA. (pp. 2-13)
- Stuart Bailey, '(Only an Attitude of Orientation)' in Education. pp. 158-162.
- Jen Kennedy, 'School's In: Contemporary Art and the Educational Turn' in Cmagazine 109, Spring 2011, pp. 17-23.

**MAY 8 - WEEK 14**

**Presentations**

**DUE: Project Proposal**

## **POLICIES**

### **Disabilities Statement**

Any student attending NYU who needs an accommodation due to a chronic, psychological, visual, mobility and/or learning disability, or is Deaf or Hard of Hearing should register with the Moses Center for Students with Disabilities (<http://www.nyu.edu/csd>) at 212 998-4980, 240 Greene Street.

### **University Policy on Student Conduct**

The relationship between students and faculty is the keystone of the educational experience at New York University. This relationship takes an honor code for granted. Mutual trust, respect and responsibility are foundational requirements. Thus, how you learn is as important as what you learn. A University graduate school education aims not only to produce high quality scholars, but to also cultivate honorable citizens. For specific details about the NYU University Policy on Student Conduct please download and refer to the NYU guide on student conduct:

[http://www.nyu.edu/students.guide/policies/student conduct.pdf](http://www.nyu.edu/students.guide/policies/student%20conduct.pdf)