

## **Memory, Identity, and Belonging: America and Its Public Arts**

Mondays, 3-6 pm, 425 Doe  
Kevin Muller, Ph.D.

This course considers the production and reception of public art in America from the Revolution to 9/11. It is organized as a series of case studies investigating how different forms of public art have engaged issues of memory, identity, and belonging. Discussing mural painting, sculpture, and architecture as well as more informal public art media, we will address not only the moments of creation, but also the presence of public art objects within daily life and popular culture.

### REQUIRED TEXTS:

A Course Reader, available at Copy Central on Bancroft.

### COURSE REQUIREMENTS:

The class is both a seminar and a workshop. Full participation and regular attendance is essential for the success of this class. I expect you to come to class prepared to discuss the week's reading and/or assignment.

In order to have healthy and fruitful class discussions, I propose the following two points as ground rules.

- **Equal participation.** Discussion has a purpose. First, talking openly about an issue is a way to come to a richer understanding about an issue or topic. Second, discussion is a way we can all learn from each other. Every one of you will have something significant to contribute to each class. Therefore, I want each of you to actively contribute so that you can enrich the experience of everyone else. Participation means telling us what you know or think, but also asking questions. If you are confused or do not fully understand someone's statement, ask him or her for a clarification.
- **Respect.** At times the topic of a discussion might not be all that straightforward and thus it might be difficult for any one of us, myself included, to say exactly what we mean. When this happens, do not convey your impatience toward that person. Instead, ask for clarification. Along the same lines, give all speakers your full attention at all times. If I find you doodling, doing the crossword, or reading something other than your notes, I will ask you to leave the classroom immediately.

Because this class is a seminar where we will all be participating, you may miss no more than two class sessions. If you miss more than two unexcused class sessions, I may, at my discretion, drop you from the class.

All assignments and papers are due in class on the due date. No late papers will be accepted.

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If an emergency occurs that prevents you from completing an assignment on time or attending class notify me ASAP and be prepared to provide documentation of your emergency. I will need documentation in order to grant you an extension.

GRADING:

Assignments and Participation = 50%

Class Presentation and Final Paper = 50%.

PLAGIARISM:

Absolutely not plagiarism will be tolerated. You must properly acknowledge all your sources for all assignments and papers. Failure to do so will result in an automatic F for the assignment and the matter will be taken up with the Chair of the History of Art Department.

## **SCHEDULE OF CLASSES, READINGS, ASSIGNMENTS**

### **8/27 Introductions**

ASSIGNMENT #1 handed out: Analysis of Monument to Free Speech (see attached)

### **9/3 No Class – Labor Day**

### **9/10 Negotiating the Multiple Contexts of the Free Speech Monument**

ASSIGNMENT #1 Due

Discussion of Assignment and Free Speech Monument

Possible mini-research workshop, depending on time.

### **9/17 On Remembering and Forgetting**

READING for this week:

Misztal, Barbara A. Theories of Social Remembering. Maidenhead: Open University, 2003. 7-25, 50-83, 126-154.

ASSIGNMENT #2 handed out

(For this assignment, the class will be divided into three groups. Each group will be responsible for visiting, photographing, and researching the design, imagery, circumstances of creation, use, and reception of one of three local sites: The Dewey Monument (Union Square, SF), Mountain View Cemetery (Oakland), or The Football Players (UC campus). Each group will give a 30 minute powerpoint presentation next week. More specifics on this assignment will be addressed today.)

In-class Mini-Research workshop: On-line resources for primary documents (LOC, NYPL, HARPWEEK, and others)

**9/24 Memorials and Monuments, circa 1900: The Dewey Monument, Mountain View Cemetery, The Football Players**

ASSIGNMENT #2 Due

READING for this week (Everyone do these as they will serve as some common historical background):

Excerpts from: The American Renaissance, 1876-1917. Brooklyn: Brooklyn Museum of Art, 1979. 11-25, 75-92.

French, Stanley. "The Cemetery as Cultural Institution: The Establishment of Mount Auburn and the 'Rural Cemetery' Movement." American Quarterly 47 (1974). 196-211.

ASSIGNMENT 3 handed out: For this assignment, you will need to visit Coit Tower in SF (about a 30 minute walk from Montgomery BART station). Examine the murals, then write a 2-3 page analysis of them in which make an argument about the overarching themes of this cycle of mural and how you imagined contemporary viewers would have responded to them based on the imagery included. You may want to take photographs and bring them to class. We will read each other's papers as the basis for our class discussion. Details on this assignment will be handed out today.

**10/1 Modern Public Art in the Middle of the 20th Century**

ASSIGNMENT #3 Due/Class Discussion

READING: Park, Marlene and Gerald E. Markowitz. "New Deal for Public Art." in Critical Issues in Public Art: Content, Context, and Controversy. Harriet F. Senie and Sally Webster eds. New York: Harper Collins, 1992. 128-141. (NB: Read as background.)

Lee, Anthony W. Painting on the Left: Diego Rivera, Radical Politics, and San Francisco's Public Murals. Berkeley: University of California Press, 1999. 128-159.

Greenberg, Clement. "Avant Garde and Kitsch." Reprinted in Clement Greenberg: The Collected Essays and Criticism. Vol. 1. Ed. John O'Brian. Chicago: University of Chicago Press, 1986. 5-22. [Originally published in Partisan Review, 1939.]

Graebner, William. "Gateway to Empire: An Interpretation of Eero Saarinen's 1948 Design for the St. Louis Arch." Prospects: An Annual of American Cultural Studies 18 (1993):367-99.

On the St. Louis Arch, please also visit/read/study the following websites:

<http://www.gatewayarch.com/Arch/>

<http://www.nps.gov/jeff/>

**10/8 Site Specific Works and Their Publics: The Cases of Christo's *Running Fence* and Serra's *Tilted Arc***

READING and VIEWING for this week (preferably in the following order):

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Krauss, Rosalind. "Sculpture in the Expanded Field" in The Anti-Aesthetic: Essays on Postmodern Culture. Ed. Hal Foster. Seattle: Bay Press, 1983. 43-57. (Read mostly as a kind of background/theoretical way of conceptualizing sculpture)

Tomkins, Calvin. "Onward and Upwards with the Arts: Running Fence." The New Yorker (28 March 1978): 43-82

View: Running Fence (AVMC: DVD 2632 or AVMC: VIDEO/C 2970)

Bolton, Richard. "Introduction." In Culture Wars: Documents from the Recent Controversies in the Arts. Ed. Richard Bolton. New York: New Press, 1992. 3-26 (Read as background for context of Tilted Arc Controversy)

Senie, Harriet F. The Tilted Arc Controversy: Dangerous Precedent? Minneapolis: University of Minnesota Press, 2002. 1-36.

Senie, Harriet F. Public Art, Public Controversy: The Tilted Arc on Trial. NY: ACA Books, 1987. 148-153.

View Film: Tilted Arc on Trial (AVMC: VIDEO/C 4929)

ASSIGNMENT #4 handed out: For this assignment you will be assigned to work in groups. Each group will research the popular understanding of the meaning and significance of one of the following monuments or memorials in Washington DC: The Washington Monument, The Lincoln Memorial, The Jefferson Memorial, The Marine Corps Memorial, The Vietnam Veterans Memorial, The Korean Memorial, The WW II Memorial. Each group will be responsible for presenting a powerpoint presentation next week. Details on this assignment will be handed out.

### **10/15 The Mall in Washington and the Making of an American Citizenry**

ASSIGNMENT #4 due/Class Presentations

### **10/22 Remembering Vietnam**

WATCH: Vietnam, A Television History, episode 11 "Homefront USA" and episode 12, "End of the Tunnel." (AVMC: VIDEO/C 1916 or DVD 2796)

READ: Sturken, Marita. "The Wall, the Screen, and the Image: The Vietnam Veterans Memorial." Representations no. 35, (Summer, 1991): 118-142.

and ...

primary sources in folder on two hour reserve in AH/C library titled "VVM readings folder"

### **10/29 A Counternarrative for the Statue of Liberty and Globalizing the Martin Luther King Memorial**

READ FIRST (for historical background):

Savage, Kirk. Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America. Princeton: Princeton University Press, 1997. 89-155

**ON THE BLACK STATUE OF LIBERTY:**

Browse NPS site for Statue of Liberty (pretend you are planning a vacation)

<http://www.nps.gov/stli/>

Then, go to the NPS Site Index for Statue of Liberty

<http://www.nps.gov/stli/siteindex.htm>

READ: Frequently Asked Questions

History and Culture

History Continued

Then READ: Black Statue of Liberty, Summary Report. Available online:

<http://www.nps.gov/stli/historyculture/black-statue-of-liberty.htm>

Glassberg, Daniel. "Rethinking the Statue of Liberty: Old Meanings, New Contexts." Available online:

<https://www.communicationsmgr.com/projects/1159/docs/RethinkingTheStatue-Glassberg.pdf>

**ON THE MLK MEMORIAL** (I'll send out an email with links to each of these pages)

**READ/VIEW THE FOLLOWING CAREFULLY:**

Official Memorial Website: [www.mlkmemorial.org](http://www.mlkmemorial.org)

Roma Design Group (design winners): [www.roma.com](http://www.roma.com)

**THEN READ:**

Ed Dwight's homepage: <http://www.eddwight.com/home.htm>

**AND** the following articles about the artist and memorial:

Washington Post 8/15/07: <http://www.washingtonpost.com/wp-dyn/content/article/2007/08/14/AR2007081401691.html>

Cox Newspapers, Washington Bureau 6/07/07:

[http://www.coxwashington.com/hp/content/reporters/stories/2007/06/07/BC\\_KING\\_STA\\_TUE07\\_COX.html](http://www.coxwashington.com/hp/content/reporters/stories/2007/06/07/BC_KING_STA_TUE07_COX.html)

Interview with Lei, in China Insight, 7/17/07:

<http://www.chinainight.info/may2007/may2007masterlei.htm>

Listen to National Public Radio stories, broadcast 7/31 and 8/1/07:

<http://www.npr.org/templates/story/story.php?storyId=12899528>

China.org 8/2/07: <http://www.china.org.cn/english/culture/219500.htm>

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Listen to KCRW story, broadcast 7/24/07:  
[http://www.kcrw.com/etc/programs/at/at070724controversy\\_over\\_mon](http://www.kcrw.com/etc/programs/at/at070724controversy_over_mon)

The Gaurdian (UK) 7/24/07: <http://www.guardian.co.uk/china/story/0,,2133219,00.html>

## **PAPER PROPOSALS DUE**

### **11/5 Performance as Public Art**

FIRST VIEW: The Couple in the Cage: A Guatinaiu Odyssey (AVMC: VIDEO/C 4785 or AVMC: DVD 6865)

Then READ in the following order: Fusco, Coco. "The Other History of Intercultural Performance." TDR 38:1 (Spring 1994): 143-167

Taylor, Diana. "A Savage Performance: Guillermo Gomez-Pena and Coco Fusco's 'Couple in the Cage.'" TDR 42:2 (Summer 1998): 160-75

Kirshenblatt-Gimblett, Barbara. "The Ethnographic Burlesque." TDR 42:2 (Summer 1998): 175-80

Fusco, Coco. "Fusco Responds to Taylor and Kirshenblatt-Gimblett." TDR 42:4 (Winter1998): 10-12

NB: We will watch the film again in class as the basis of our discussion.

### **11/12 No Class** (Work on your papers/class presentations)

### **11/19 How Soon? In What Form? Remembering 9/11**

READ: Folder of primary sources on reserve in the AH/C library titled "9/11 Readings folder"

Then VISIT: <http://www.wtcsitememorial.org/>

Examine the final winning design for the memorial. Examine the other design finalists. Be prepared to speak to what you think are the merits, as well as the problem of each. Your analyses will be the basis of our class discussion.

Finally, CHOOSE a design from the "exhibition" section of the site, one that was not a finalist, and be prepared to explain why you thought it was not chosen. We will go around the room and each student will briefly explain their choice.

## **REVISED PAPER PROPOSAL AND BIBLIOGRAPHY DUE**

### **11/26 Class Presentations**

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**12/3 Class Presentations**

**12/10 Class Presentations**

**PAPER DUE**

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