

Exploring Art in Public Places

This visual art-integrated resource is inspired by
the City of Jacksonville's Art in Public Places Collection.

Grades 6-12

These lessons are designed to:

- Introduce 6-12th grade students to Jacksonville's Art in Public Places Collection
- Reinforce grade level requirements
- Integrate Sunshine State Standards from social studies, language arts, visual art, and technology
- Provide cross-curricular connections that give context and meaning for learning

Lesson plans for all students K-12 are available FREE to all educators. Sets of printed materials are located in Duval County Public School's visual art classrooms and media centers.

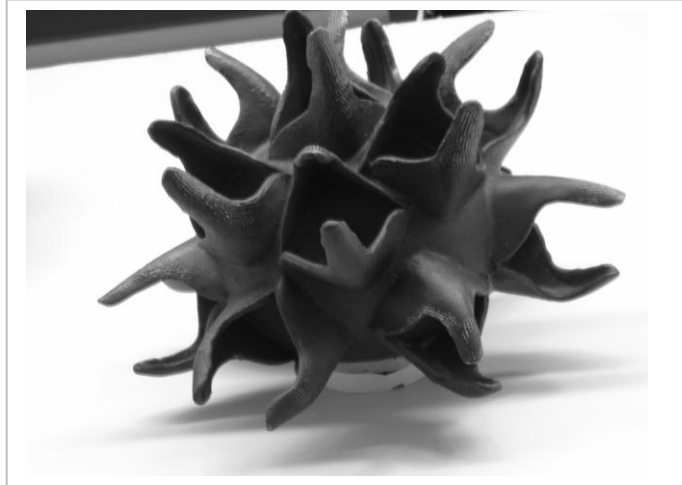
Materials are also available online at www.culturalcouncil.org. or by contacting the Cultural Council of Greater Jacksonville.

If you have comments or suggestions, please contact the Art in Public Places Program Manager at 904.358.3600

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Detail from *Pathway to Consciousness*
Dana Chapman
West Regional Branch Library, 2005

“Public Art often serves as a humanizing force that can strengthen our connections to the natural world and to each other and creates a means of communicating ideas and sharing experiences in a changing, culturally diverse world.”

- *Paraphrased from Jack Becker's
Monograph for Americans for the Arts,
March 2004*

○ INTRODUCTION

○ UNIT I **Public Art in a Democracy**

This unit explores the questions:

*What is "public art"? Who chooses it? Who decides where to put it?
What is the purpose of public art? How does it impact citizens?*

Key Topics: civics, mapping, contemporary issues in public art

○ UNIT II **Artists and Careers in Public Art**

This unit leads students in an exploration of Jacksonville's public art collection, public art in other cities, artists who make public art and careers in visual art.

Key Topics: individual artists, careers, training and skills

○ UNIT III **Critique: Interpreting and Assessing Public Artworks**

Students learn to interpret and evaluate artwork by considering the artwork's purpose, relationship to its environment, use of the elements and principles of design, and its cultural and historical relevance.

Key Topics: elements and principles of design, context, timeline and written critique: describe, analyze, interpret, evaluate

○ RESOURCES & INDEXES:

DVD Index: *Includes a gallery of images*

CD Index: *Powerpoint presentations for lessons*

Index of lessons by content areas addressed

Index of articles

Elements and Principles of Design

Online Resources

Glossary

○ **Answer keys and teacher notes**

○ **Handouts for reproduction**

SUPPLEMENTAL MATERIALS:

DVD: Exploring the Public Art Process in Jacksonville

Powerpoint Presentations CD

Class set of Jacksonville Art in Public Places Program Booklets

Tips for using these lessons:

MAKING CONNECTIONS ACROSS THE CURRICULUM:

All activities can be adapted to most middle and high school levels and to accommodate any classroom. Each topic includes activities for a variety of subject areas.

Units/lessons may be used:

individually in one-subject area

collaboratively with multiple subject area teachers

supplementarily providing cross-curricular connections to primary content

in random order, but if students have not seen the DVD: *Exploring the Public Art Process in Jacksonville*, we recommend it as an introduction to the concept of public art before doing the activities.

We encourage art teachers to share these lessons and activities with other educators in the school for collaborative units of study. Each lesson includes activities that address standards in technology, language arts and/or social studies.

ART TERMS & CONCEPTS:

A version of the *Elements and Principles of Design* is included in the resource materials along with other art vocabulary terms. Digital versions of these are available at www.culturalcouncil.org.

PREPARATION:

Teachers will need to prepare handouts, studio materials, computer labs and software. For each lesson, handouts, images and required resource materials are provided for photocopy or projection. Digital versions of materials are available on the DVD: *Exploring the Public Art Process in Jacksonville*, included in this packet and also online at www.culturalcouncil.org.

STUDIO PROJECTS:

We offer ideas for studio projects but do not proscribe specific materials or techniques. Project ideas can be implemented with a variety of techniques and media so that teachers can adapt them to the concepts and technical objectives that they plan to teach.

For example, the following project idea could be executed in a ceramic pot, acrylic painting or paper sculpture:

- Studio Project: 1. Pull a card from each of the three jars labeled: STYLE, ELEMENT, and PRINCIPLE
2. Choose your subject/theme and create a harmonious composition that illustrates all three of the concepts you selected.

UNIT I: Public Art in a Democracy

Lesson 1: The Role of Citizens and Government in Public Art **Civics**

Standards Social Studies:

(MS) SS.C.2.3 Understands the role of the citizen in Democracy; understands the importance of participation in community service, civic improvement, and political activities.

(HS) Role of citizen SS.C.2.4 (1) Develops and defines his/her own political beliefs and tendencies.

Standards Visual Art:

(MS) VA.E.1.3 Applications to Life: Students make connections between the visual arts, other disciplines and the visual art world . . . (1) Understand how knowledge, skills, and attitudes gained from visual art can enhance and deepen understanding of life.

(HS) VA.E.1.4 Applications to Life: The student makes connections between the visual arts, other disciplines and the real world . . . (1) Knows and participates in community-based art experiences as artist or observer.

Standards Technology:

(MS) (HS) 3.1 Students use technology tools to enhance learning, increase productivity and promote creativity . . . (1) Use a variety of media and technology resources for directed and independent learning activities.

Standards Language Arts:

(MS) LA.B.1.3 The student writes to communicate ideas and information effectively . . . (3) selects and uses appropriate formats for writing, including narrative, persuasive, and expository formats, according to the intended audience, purpose, and occasion.

(HS) LA.B.2.4 Writes to communicate ideas and information effectively; (3) writes fluently for a variety of occasions and purposes.

Lesson 2: Mapping Jacksonville’s Public Art Collection**Mapping****Standards Social Studies:**

(MS) SS.B.1.3 (6) Understands the world in spatial terms: (1) uses various map forms (including thematic maps). *Mirrors assignment in Unit 1, 7th grade Basic Geography*

(HS) SS.B.1.4 Geography: Maps, People, Places, and Environments . . . (1) Uses maps and geological technology.

Standards Visual Art:

(MS) VA.B.1.3 Creation and Communication: The student creates and communicates a range of subject matter, symbolism and ideas using knowledge of structures and functions of visual arts . . . (3) understands and distinguishes multiple purposes for creating works of art.

(HS) VA.E.1.4 Applications to Life: The student makes connections between the visual arts, other disciplines and the real world . . . (1) Knows and participates in community-based art experiences as an artist or observer.

Standards Technology:

(MS) (HS) 3.1 Students use technology tools to enhance learning, increase productivity and promote creativity. (1) Use a variety of media and technology resources for directed and independent learning activities.

Standards Language Arts:

LA. (8).4.2.3 Write specialized informational/expository essays (e.g., process, description, explanation, comparison/contrast, problem/solution) that include a thesis statement, supporting details, an organizational structure particular to its type, and introductory, body, and concluding paragraphs.

LA.8.4.2.5 Write detailed directions to unfamiliar locations using cardinal and ordinal directions, landmarks, streets, and distances, and create an accompanying map.

Lesson 3: The Role of Public Art in Communities**Contemporary Issues****Standards Social Studies:**

(MS) SS.C.2.3 Understands the role of the citizen in Democracy; understands the importance of participation in community service, civic improvement, and political activities.

8th Grade Essential Questions: Why is it necessary to protect the rights of the minority when we have a majority rule? How is government involved in the everyday life of the average person?

(HS) Role of Citizen SS.C.2.4 (1) Develops and defines his/her own political beliefs and tendencies.

Essential Question: How can individuals participate in government?

(HS) SS. SS.C.2.4 (7) Knows the points at which citizens can monitor or influence the process of public policy formation.

Standards Visual Art:

(MS) VA.B.1.3 Creation and Communication: The student creates and communicates a range of subject matter, symbolism and ideas using knowledge of structures and functions of visual arts . . . (3) Understands and distinguishes multiple purposes for creating works of art.

(HS) VA.E.1.4 Applications to Life: The student makes connections between the visual arts, other disciplines and the real world . . . (1) Knows and participates in community-based art experiences as an artist or observer.

Standards Technology:

3.1.1 (MS HS) Uses a variety of media and technology resources for directed and independent learning activities.

The Role of Citizens and Government in Public Art

Students will:

- Identify the artwork in Jacksonville’s Public Art Collection through the DVD: *Exploring the Public Art Process in Jacksonville* and Art in Public Places booklet.
- Investigate the City of Jacksonville’s administration of its Art in Public Places Program.
- Investigate citizen participation in Jacksonville’s Art in Public Places Program.

Highlighted Vocabulary & Concepts			
interest groups	ordinance	city council	committee
public art	public	press release	

Activity 1A View DVD: *Exploring the Public Art Process in Jacksonville*. and discuss.

Objectives ▶ Explore the concept of public art.
 ▶ Observe the artwork and locations of Jacksonville’s Public Art Collection.

Format/time Whole group/ 9-minute DVD plus discussion

Materials DVD + LCD projector & computer APP booklets

Activity 1B Read Art in Public Places Ordinance and check for understanding.

Read an edited version of the city ordinance which created Jacksonville’s Art in Public Places program. Then discuss pertinent details of the program and local government’s role in it through guiding questions.

Objectives ▶ Acquire basic understanding of the City of Jacksonville’s administration of the Art In Public Places Program.
 ▶ View an example of how governments document their plans.

Format/time Whole group or individual/ 30- 45 minutes

Materials Handout 1B: *Ordinance* (copied or projected) pencils & paper

Activity 1C Design your school’s Public Art Selection Committee.

Read and discuss the Article: *Multiple Art/ Multiple Publics* on Handout 1C. Design a School Public Art Committee by outlining the members who would serve on it. Follow page 2 of Handout 1C to do the small-group activity.

Questions to stimulate deeper thinking during group activity:
 What “**interest groups**” are represented in our school community?
 Who will be impacted and enriched by this art? Now? . . . In the future?
 What professional people might best help with a project like this? Why?

Objectives ▶ Learn how citizens participate in government to make community decisions.
 ▶ Design a plan for democratic decision-making.

Format/time Small group activity/ 30- 50 minutes

Materials Handout 1C: *Multiple Art: Multiple Publics* and *APP Selection Committees* (copied or projected) blackboard/ chart paper pencils & paper



STUDIO APPLICATION

Design an artwork for your school environment that meets the requirements of Jacksonville's Art in Public Places Program:

- the entire school community will have access to it
- it enriches the school environment
- it is compatible with the architecture and general environment of the school
- it reflects community standards of aesthetic appeal and artistic expression.

Make a proposal drawing:

1. Select a location (site) for your artwork.
2. Select the art materials/methods you will use (drawing, painting, clay, construction or other).
3. Make a sketch of the site then draw in your art piece.
4. Label the dimensions of the proposed artwork on the drawing. You may need to measure parts of the site (walls, walkways, etc.) to determine the size of your artwork.



TECHNOLOGY APPLICATION

Using the photo software of your choice, create a proposal for a piece of public art for your school or your neighborhood that meets the requirements of Jacksonville's Art in Public Places Program:

- the entire school community will have access to it
- it enriches the school environment
- it is compatible with the architecture and general environment of the school
- it reflects community standards of aesthetic appeal and artistic expression.

Make a proposal illustration:

1. Select a location (site) for your artwork and photograph it from two different viewpoints.
2. Photograph your piece of art (or use art from the art room or from a publication).
3. Collage the art piece into the site.



LANGUAGE ARTS APPLICATION

1. Read the press releases for *Lyrical Light*, *Tillie K. Fowler Memorial* and *Rookie Card*.
2. Each of these three projects are different from the other two in their source of funding and in how they came into being. Which process do you think best fits the goals of the APP Program? Write a persuasive paragraph explaining your choice. See the writing rubric provided for details on writing requirements.

ENRICHMENT READING

BEGINNER/ INTERMEDIATE:

"Great Art, Great Library" by Jill Leavy. *Neighborhoods Magazine*, Winter 2005-06, pp.48-49.

ADVANCED:

"Monograph" by Anne L'Ecuyer. *Americans for the Arts*, May 2004.

Excerpts from City of Jacksonville's
ART IN PUBLIC PLACES City Ordinance

Sec. 126.902. Public art standards.

(a) **Public art is a work of art to which the general public has open and easy access** and which will enrich and give dimension to the public environment, and which reflects generally accepted community standards of aesthetic appeal and artistic expression in the decorative arts.

Sec.126.902 (b) **The goal of the Art in Public Places Committee of the Cultural Council of Greater Jacksonville will be to choose art which is compatible with and which will enhance the architecture and general environment of the City.** In some cases, the work will be site specific (i.e. art which is commissioned especially for the specific space and becomes integral to the site). Such art may relate to the function and the users of the facility, to the history or population of its neighborhood and/or may become a part of its architecture. Planning of site specific works will begin early in the project and may be a collaboration between artist and architect.

(c) **Acceptable forms of artwork** shall include all visual arts mediums, including, but not limited to, painting, drawing, original prints, mixed media, sculpture, bas relief, mobiles, murals, kinetic art, electronic art, photography, clay, glass, and textiles, as well as functional art (e.g. doors, gates, furniture, etc).

(d) Public art shall not include items that are mass-produced or of standard design.

(e) Works shall be created by **artists of appropriate status** . . . Such artists shall generally be recognized by recognized art professionals, as artists of serious intent and recognized ability, and shall not be a member of the project architectural, engineering, or design team or of the Art in Public Places Committee, Art Selection Panel or the Cultural Council Board or their respective staffs.

(f) **Appropriate sites for placement of public art include any outdoor, easily accessible public facility or the interior of public buildings** . . . including, but are not limited to: lobbies, foyers, corridors, conference rooms, courtyards, transportation facilities, facades, and any other sites without restricted visual or physical public access. Private meeting rooms and offices are examples of inappropriate sites with restricted access.

(Ord. 2004-602-E, § 4; Ord. 2006-289-E, § 2)

Sec. 126.903. Art in Public Places Committee.

There is hereby created an Art in Public Places Committee . . . an 11-member board appointed by the Mayor as follows: **Three from the Cultural Council of Greater Jacksonville Board of Directors; three from the professions of architecture, interior design, landscape architecture, planning, art professional, or art historian; and five from the community at large as community representatives, each residing within a different planning district whose interests, professions and community activities reflect the diversity of the Jacksonville arts community and of the community at large.**

(Ord. 2004-602-E, § 4; Ord. 2006-289-E, § 2)

Sec. 126.904. Funding.

(a) **0.75 percent** of the total allocation for construction costs of a public facility within the capital improvement program, shall be appropriated to the Art In Public Places Trust Fund.

(b) Funds appropriated to the **Art in Public Places Trust Fund shall be used to implement a city-wide plan for the placement of artworks as administered by the Cultural Council.**

(c) **Up to five percent** of the allocation percentage shall be dedicated to **maintenance**, and **up to ten percent** of the allocation percentage shall be dedicated to **administration and community education.**

(Ord. 2004-602-E, § 4; Ord. 2006-289-E, § 2)

Excerpts from City of Jacksonville's

ART IN PUBLIC PLACES City Ordinance

Sec. 126.906. Art selection panels.

The Art in Public Places Committee shall form Art Selection Panels to make recommendations to the Committee on the selection of artwork.

Each Selection Panel will be composed of up to **seven members: a Chair, who will be a member of and represent the Art In Public Places Committee; a representative of the site selected for the art (Staff or Board member); architect or other design professional for the project, if available; one artist or art professional; and one to three community representatives, at least one of whom shall reside in the planning district within which the art shall be sited.** The artists or arts professional representatives will be selected from a list, maintained by the Committee, of qualified individuals.

(Ord. 2004-602-E, § 4; Ord. 2006-289-E, §2)

Sec. 126.907. Art selection methods.

(a) The Art Selection Panel shall select artists and art work in one of the following ways:

(i) **Open competition:** Requesting artists' submissions with specifications regarding local, state, regional or national scope.

(ii) **Limited competition:** Inviting a small number of artists to respond with examples of past work or to prepare formal proposals, and selecting a specific artist based on these submissions.

(iii) **Direct purchase:** Purchase of existing work and all rights thereto.

(iv) **Invitational commission:** Selecting a specific artist for direct commission.

(b) The Cultural Council and the Art in Public Places Committee shall seek to ensure that **at least 15 percent of the artists selected for purchase or commission will be resident(s) in the Greater Jacksonville area** (the counties of Duval, St Johns, Nassau, Clay and Baker). The Cultural Council and the Art in Public Places Committee will also encourage the selection of regional artists e.g. Florida and the Southeastern United States.

(Ord. 2004-602-E, § 4; Ord. 2006-289-E, § 2)

Sec. 126.908. Ownership; maintenance.

(a) The City will own all the rights to the art produced by the Art in Public Places program, subject to the provisions of the Visual Artists Act of 1990. All contracts with artists and all art purchases will require the Artist to waive the following restrictions:

(1) **Photographic reproduction rights (to be shared by artist and owner);**

(2) **Right to remove/relocate art;**

(3) **Right to repair art in case of emergency;**

(b) Artist will retain the copyright and the right to be notified if the work is to be destroyed, or de-accessioned or radically repaired on a non-emergency basis.

(c) City will retain ownership of proposal models or drawings of commissioned art.

(d) **Maintenance will be the responsibility of the City** and will be funded by that portion of the trust fund which is allocated for maintenance and conservation, and will be administered in cooperation with the Cultural Council based on a conservation evaluation plan. (Ord. 2004-602-E, § 4; Ord. 2006-289-E, § 2)

Sec. 126.909. Cultural Council responsibility.

The Cultural Council shall administer the Art in Public Places program on behalf of the City. The Cultural Council will provide professional and support staff for the operation of the program and administration of the Art in Public Places Program and the art selection process.

(Ord. 2004-602-E, § 4; Ord. 2006-289-E, § 2)

How does Jacksonville administer its Art in Public Places (APP) Program?

Investigating the City of Jacksonville's (COJ) Art in Public Places Ordinance

Directions:

- ▶ Read the City of Jacksonville's (COJ) Art in Public Places Ordinance, *page 1 & 2*
 - ▶ Answer the questions below based on the COJ's view of public art. Reference your answer with the Section Number and line identification. *Example: Sec.126.904 (g)*
1. **What is the difference in the role of the Art in Public Places Committee and that of a Selection Panel?**
 2. **What are the three main criteria COJ uses to define public art?**
 3. **Who has the legal right to remove or relocate the artworks?**
See Sec. 126.908. Ownership; maintenance
 4. **Name three sites that would be inappropriate as places to place public art according to COJ.**
 5. **Which item is allotted more money in the APP budget, "maintenance" or "administration and education"?**
 6. **Who is responsible for cleaning the statue of the owl, called *Wisdom*, on the Main Library building . . . and for repairing public art when needed?**
 7. **What is the Cultural Council's role in the APP Program?**
 8. **The ordinance lists four ways that the artists and art work can be selected. Choose the one that you think is best and briefly explain why it is better than the other three options.**
 9. **Why do you think "Sec. 126.907(b)" was written into the APP ordinance?**
 10. **What "interest groups" are specifically named in the ordinance?**



New Dawn Fades
Tom Hager, Jacksonville, Florida

from the Jacksonville Art in Public Places Collection
Main Library, Conference Level

“It’s kind of fun to do the impossible.”
- *Walt Disney*

How does Jacksonville administer its Art in Public Places (APP) Program? Investigating the City of Jacksonville's (COJ) Art in Public Places Ordinance

Directions:

- ▶ Read the City of Jacksonville's (COJ) Art in Public Places Ordinance, *page 1 & 2*
- ▶ Answer the questions below based on the COJ's view of public art. Reference your answer with the Section Number and line identification. *Example: Sec. 126.904 (g)*

1. What is the difference in the role of the APP Committee and that of the Selection Panel?

Sec. 126.903 and Sec. 126.906

APP Committee chooses art that is compatible with and an enhancement to city buildings. Members of this group serve for up to three years.

Art Selection Panel recommends artists and artwork to the Committee. A different group is selected for each individual art site/project.

2. What are the three main criteria COJ uses to define Public art?

Sec. 126.902 (a)

- public has open and easy access to it
- it enriches the public environment
- reflects community standards of aesthetic appeal and artistic expression

3. Who has the legal right to remove or relocate the artworks?

A: The City

Sec. 126.908 (a)

The City will own all the rights to the art produced by the Art in Public Places program, subject to the provisions of the Visual Artists Act of 1990. All contracts with artists and all art purchases will require the Artist to waive the following restrictions:

- (1) Photographic reproduction rights (to be shared by artist and owner);
- (2) Right to remove/relocate art;
- (3) Right to repair art in case of emergency;

4. Name three specific places that the city of Jacksonville would judge to be inappropriate sites to install public art.

Sec. 126.902 (f)

Name places such as: My aunt's front yard, a church property, a private school library, etc, that meet the following guidelines:

- Private meeting rooms/ offices – any private property.
- Any public building or public outdoor place where public access is restricted – either physically inaccessible or not visible.

5. Which item is allotted more money in the APP budget, "maintenance" or "administration and education"?

administration & education

Sec. 126.904(c) Up to 5% for maintenance and up to 10 % for administration and education.

6. Who is responsible for cleaning the statue of the owl, called *Wisdom* on the Main Library building and repairing public art when needed?

Sec. 126.908(d) COJ - Maintenance is the responsibility of the City.

7. What is the Cultural Council's role in the APP Program?

Sec. 126.909

Administers the program for the city by running the selection process and all operations (i.e. manages budgets, schedules, installations, organizes the maintenance, and provides community education – like these materials).

In short, the Cultural Council runs the program for the city.

8. The ordinance lists four ways that artists and art work can be selected.

Choose the one that you think is the best and briefly explain why.

Some possible answers from “Sec. 126.907(a)” . . .

Open competition:

- Allows the committee to control where the artists are from to more easily meet the residency criteria listed in the following paragraph: Sec. 126.907(b)
- Fair to most as any artist from the specified residency area can apply.

Limited competition:

Allows the committee to quickly focus on artists that they know to be good and who work in the style, media, time frame that they need for a given project.

Direct purchase:

- This is less risky than commissioning an art work to be made. You know exactly what you will get because the art is already made. You don't have to worry about schedules for producing the art work or if it will turn out to be what the committee “ordered.”
- Reduces the time required to get the artwork in place.

Invitational commission:

- Reduces the time required to get the artwork in place.
- Allows control of where the artist comes from.

9. Why do you think Sec. 126.907(b) was written into the APP ordinance?

Some possible points . . .

- To be sure that our local artists are represented in the collection.
- So that the collection is representative of our area and its many different communities: from the beaches to downtown from Northside to Southside.
- To get a wide range of different artists: regional (from the Jacksonville area), national and international.

10. List four “interest groups” specifically named in the ordinance.

Four of the following:

- The Cultural Council of Greater Jacksonville Board of Directors
- Design professionals: architects, interior designers, landscape architects and city planners
- People in the field of art such as artists, arts professionals, or art historians
- General public: specifically community members residing in specific planning districts and in areas which are targeted as sites for new art
- Members of the Art In Public Places Committee
- Workers at an installation site such as city employees or board members
- Local and regional artists

Excerpts from *Monograph*, October 2006
 Text by Erika Doss
 Published by Americans for the Arts

Multiple Art / Multiple Publics

Definitions of public art, as Jack Becker details . . . are wide ranging and always changing. The city of Blue Springs, MO, provides the following broad explanations a guide:

Public art is artwork in the public realm, regardless of whether it is situated on public or private property, or whether it is acquired through public or private funding. Public art can be a sculpture, mural, manhole cover, paving pattern, lighting, seating, building facade, kiosk, gate, fountain, play equipment, engraving, carving, fresco, mobile, collage, mosaic, bas-relief, tapestry, photograph, drawing, or earthwork.

It's quite a list. That's because whether permanent or temporary, figurative or abstract, man-made or mass produced, public art is as diverse as the people who view it. As Becker remarks, public art is a "multifaceted" cultural arena that is "open to artists of all stripes without predetermined rules or a mutually agreed upon critical language."

While the idea of a general public is a naturalizing construction of American nationalism, *being* a public depends on the shared assumptions of its participants that they comprise America's public sphere, and are hence entitled to its rights and privileges. Today's public art diversity speaks to America's diversity and to the increasing number of Americans who want to see their cultural interests represented in the public sphere.

It ranges from ephemeral pieces like *The Gates*, Christo and Jeanne-Claude's project of 7,500 saffron-colored fabric gates installed for just a few weeks in New York's Central Park in February 2005, to permanent public fixtures like *Kinetic Light/Air Curtain*, Antonette Rosato and Bill Maxwell's mile-long installation of 5,280 mini propellers, backlit in blue neon, that spin wildly when trains pass by them at the Denver International Airport. Projects can be noticeably massive, like the *NAMES Project AIDS Memorial Quilt*, a collaborative project that by 2005 featured more than 46,000 panels. Or they can be subtle, showing up in unexpected places and spaces, like the various sculptural "insertions" that Mel Chin and other artists made among the collections of the Martin Luther King Jr. Library in San Jose, CA.

From sober and reflective to whimsical, today's public art embodies the ideas, initiatives, and inspirations of America's many public places.



Christo & Jean-Claude installed 7,503 vinyl "gates" along 23 miles of pathways in Central Park in New York City. From each gate hung a panel of saffron-colored nylon fabric. The exhibit ran for 16 days.

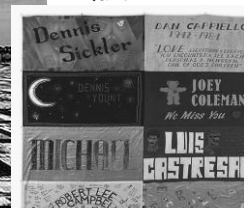


Kinetic Light Air Curtain by A. Rosato & W. Maxwell is an installation of 5,280 propellers representing the number of feet Denver (the mile high city) is above sea level. Located in a subway tunnel of Denver International Airport.

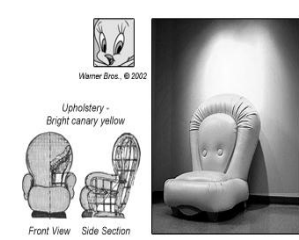
photo by James Neeley



NAMES Project AIDS Memorial Quilt



A bright canary yellow reading chair recalls the history of mining near San José, California. Mineshaft canaries, who warned of dangerous gas, parallel the role of libraries as cultural indicators whose health reflects that of the societies that support them.



Read: *Multiple Art/ Multiple Publics before doing this activity.*

The (Your School's Name) Public Art Committee

THE CHALLENGE: The Lore Corporation has donated \$5,000 to your school to install a piece of public art on your campus. Your group is charged with making this a successful installation which meets the following requirements:

- the artwork will be accessible to the entire school population
- enriches the school environment
- compatible with the architecture and general environment of the school
- reflects community standards of aesthetic appeal and artistic expression.

DIRECTIONS:

APP has two types of committees. One, the APP Committee, oversees the entire program and the other is Art Selection Panels, who do the artist search and selection to recommend to the APP Committee. The law is specific about what category of people will serve on each committee.

1. As a group, look at how these two committees are outlined in the excerpts from the COJ Ordinance below:
2. Design a committee to oversee your public art project. (COJ has several committees but you will only need one.) Discuss what roles are needed for your seven-person "School Art Committee" to insure that your art installation will meet the requirements listed above.

Write your list. Do not name individuals; list categories of people from whom to select members.

3. As a class compare your lists. Ask one group to write their list on the board then remaining groups add their different responses. Discuss these decisions and advocate for your choices.

Sec. 126.903. Art in Public Places Committee.

There is hereby created an Art in Public Places Committee. The Committee will be an 11-member board appointed by the Mayor as follows: **Three from the Cultural Council of Greater Jacksonville Board of Directors; three from the professions of architecture, interior design, landscape architecture, planning, art professional, or art historian; and five from the community at large as community representatives, each residing within a different planning district whose interests, professions and community activities reflect the diversity of the Jacksonville arts community and of the community at large.**

(Ord. 2004-602-E, § 4; Ord. 2006-289-E, § 2)

Sec. 126.906. Art selection panels.

The Art in Public Places Committee shall form Art Selection Panels to make recommendations to the Committee on the selection of artwork.

Each Selection Panel will be composed of up to **seven members: a Chair, who will be a member of and represent the Art In Public Places Committee; a representative of the site selected for the art (Staff or Board member); architect or other design professional for the project, if available; one artist or art professional; and one to three community representatives, at least one of whom shall reside in the planning district within which the art shall be sited.** The artists or arts professional representatives will be selected from a list of interested and qualified individuals.



FOR IMMEDIATE RELEASE

February 2, 2005

Contact: Art in Public Places Director, 358-3600

**PUBLIC ART WORK ROOKIE CARD INSTALLED AT
JACKSONVILLE BALLPARK COMPLEX**

JACKSONVILLE, Fla. –A new installation of public art by Tucson, Ariz.-based artist Barbara Grygutis at the Baseball Grounds of Jacksonville was recently unveiled by the city’s Art in Public Places Commission. *Rookie Card*, a 25-foot high aluminum sculpture portraying a baseball player in batting stance is constructed of perforated metal around a structural framework and is lit from within. Located in downtown Jacksonville, Fla., it serves as a visual beacon between the Ballpark and AllTel Stadium.

This installation is the second major public art installation in the Jacksonville Sports Complex, complementing last year’s project by Jaume Plensa, of Barcelona, Spain, entitled *Talking Continents* which consists of six kneeling figures elevated on steel poles and lit from within by intensely colored, slow-phasing LEDs. Located near the Sports Complex at Jacksonville’s Veteran’s Memorial Arena, it has garnered international recognition and is the artist’s first major work in the United States. Both sculptures will be highly visible during SuperBowl XXXIV to be held February 6, 2005 in Jacksonville.

Rookie Card straddles a baseball diamond-shaped plaza which features landscaping and benches and creates a meeting place for patrons. The benches, made of cut and polished granite, resemble large baseballs. An arch created by the batter’s pose serves as a gateway within the sculpture.

“This work of art pays tribute to the past and celebrates the present,” said Grygutis. “The sculpture commemorates a historic view of baseball through the use of contemporary materials and lighting. The blend of old and new and the continuity of this sport from the past through the present is the theme of this work, as well as celebrating the pastime of collecting baseball cards.”

Grygutis was selected from a field of more than 35 submissions, and has served as lead artist in more than 30 large-scale commissions for parks, transit facilities, road projects and public plazas around the country.

The Art in Public Places Program is administered by the Cultural Council of Greater Jacksonville by ordinance, through which .75% of public construction and renovation projects is dedicated to the creation of public art. For more information on Jacksonville’s public art program, contact the Art in Public Places Office at 358-3600, or visit the website at www.culturalcouncil.org.

Photos available upon request.

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JUNEWS

JACKSONVILLE
UNIVERSITY
2800 University Blvd.
Jacksonville, FL 32211-3394
(904) 256-7033

MEDIA ADVISORY

Date: July 24, 2006

Contact: Media Specialist, (904) 256-7033

JU Installing Glass Sculpture at T-U Center for Performing Arts This Week Gift to City Created by JU Faculty and Students

JACKSONVILLE, Fla.— The Jacksonville University College of Fine Arts and The Haskell Company this week will install a large-scale public glass and stainless steel sculpture, *Lyrical Light*, in the Times-Union Center for the Performing Arts in downtown Jacksonville. The sculpture, which is being presented as a gift to the city from JU, was created over the past year by JU faculty members and students. The sculpture will be hung from the ceiling of the glass-walled Uible Lobby, which faces the St. Johns River.

Media are invited to view and photograph the installation. The best viewing times will be 2 to 5 p.m. this afternoon and 11 a.m. to 1 p.m. on Tuesday, July 25. After the placement of the primary structure, the stainless steel spiral helix, faculty and students will attach the cobalt blue glass “horn” pieces. Lighting for the piece will be installed near the end of the week.

The sculpture weighs nearly 4,000 pounds, is 100 feet in length, and consists of 600 individual blue glass horns attached to the spiral steel frame.

Professor of Art Caroline Madden and Artist-In-Residence Jonathan Christie, protégé of the famous Dale Chihuly, headed up the creative design team for the public glass commission. Brumos Motor Cars, Inc. funded the project. JU has worked closely with the Cultural Council of Greater Jacksonville and the Art in Public Places Program, and with Bob Papke of SMG, director of the Times-Union Center, throughout the design, planning, and installation process.

A dedication event is being planned for the near future. More details will be forthcoming.

Call Olga Bayer in the JU University Marketing & Communications Office for more information on the installation timetable. Sarah Gay, Director of the Art in Public Places program, is the contact on site for up-to-the-minute information. Bill Hill, dean of the College of Fine Arts at JU, will also be on-site to answer questions.

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Press Release May 9, 2009

Artist Commissioned to Create Tillie K. Fowler Memorial Sculpture in Jacksonville

JACKSONVILLE, Fla. – March 9, 2009 – Jacksonville's Art in Public Places Program announced that the Tillie K. Fowler Memorial, an outdoor sculpture to honor this dedicated Jacksonville attorney and pioneering leader in local and national politics, will be installed on the Northbank Riverwalk beginning March 30. The Rhode Island-based sculptor Brower Hatcher, who was awarded this commission, estimates that the artwork will take five days to install. While in Jacksonville, Hatcher will also present a public lecture, April 1; 7:00 p.m. at MOCA.

This project was funded by a public/private partnership between the City of Jacksonville, the Cultural Council of Greater Jacksonville, Holland & Knight LLP, and The Haskell Company. This memorial was initiated under former City Council President Elaine Brown. The selection committee included Fowler's husband, Buck; Ginny Myrick, senior policy advisor and a colleague of Fowler's at Holland & Knight; as well as architects and community arts advocates.

"I have designed a work that embodies the strength, beauty and grace of Tillie Fowler," said Hatcher, "Tillie's spirit will be captured in the image of a magnificent oak tree – strong, protective of her community, concerned for all and always reaching out."

The inspiration for the oak tree image came from Rev. Barnum McCarty, rector emeritus of St. Mark's Episcopal Church. He recalled (*excerpted*), "The other day I drove into the front yard of a dear friend who was also close to Tillie. As I got out of the car to stretch, I looked up into a large and magnificent oak tree. I studied it, how its strong and sturdy limbs gracefully bent and reached out in all directions to its environment, adding beauty and significance to its place on the earth. It allowed for light to come through its canopy, yet it also provided the comfort of shade. I said to myself that tree is Tillie. She may have been known as a Steel Magnolia, but to me she was a mighty oak. She remarkably reached out in all directions, gracing everything she touched. She always made a difference."

Tillie Fowler served as the first female President of Jacksonville's City Council then served four terms in the U.S. House of Representatives. Congresswoman Fowler was a leader in Washington - serving on several military committees. As Vice Chairman of the Republican Conference, Fowler was the highest-ranking woman in the U.S. Congress when she retired. She received the Navy's Distinguished Public Service Award and the Department of Defense Medal for Distinguished Public Service; the highest civilian awards given by the Navy and the Department of Defense. Fowler joined the Washington, D.C. law office of Holland & Knight as a Partner in 2001. She remained active in civic and volunteer organizations in North Florida until her death in March 2005.

The Tillie K Fowler Memorial is 16 feet tall and 16 feet wide.. It consists of three main components: the trunk; the truss, which creates a transition to the three orbs above that compose the foliage of the tree. According to the artist, the orbs represent the levels of energy of Fowler's spirit: the inner orb represents family; the second orb represents community; and the outermost orb represents her country.

Hatcher attended Vanderbilt University School of Engineering and received his degree in Industrial Design from Pratt Institute in New York. He studied sculpture at St. Martins School of Art in London, U.K., and served on the faculty there and at Bennington College. Hatcher has built over 40 public art projects throughout the U.S. He has received three National Endowment for the Arts Fellowships, a Guggenheim Fellowship and an honorary Ph.D. from the State University of New York.

The Art in Public Places Program is administered by the Cultural Council of Greater Jacksonville by city ordinance, through which .75% of public construction and renovation projects is dedicated to the creation of public art.



For more information,
contact the Cultural
Council at
904.358.3600.



Persuasive Paragraph

Directions:

1. Read the press releases for *Lyrical Light*, *Tillie K. Fowler Memorial* and *Rookie Card*.
2. Each of these three projects is different in their source of funding and in how each came into being. Which process do you think best fits the goals of the APP Program? Write a brief paragraph explaining your choice.

Sec.126.902 (b) **The goal of the Art in Public Places Committee of the Cultural Council of Greater Jacksonville will be to choose art which is compatible with and which will enhance the architecture and general environment of the City.** In some cases, the work will be site specific (i.e. art which is commissioned especially for the specific space and becomes integral to the site). Such art may relate to the function and the users of the facility, to the history or population of its neighborhood and/or may become a part of its architecture.

Rubric for persuasive paragraph

Component of paragraph	Possible points (100)	Points awarded
Identify the source of funding for <i>Lyrical Light</i> .	10 pt.	
Identify the source of funding for <i>Tillie K. Fowler Memorial</i> .	10 pt.	
Identify the source of funding for <i>Rookie Card</i> .	10 pt.	
Describe how and why <i>Lyrical Light</i> came into being.	10 pt.	
Describe how and why the <i>Tillie K. Fowler Memorial</i> came into being.	10 pt.	
Describe how and why <i>Rookie Card</i> came into being.	10 pt.	
State your choice of the best process/ motivation for public art.	10 pt.	
Defend your choice by explaining how it meets the goals of Jacksonville's Art in Public Places Program.	20 pt.	
The sentences flow smoothly throughout the paragraph.	5 pt.	
Grammar and spelling are correct.	5 pt.	



Great Art, Great Library

By Jill Leavy



You may have heard the phrase, “Every great city has a great public library.”

Well, then look out because Jacksonville’s new Main Library is not only a great library, it is a great cultural center that boasts four gargantuan pieces of public art and two special art collections.

Two 36-foot-tall murals that flank a staircase inside, a mammoth bronze owl perched outside the library’s entrance, a rotating photography exhibit on the conference level and a giant three-dimensional abstract painting in the Grand Reading Room are part of Jacksonville’s Art in Public Places (APP) program, which has graced Jacksonville with nearly \$2.5 million in public art projects and led to the commissioning of more than 20 installations around town. In addition, the library boasts the Lewis Ansbacher Map Collection of antique maps and the Theodore de Bry Print Collection of the Timucuan Indians of Northeast Florida, both on the fourth floor.

“Having art in the public domain is a very important part of community life,” said Jacqueline Holmes, a con-

sultant to the APP program. “Usually a public building is built only once every 10 years, but the Better Jacksonville Plan gave us an opportunity to do a great many pieces of art within a short period of time. Few cities have that opportunity, and it has been very gratifying and enriching for us as a community.”

Viewing the murals from the Main Library’s back staircase, you may feel as though you’re in the middle of a game of Where’s Waldo meets Jacksonville Trivial Pursuit. That’s because Maryland-based artist Kathryn Freeman meticulously and artfully combined significant Jacksonville literary, geographic and historical references into a whimsical montage of people and images.

In fact, both murals are tailor-made for a Jacksonville history or literature field trip. Most of the images represent a local landmark, author or person or reference an important piece of trivia about the city, such as the bust atop the fluted column in the middle of Allegory of a Library, located on the library’s south wall between the second and fourth floors. That important person is none other than Taylor Hardwick, the architect of the former Main Library on East Adams Street. Do you recognize the concrete banister on the third level of the mural?



the Arts corner

That's from Memorial Park in Riverside. And how about the Greenleaf and Crosby clock on the left side of the mural - why is the time 12:20 p.m. Because that's the time historians believe the Great Fire of 1901 began.

On the opposite wall, Springfield Composition is a tribute to Jacksonville's musical and literary heritage set on the double porch of an historic landmark house on Hubbard Street in Springfield. Freeman said she used Springfield for her setting because she was inspired by the neighborhood's rich history and its recent renaissance as an artistic gathering place. The mural incorporates jazz musicians Bunky Green on saxophone, Marcus Roberts on the piano, Rich Matteson on the euphonium, Rick Ravelo on the bass and J.B. Scott on the trumpet. Composer Frederick Delius, who wrote "Florida Suite," directs from the balcony. The lower left portion of the mural depicts Eartha White, renowned vocalist and humanitarian, singing James Weldon Johnson's African American anthem, "Lift Every Voice and Sing."

Since Freeman didn't have a thorough knowledge of Jacksonville before beginning the murals, she solicited suggestions from Jacksonville students about things to

bright colors, designed to evoke a feeling of space in another dimension.

Local and regional photographers are also getting in on the action at the library. A rotating photography exhibit is on display in the library's conference center level, the lowest level of the building. The exhibit features photographers from Jacksonville, St Augustine, Lake Helen, Gainesville and Titusville who have captured various landscapes and fauna in their artwork.

"Right now photography is probably the most popular medium in the international art market, and Jacksonville is home to several great photographers," said Jacqueline Holmes. "It seemed logical to focus on that particular medium to give our local artists a chance to display some of their artwork."

The Lewis Ansbacher Map Collection resides in the Morris Ansbacher Map Room and contains 244 antique maps of Florida and Florida cities, North and South America, and the world. Brothers Jordan and Lewis Ansbacher bequeathed the collection in honor of their father, Morris, who was a dedicated patron and a frequent visitor to the old Carnegie Library on Ocean and

"Having art in the public domain is a very important part of community life. Usually a public building is built only once every 10 years, but the Better Jacksonville Plan gave us an opportunity to do a great many pieces of art within a short period of time."

Jacqueline Holmes

include. Duval County Public Schools agreed to send a letter home with kindergarten to fifth graders, asking them to write Freeman about their favorite book or character.

"I heard from about 1,000 Jacksonville students," Freeman said. "There were several common themes, like dogs, which is why you see several references to them. I included Balto, Shiloh, Winn-Dixie and Good Dog Carl as well as a horse under a Live Oak, reminiscent of The Yearling. I also noticed that several of the younger kids liked the Junie B. Jones books and older kids liked the Harry Potter books, so I included references to both those as well."

An entirely different category of art, abstract expressionist, will debut in the library's Grand Reading Room on the fourth floor early this year. Considered the first American artistic movement of international importance, abstract expressionism is a type of art in which the artist expresses himself purely through the use of form and color. Unfortunately, artist Al Held passed away in July 2005 shortly after completing the commissioned work for the library. His 60-foot-wide by 9-foot-tall painting uses three-dimensional geometric forms and

Laura streets. The collection belonged to Lewis, or "Lukie" as his friends called him, who searched out historically important maps and prints featuring Florida. The Ansbacher Family also donated a collection of black and white prints by Theodore de Bry depicting the story of the Timucuan Indians of Northeast Florida. These prints are also on display on the fourth floor, adjacent to the map collection.

Lewis Ansbacher began negotiating with the Jacksonville Public Library to house the collection at the new Main Library. He passed away in 2004, but Mr. Ansbacher's family moved forward with plans to give the collection to the public library in his memory. Sybil Ansbacher, Lewis' widow, believes the new Main Library came along at the right time. The library could designate space in the new building to exhibit the map collection, making the collection easily accessible by the public - unlike many university settings.

"This map collection is a world-class collection which has the potential to draw visitors from all over to Jacksonville," said Sybil. "This type of collection one usually finds in a museum, but at the library it is free for everyone to see and to learn from."

Mapping Jacksonville's Art in Public Places Program

Students will:

- Locate the installation sites of the art in Jacksonville's Public Art Collection through the DVD: *Exploring the Public Art Process in Jacksonville* and booklet.
- Use thematic maps that describe Jacksonville's Art in Public Places Program to locate artworks.
- Create an original graphic organizer in the form of a thematic map.

Highlighted Vocabulary & Concepts:			
interest groups	ordinance	(map) key	compass rose
thematic map	committee	icon	persuasive argument

Activity 2A View the DVD: *Exploring the Public Art Process in Jacksonville*.

See 2A: *Teacher Notes for Mapping the APP Collection* to guide this activity. Students can discover answers to their own questions with the Art in Public Places booklets (included).

Objectives	<ul style="list-style-type: none"> ▶ Explore the concept of public art in general. ▶ Observe the artwork and sites of Jacksonville's Public Art Collection. 		
Format/time	Whole group/ 9-minute DVD plus discussion		
Materials	DVD + LCD projector & computer	teacher notes	Art in Public Places booklets

Activity 2B Find our public art in Jacksonville using the maps in the APP booklet or a Jacksonville map, answer the questions on Activity Handout 2B: *Where's the art?*.

Objectives	<ul style="list-style-type: none"> ▶ Locate the sites of artworks in the Jacksonville Public Art Collection with thematic maps. 		
Format/time	Whole group or individual/ 30- 45 minutes		
Materials	Handout 2B: <i>Where is the Art?</i> (copied or projected) Handout 2B: <i>Persuasive Argument Outline and Example</i> (copied or projected) Art in Public Places booklets, thematic map examples Jacksonville map (projected or hard copy)		

Activity 2C: You decide where Jacksonville's next public art should be installed.

Follow the Handout 2C: *Public Art Committee* to simulate the work of Jacksonville's public art selection committee.

Objectives	<ul style="list-style-type: none"> ▶ Prepare and present a persuasive argument. ▶ Investigate and discuss the relationship of public art to communities. 		
Format/time	Small group activity /45- 50 minutes + Whole group/ 30-50 minutes		
Materials	Jacksonville map (projected or hard copy)	pencils & paper for groups	
	Handouts 2C: <i>Public Art Committee</i>		
	Handouts 2B: <i>Persuasive Argument Outline</i>		(copied or projected)



STUDIO APPLICATION

Thematic maps can be works of art in themselves. Look at the examples of artistic thematic maps in the Gallery on the DVD and identify the theme of each map. Look at the map examples for the details that give us information like the compass rose that indicates north, south, east and west; the scale indicators; markings for roads; bodies of water; and other features.

Create a composition based on the concept of a thematic map. Read all the directions below before you begin.

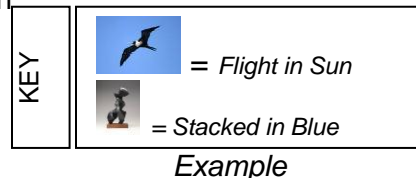
1. Choose the parameters for your map such as school campus, city, state, country, etc.
2. Draw your map parameters first, with attention to how it is spaced in the composition. Plan the composition to Include:
 - at least one body of water (of any sort)
 - a compass rose.
 - a key to display all your icons
 - the title of your map
3. Choose one element and one principle of design to be dominant in your map composition.
4. Choose several of your interests or hobbies such as: sports, friends, family, buildings you like, places you like to go. Design your own icon(s) to represent your interests and the following locations to mark on your map: your home, school, and important community locations.
5. Create your map composition. It should be recognizable as having a map as its basis and locations should be relatively correct, but artistic expression is more important than accuracy. As you create the composition incorporate the element and the principle of design you selected.

Teacher note: This project could lend itself to collage and the use of real or photocopied maps.



TECHNOLOGY APPLICATION

1. Find a digital map of your neighborhood.
2. Name five sites that would be good additions to Jacksonville's Art in Public Places Collection.
3. For each site write:
 - a sentence describing the artwork (or type of artwork) you would like to install
 - a sentence explaining why it is a good site for this art plan
4. Create an icon for each artwork and mark your site selections with these five different icons. (Draw and scan your icons or create them digitally.)
5. Create a key for your map identifying each artwork represented.



WRITING APPLICATION

Select a site in your neighborhood that is "crying out" for a piece of public art. Write a persuasive letter to the Art in Public Places Committee convincing them to install an artwork there. See rubric in Resource section for specific writing requirements.



ENRICHMENT READING

"The State Of The City: Why We Love – And Need – Public Art" by Raquel Laneri. *Forbes online magazine*, 05.05.2009.

<<http://www.forbes.com/2009/05/05/stateof-the-city-opinions-george-rickey-public-art.html>

Pre DVD: Exploring the Public Art Process in Jacksonville

Public art may be outside or inside a building, but no matter where its location, the site where it is installed is an important consideration in designing or selecting artwork. The site determines what materials will be acceptable and most desirable and it will also “set the stage” for the artwork’s statement.

When placing public art, other considerations are:

Who will see it and how will it benefit that audience?

How does it relate to the building or environment of the site?

What is the historical context? Cultural considerations?

What purpose does the artwork serve for that site?

(The purpose might be decorative, inspirational, thought provoking, tell a story, illustrate the function of the building/site, or serve as a memorial marking an important person or event.)

Keep these ideas in mind as we watch this video and look to see artworks and sites that illustrate these ideas.

Where is the art?

Use the Art in Public Places booklet to answer the following questions about the artworks in Jacksonville's Art in Public Places Program. You may need the large map and the detailed maps of specific areas of town.

- 1. What area of Jacksonville has the most dense "population" of Art in Public Places installations?**
Downtown
- 2. Which artwork is in the most eastern location?**
Untitled Quasicrystal Sculpture
at the Pablo Creek Regional Branch Library
- 3. Which artwork is nearest to your house?**
- 4. Which artwork is nearest to your school?**
- 5. Use the Jacksonville map and the APP map to write the driving directions for the most logical route from *SquirrelyQ* to *Meander* and then from *Meander* to *No Couch Potatoes Here*.**

TEACHER NOTE: The following answers use only the roads shown on the booklet map pages 6 & 7 and the more detailed maps throughout the booklet. These are not the only correct answers.

SquirrelyQ to Meander

- Begin at Argyle Branch Library; go north on Old Middleburg Road
- Turn right on 103rd Street
- Turn left on 295 North
- Take 95 South to
- Right on Dunn Ave. to Highlands Branch Library

Meander to No Couch Potatoes Here

- Go east on Dunn Ave. to
- 95 South to
- Left (east) on ML King Blvd.
- East on Arlington Expressway
- Merge into Atlantic Blvd.
- Turn north on Monument Road
- Continue Past McCormick Rd. to Police Athletic League on left

Where is the art?

Use the Art in Public Places booklet to answer the following questions about the artworks in Jacksonville's Art in Public Places Program. You may need the large map and the detailed maps of specific areas of town.

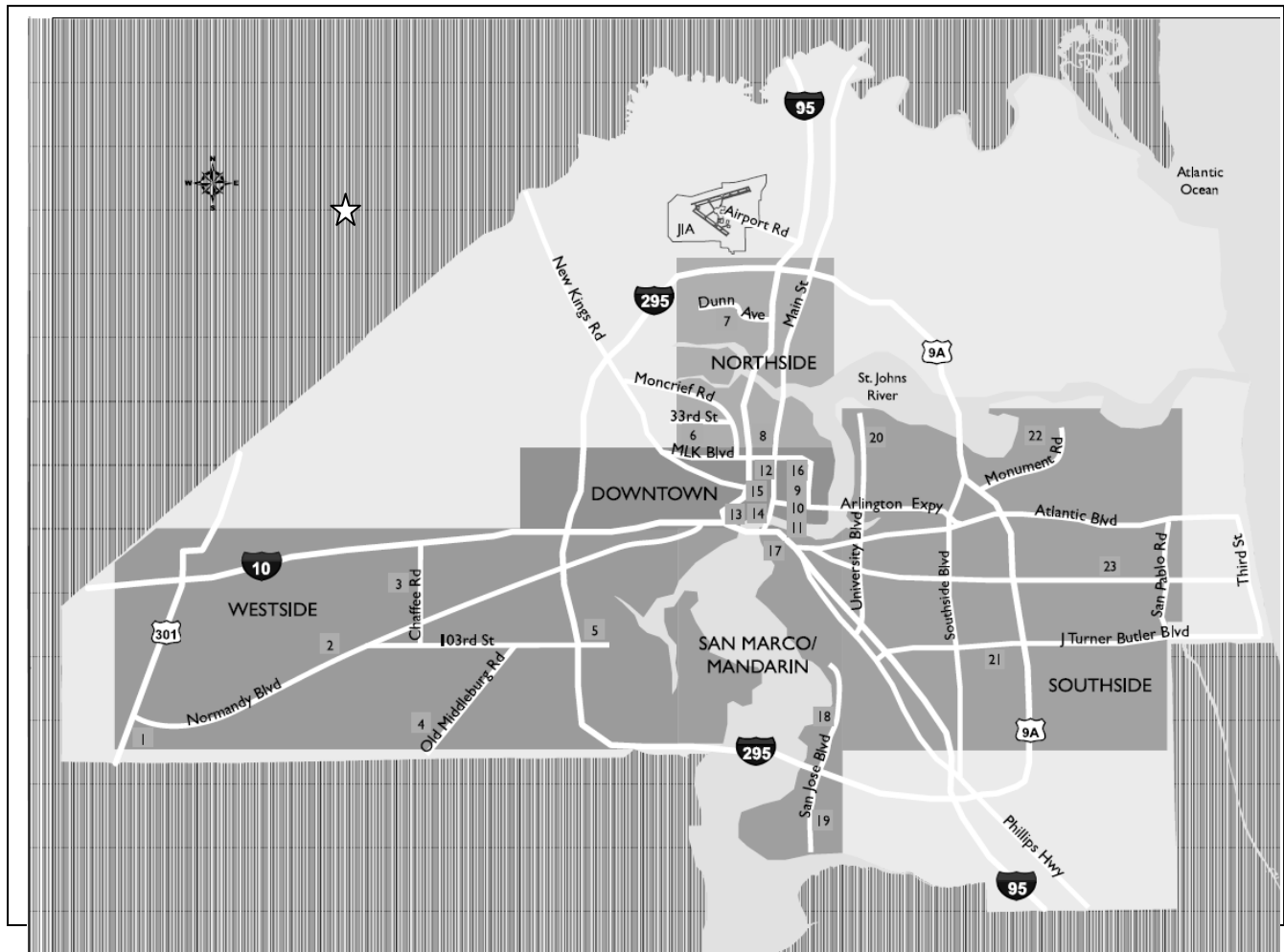
1. What area of Jacksonville has the most dense "population" of Art in Public Places installations?
2. Which artwork is in the most eastern location?
3. Which artwork is nearest to your house?
4. Which artwork is nearest to your school?
5. List all of the APP pieces of art that you have seen in person. Name the areas of Jacksonville that are represented in your list.
6. Use the Jacksonville map and the APP map to write the driving directions for the most logical route from *SquirrelyQ* to *Meander* and then from *Meander* to *No Couch Potatoes Here*.

HANDOUT 2C: Public Art Committee

Divide the class into small groups (Public Art Committees).

DIRECTIONS FOR THE PUBLIC ART COMMITTEE:

1. Look where the art in Jacksonville's Art in Public Places Collection is installed. This map is also available in the Art in Public Places booklet.

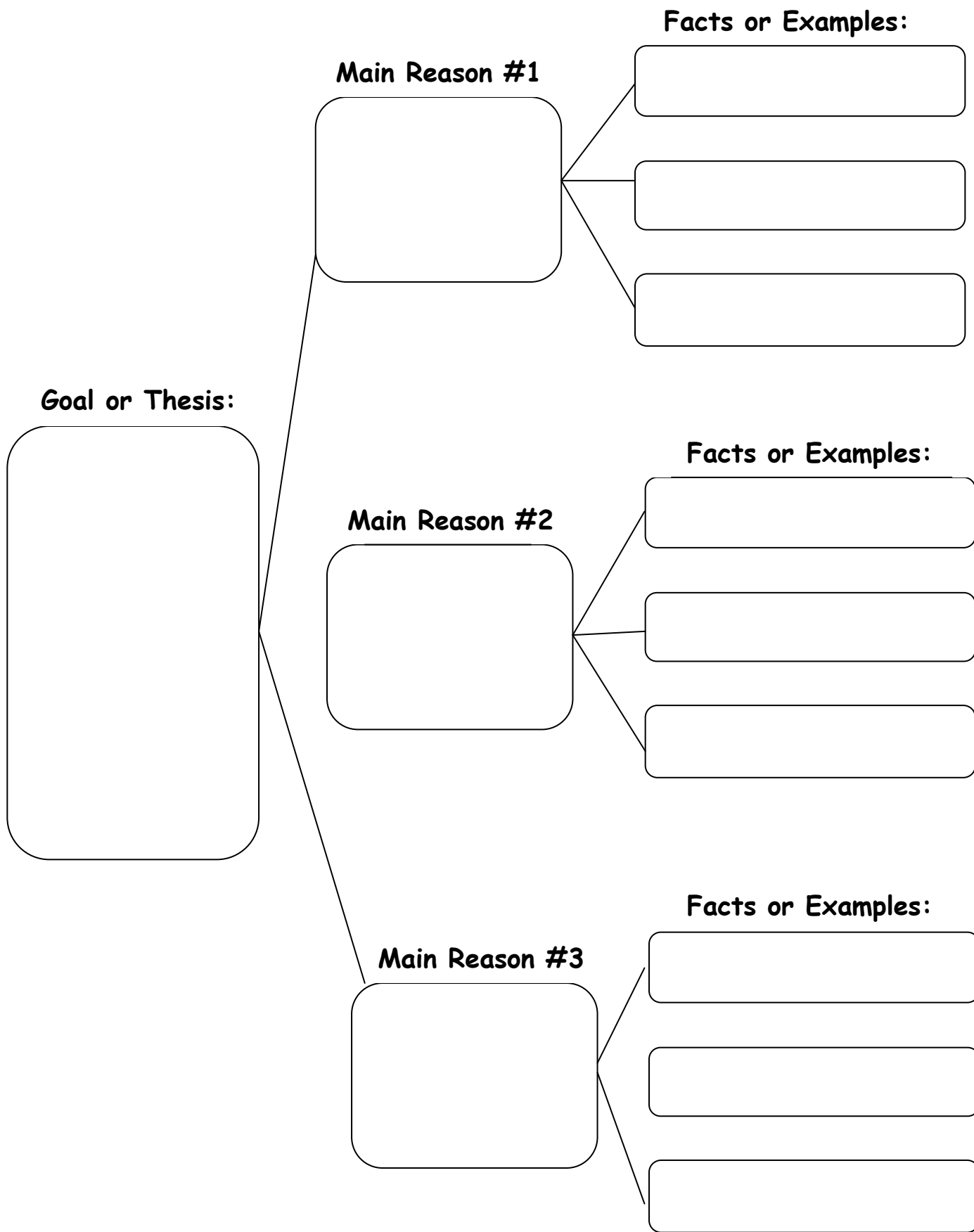


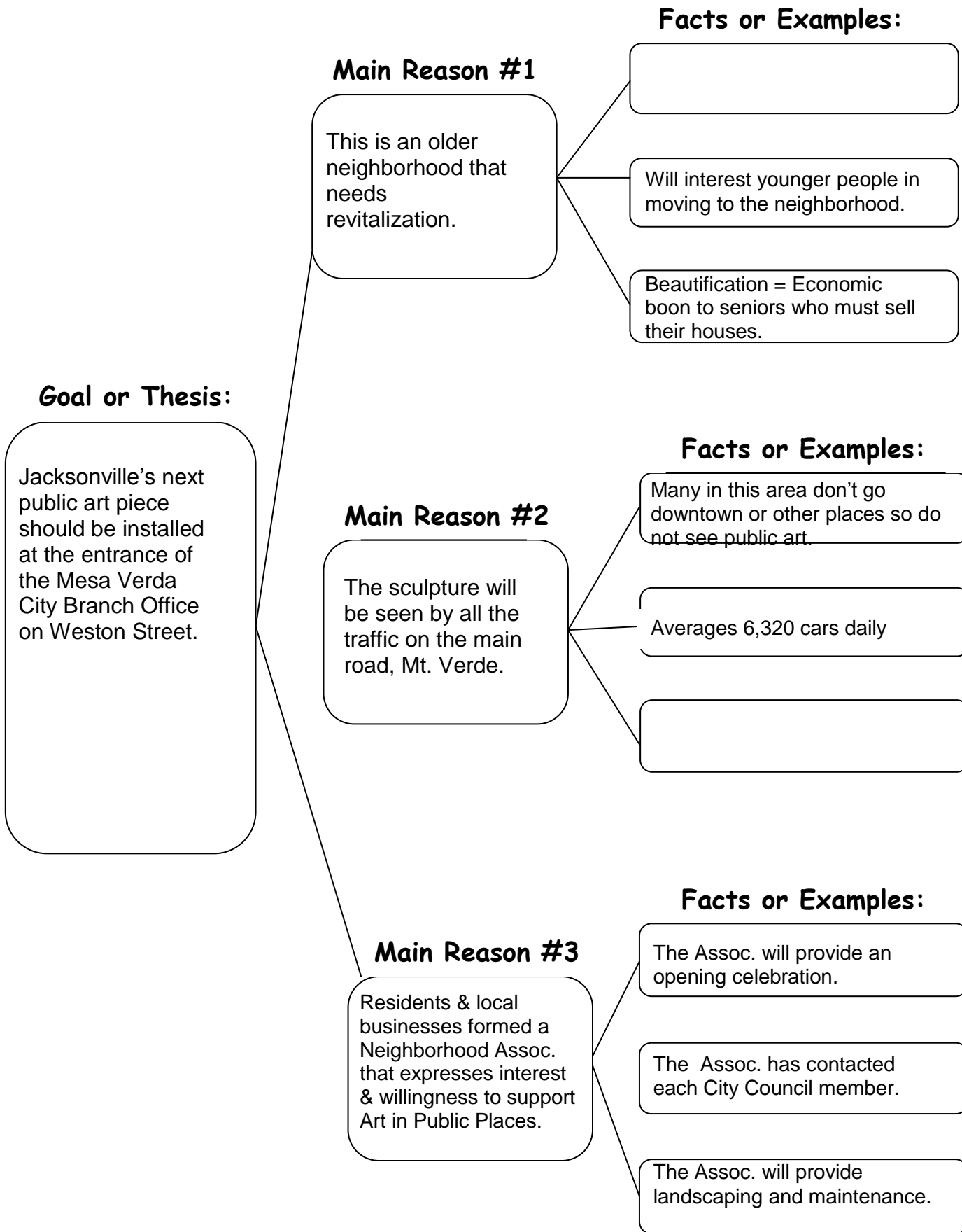
2. In your group, select the site for the next public art installation and a design idea for the artwork.
3. Outline your argument for putting public art in this location with these considerations:
 - ▶ Who will see it and how will it benefit that audience?
 - ▶ How does it relate to the building or environment of the site?
 - ▶ What purpose does the artwork serve for that site?

The purpose might be decorative, inspirational, thought provoking, tell a story, illustrate the purpose of the building/site, or serve as a memorial that marks an important person or event.

You may want to use the persuasive argument outline provided.

4. As a class, review the site selections by having each group present a persuasive argument for its site selection to the group. Allow time for questions or "rebuttal."







From Forbes

online at

<http://www.forbes.com/2009/05/05/state-of-the-city-opinions-george-rickey-public-art.html>

The State Of The City: Why We Love And Need Public Art

By Raquel Laneri, 05.05.09, 06:00 PM EDT

From New York to Indianapolis, it transforms people as well as cities.



George Rickey's "Space Churn with Octagon" on display in Indianapolis

New Yorkers are a disaffected bunch; in public they can seem blind to their surroundings, always fiddling with a BlackBerry or iPod and at all costs avoiding eye contact. Yet line Central Park with miles of orange gates, or install some temporary man-made waterfalls on the East River, and these urban dwellers shed their recalcitrance and become positively giddy.

Passersby look and point and smile and even- wait, is that stranger asking me for my opinion? From June through October last year, I found myself transfixed and grinning every evening after work as my train emerged from the New York underground to cross the Manhattan Bridge, passing one of Olafur Eliasson's 100-foot towers of cascading water, all lit up so the water looked a fluorescent blue or purple.

In these moments, these pieces were extraordinary; they broke up the monotonous and sometimes oppressive nature of city working life.

"Public art can provide a new way to experience the city, and the Waterfalls were a powerful example of that," says Susan K. Freedman, president of the Public Art Fund in New York City, which worked with the artist, Eliasson on the project.

"The water was previously something that separated the two boroughs [Manhattan and Brooklyn]; suddenly the water became part of the city-it changed the way people experience the city. It made us feel like a community."





Public art is a shadowy, nebulous thing. What is it really? Ruth Fazakerley defines it as "government sponsored or funded artwork created by or with professional artists and legally sited in publicly accessible venues," which can be either out on the street, in a garden or inside a federal building.



Jack Becker of Forecast Public Art Works loosely refers to it as "the four M's: Murals, Monuments, Memorials and Mimes." That includes everything from Alexander Calder's mobiles (one of which I remember seeing--a bright cheerful red thing that looked like it belonged in my playroom--in the Pittsburgh International Airport as a little girl) and Maya Lin's Vietnam Memorial (which I also saw as a kid, oblivious to its "public art" status) to sculpture gardens and Alan Kaprow's "Happenings" in the swinging '60s.

Whatever public art is, plenty of nonprofits, federal organizations and private investors believe it is something indispensable to city life--despite the economic recession, which has proved quite cruel to museums, auction houses and artists alike.

Perhaps this isn't so strange; after all, the first public art programs started as part of the New Deal, with the formation of the Treasury Department's Section of Painting and Sculpture in 1934. This program commissioned artists through competitions to create high-quality work for federal buildings, mainly post offices. One percent of each federal building's cost was to be reserved for artistic decoration. The reason: to build morale, create jobs (you need someone to construct, install and maintain these often enormous works) and reduce crime.

"Public art is a public good," explains Darren Walker, vice president of the Rockefeller Foundation and vice chairman of the Foundation for Art and Preservation in Embassies. "It is the embodiment of the American ideal; in spirit and deed it is a reflection of our democratic values."

It is also, strangely, economically viable, despite its often high price tag. New York's Waterfalls cost about \$15.5 million; they brought in, according to the Public Art Fund, \$69 million for the city. "There are 1,400 cultural institutions in New York that [collectively] bring in more than \$6 billion to the economy," says Freedman. "More than 40,000 people are employed in the arts, and the arts bring in 25 million annual visitors. I think there is clearly an economic impact." (Perhaps this explains all the smiling faces: most of them are tourists.)

Mindy Taylor Ross, director of public art for the Arts Council of Indianapolis, is hoping for such an economic experience . . . She sees Indianapolis' public art programs as a way to bring cultural tourism into the city.



In May, the Arts Council unveiled the largest urban exhibition of late artist George Rickey's stainless-steel kinetic sculptures. "It makes the city more dynamic, and it's definitely an economic development strategy," she says. "It makes an impact on conventioners, and they come back because of the dynamic cultural energy here.

And with families cutting back on vacation spending and driving instead of flying, Ross is hoping Indianapolis' central location will attract travelers from around the region. "We can make Indianapolis an affordable cultural destination for those in Chicago or Madison." One of the original Love sculptures--those red pop-art icons by artist Robert Indiana--is in the Indianapolis Museum of Art's outdoor sculpture garden.

But we don't just need sculpture gardens and curved steel structures for the money--we need public art because it improves our quality of life, because it makes us stop and open our eyes, because it transforms New York's East River from this banal tributary you have to cross every day to something that ignites conversation, to something sublime.

"It is impossible to have a society that is civil and educated without public art," says Walker. "It lifts up humanity and challenges the individual who encounters it to think differently about the world."

Raquel Laneri is an assistant news editor at Forbes

Can you find out?

One more fact about New York City's *Waterfalls*?

You can view them at: <http://www.nycwaterfalls.org/>

George Rickey is famous for large, outdoor kinetic sculptures. What does his other artwork look like?

What does kinetic mean?

What do you think?

. . . is the most important function of public art?

. . . is money well spent when it is invested in public art? Why?/Why not?



Waterfalls
Olafur Eliasson
New York City, NY

“The true end of art is not to imitate a fixed material condition,
but to represent a living motion.”

- *George Inness*

Role of Public Art in Communities: Contemporary Issues

Students will investigate:

- The artwork in Jacksonville's Public Art Collection through the DVD: *Exploring the Public Art Process in Jacksonville* and booklets.
- Contemporary issues and controversies with public art.
- Roles of public art in communities.

Highlighted Vocabulary & Concepts				
interest groups	majority	minority	committee	community
diversity	culture	controversy		civic improvement

Activity 3A View the DVD: *Exploring the Public Art Process in Jacksonville* and discuss students' interests.

Objectives	▶ Explore the concept of public art.
	▶ Observe the artwork and locations of Jacksonville's Public Art Collection.
Format/time	Whole group/ 9-minute DVD plus discussion
Materials	DVD + LCD projector & computer Art in Public Places booklets (optional)

Activity 3B View PPT to discuss functions of public art.

View the PPT: *Roles of Public Art in Communities* and complete Handout 3B.

Use teacher notes to guide students in the discussion of the roles of public art.

Objectives	▶ Identify the roles that public art plays in communities by learning of real life examples.
Format/time	Whole group/ 45-50 minutes of PPT activity & discussion
Materials	DVD + LCD projector & computer Art in Public Places booklets Teacher notes Handout 3B (copied or projected)

Activity 3C Read articles on controversial public art and discuss questions attached:

Excerpts from *Monograph* Oct 2006 published by Americans for the Arts: "Public Art Controversy: Cultural Expression and Civic Debate", "Controversy in the Capital: The FDE Monument," and "Art as Place Maker".

Objectives	▶ Recognize controversy as an issue in public art.
	▶ Identify real life examples of the roles that public art plays in communities.
Format/time	Whole group or individual/ 45-90 minutes
Materials	Handout 3C Public Art Controversy-(3page) (copied or projected) pencils & paper



STUDIO APPLICATION

Read the Handout 3C: page 3, “Art as Placemaker”

Name a place in your school that suffers from “placelessness.”

Create an artwork for this site that creates a sense of community identity. Think about symbols that could represent characteristics of the school, its history, and the various peoples who use the space.

Option: With administrative permission, install the artwork in the site.



TECHNOLOGY APPLICATION

Read the Handout 3C: page 3, “Art as Placemaker.”

Name a place in your school that suffers from “placelessness.”

Using the photo software of your choice, create a photographic mock-up for a piece of public art for this site that creates a sense of community identity. Think about symbols that could represent characteristics of the school, its history, and the groups of people who use the space.

Option A

Photograph the artwork from the studio application above.

Collage the image of the artwork into the site photo.

Option B

Using a drawing program or the drawing tools in WORD, create an illustration of the artwork you would like to create. You may use images cut and pasted from other sources. You can also scan images from books, magazines and your own drawings and combine/alter them.

Collage the image of the artwork into the site photo.



LANGUAGE ARTS APPLICATION

Read the Handout: *The Gates*, excerpted from *Scholastic Arts Magazine 2005*.

Write the answers to the questions provided.

This article was accessed through *PRO QUEST on the DCPS’s Riverdeep*.



ENRICHMENT READING

“Richard Serra’s *Tilted Arc*” *BiographyReferenceBank* 2009 Copyright (c) by H.W. Wildon

Questions for writing and thinking provided.

3A Pre DVD:

Public art is found in a variety of locations from urban to rural, densely populated to remote and both indoors and outside. There are many different reasons for installing artwork in public spaces.

Public art often serves as a humanizing force that can strengthen our connections to the natural world and to each other and creates a means of communicating ideas and sharing experiences in a changing and culturally diverse world (paraphrased from Jack Becker's Monograph for Americans for the Arts, March 2004).

As you view this video, keep in mind that public art serves many different functions. Afterward we will talk about them.

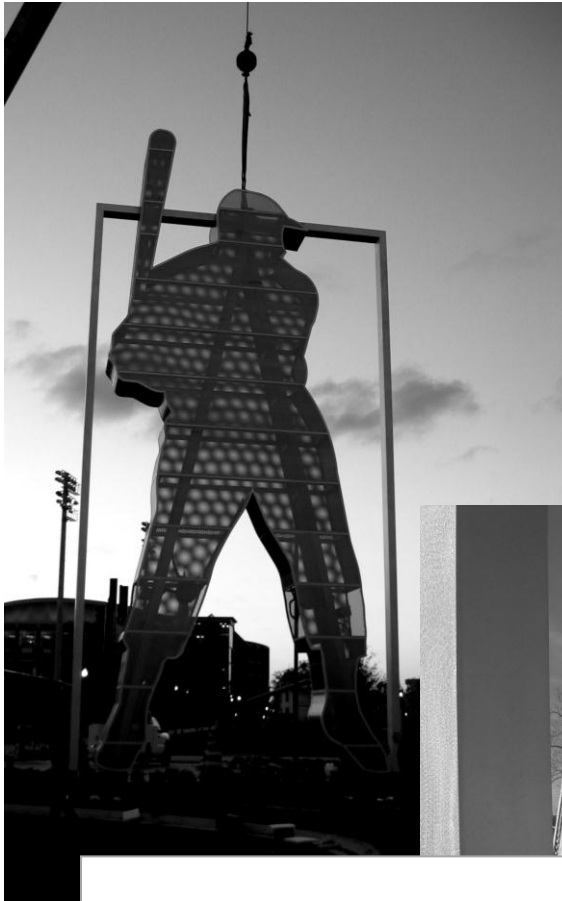
3B Post DVD - Whole Group Activity:

Show the PPT: *Roles of Public Art in a Community* from the DVD. Hold each slide for students to identify the "role" or "function" of the artwork.

Help students look at clues such as color, title, location, style, size, and subject matter and have them refer to the brochure for background information on the pieces.

Work through all 17 slides to create a list of functions of public art.

The ANSWER KEY provided offers hints and suggestions.



“Study the science of art.
Study the art of science.

Develop your senses –
especially learn how to see.

Realize that everything
connects to everything else.”

-Leonardo da Vinci

Roles of Public Art in Communities

FUNCTION	EXAMPLE
Describes, celebrates or preserves culture, history, people, events, places; preserves cultural heritage	
Celebrates cultural diversity by defining or describing culture(s); strengthens our society	
Creates meaning/identity/landmark	
Functional; serves a purpose such as a fountain or gate	
Inspires	
Creates an opportunity for physical interaction	
Tells a story	
Raises awareness of and support for issues; publicizes an issue	
Conveys a message about a particular topic, i.e. political, satire, religious	
Decorative, ornamental; enhances the visual environment	
Raises status of the area/place because it is impressive in itself or made by a well-known artist	
Commemorates, memorializes a person, event, etc.	
Stimulates thought	
Enhances economic prosperity; draws clients, draws attention (advertising)	
Provokes dialogue among people by creating or illustrating a shared experience	
Creates a mood, sets a tone, or attitude	

Detail of *Springfield Composition* by Kathryn Freeman



NOTES ON *Springfield Composition* by Kathryn Freeman Main Library

The architecture in this painting is inspired by the double porch façade of the Dr. Richard P. Daniel Residence, an historic landmark house on Hubbard Street in Springfield.

On the top porch there is a group of musicians, led by a portrayal of Frederick Delius, performing Delius's "Florida Suite." Through the windows of the house is a view of the ocean and marches. The silhouette of an aircraft carrier is visible representing Mayport. On the other side, a boy and a deer stand under a huge Live Oak. This view is reminiscent of Marjorie Rawling's *The Yearling*.

Books by Florida authors are stacked on both windowsills, including Hemingway, Defresne, Alison Lurie, Donald Justice, Edmund Skellings, J. Hall and Wendy Bishop, among others.

On the lower porch a group of Jazz musicians plays. Some reknown musicians from the North Florida area are depicted here: Bunky Green on sax, Marcus Roberts on piano, Rich Matteson on the euphonium, Rick Ravelo on the bass, and J.B. Scott on trumpet. On the steps below, a woman, representing Eartha White with three young girls, sings "Lift Every Voice and Sing". In the books to the left of them are favorites requested by Jacksonville elementary school children, as well as three books on A.M. Stern, the architects of the new library.

A surfer portrays Jacksonville's proximity to beaches and the ocean. "Balto", a canine character requested by Jacksonville children, runs in the foreground, followed by a boy on a bike wearing a Superbowl t-shirt and a Sun's cap.

Flora and Fauna: Florida scrub jay, brown pelican, live oak tree, snowy egret, cormorant.

HANDOUT 3B with PPT: Role of Public Art in Communities **ANSWER KEY**

NOTE: Several categories may apply to any given artwork, i.e. answers are subjective. Encourage students to give supportive evidence for their answers.	
FUNCTION	ARTWORK EXAMPLE
Describes, celebrates or preserves culture, history, people, events, places; preserves cultural heritage	A Gust of Wind: A very “Jacksonville” scene from the riverfront park in San Marco
Celebrates cultural diversity by defining or describing culture(s); strengthens our society	LaVilla Braid: Part of a group of sculptures symbolic of the African American heritage of the LaVilla area and its connections to music and theater arts
Creates meaning/identity/landmark	Talking Continents: Sports fans walk through and around it to get into the stadium Rookie Card: Marks the entrance to the baseball stadium
Functional; serves a purpose such as a fountain or gate	Stepping Stones: Serves as a floor Rookie Card: The baseballs around it are benches
Inspires	Wisdom Walls: Inspirational quotes as well as the student participation in its creation
Creates an opportunity for physical interaction	No Couch Potato Here: These huge “armchairs” are sturdy and accessible enough for viewers to sit and climb
Tells a story	Springfield Composition: Signature historic architecture, Florida musicians & authors, contemporary events like the '05 Superbowl. (See more in author’s notes on previous page.)
Raises awareness of and support for issues; publicizes an issue	No Couch Potato Here: Title refers to physical activity and healthy lifestyle
Conveys a message about a particular topic, i.e. political, satire, religious	Circ De Vie: Carries message of the natural environment and the interconnectedness of all living things
Decorative, ornamental; enhances the visual environment	SquirrelyQ: Dichroic glass gives an iridescent surface that creates luminous color in both artificial & natural light
Raises status of the area/place because it is impressive in itself or made by a well-known artist	Al Held Mural, Untitled and Hoy es Hoy: Both artists are internationally known and the works are impressive in scale and quality
Commemorates, memorializes a person, event, etc	Memorial to the Great Fire of Jacksonville and Tillie K. Fowler Memorial
Stimulates thought	Lyrical Light: These shapes look familiar and yet it isn’t anything we have seen before
Enhances economic prosperity; draws clients, draws attention (advertising)	Hoy es Hoy: At the entrance to the airport The Lions of San Marco Fountain: In the center of the shopping area
Provokes dialogue among people by creating or illustrating a shared experience	Photography Collection: Displayed in a hallway near conference rooms in an area where groups mill around between events. Many of the artists are from Jacksonville.
Creates a mood, sets a tone, or attitude	Flywheel: Colorful, playful, happy subject matter with the feeling of movement



The Memorial to the Great Fire of Jacksonville
Bruce White
2003
Northbank Riverwalk at Market Street

7

“To encourage literature and the arts
is a duty which every good citizen
owes to his country.”
-George Washington Carver

Excerpts from *Monograph*, October 2006

Text by Erika Doss

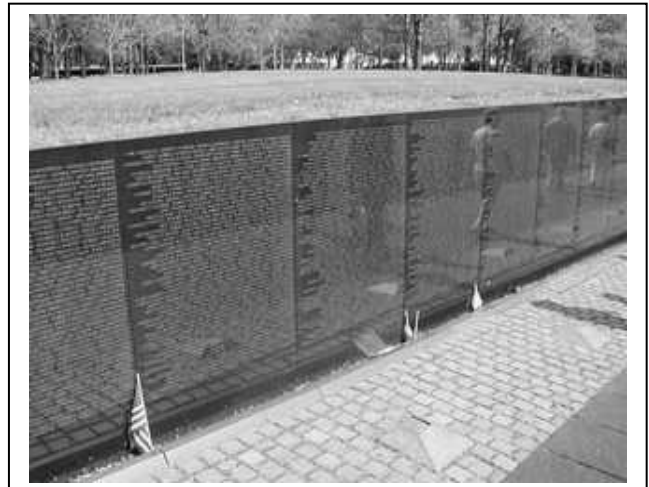
Published by Americans for the Arts

**Public Art Controversy:
Cultural Expression and
Civic Debate**

By Erika Doss

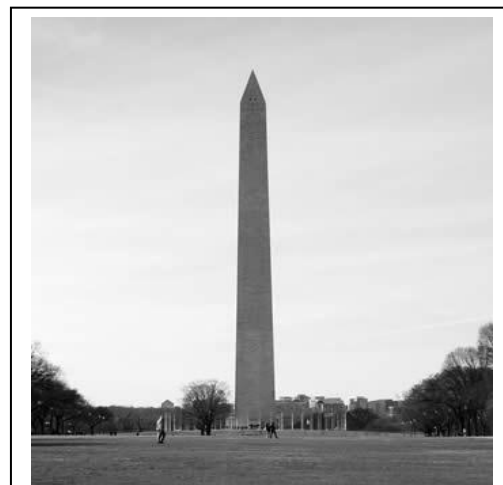
Mention the words "public art" and you'll get a variety of responses, from a nod of recognition from those who identify with America's many public tributes to its ancestors and histories to a shrug of disinterest from those who feel neglected in the nation's cultural landscape--sometimes even a groan of "help! " from city officials and arts administrators when public art becomes controversial. And public art--precisely because it's public *and* because it's art - has a history of controversy. It took some 40 years to build the Washington Monument, which finally opened to the public in 1888 after decades of wrangling over its design and financing. By comparison, it only took a few years to build the Vietnam Veterans Memorial, dedicated in 1982, even though heated debate about the monument and its meaning raged for years. Today, these memorials are among America's most popular works of public art. Conflicts over public art at the local level often persuade community leaders, elected officials, funding agencies, and artists themselves that public art is simply "too hot to handle." But these heated debates also suggest that the American public, often typecast as apathetic and uninformed, is keenly interested in cultural conversations about creative expression and civic and national identity. The dynamics surrounding public art reveal an ongoing American commitment to meaningful conversations, which are the cornerstones of an active democratic culture.

Surveying several recent public art controversies, this *Monograph* is intended as a guide for arts professionals, civic leaders, and educators. Discussing both the expansive terrain of public art and its lightning rod tendency to spark debate, it considers how public art controversy can be used as a tool that enhances community awareness and civic life.



"The Wall" is a somber tribute to those men and women who gave their lives during the Vietnam War.

It honors those who died by listing their names on the Memorial Wall, a sleek expanse of black granite that sinks into the ground in a V-shape. The award-winning design by Maya Lin was selected from nearly 1,500 entries. Items are frequently left at The Wall by family members, friends and comrades of those who served in the war. You can locate specific names on The Wall through a directory placed at the west end of the memorial.



No building in Washington, D.C., is allowed to be taller than this 555-foot monument to our first President, George Washington.

It is shaped like an Egyptian obelisk and took 40 years to build. Fifty flags surround the base of the monument representing the 50 states. You can ride to the top by elevator.

Excerpts from *Monograph*, October 2006
Text by Erika Doss
Published by Americans for the Arts

Controversy in the Capital: The FDR Memorial

One explanation for public art controversy is the sense of entitlement that pervades today's public sphere. Increasingly, diverse and often competing self-interest groups view public art as the direct extension of their particular causes. The Franklin Delano Roosevelt Memorial -- a \$48 million, 7.5-acre site in Washington, D.C. - is a prime example. Designed by Lawrence Halprin, the project was dedicated in 1997. Soon thereafter, however, the National Organization on Disability insisted that the memorial also depict the president's physical handicap.

In 2001, a bronze statue of FDR in a wheelchair was added at the memorial's entrance. Stricken with infantile paralysis (polio) in 1921, FDR himself downplayed and disguised his physical impairment, believing that its social perception as a "disability" might negatively shape his public image and limit his political opportunities. Only three known photographs show him in a wheelchair, and he went to great lengths to represent himself as a healthy, competent, and powerful presidential body.

Sculptor Neil Estern conveyed this commanding figure in the FDR Memorial's original statue of the president, titled *FDR and Fala*. An oversized bronze portrait of FDR (almost nine feet in height), Estern's sculpture depicts the president cloaked in a long military cape, seated on a high-backed armchair equipped with tiny casters (one of which can be seen at the back of the sculpture). and attended by his faithful dog Fala.



Yet this public sculpture was deemed inadequate by disability activists, who insisted that Roosevelt's memorial more blatantly commemorate their own interests. There was not the only claim to public art representation: anti-smoking lobbyists succeeded in eliminating any references to FDR's cigarette habit, and animal rights groups managed to suppress the inclusion of a fox stole in a statue of Eleanor Roosevelt. All of these claims and, in fact, the entire memorial ignore Roosevelt's own preferences. As Supreme Court Justice Felix Frankfurter related in a 1961 issue of *Atlantic Monthly*, FDR wanted nothing more than a modest block of stone, "without any ornamentation" and inscribed only with the words, "In memory of-." Such a stone was, in fact, placed at the National Archives in 1965.

These and other efforts to claim and control public art extend, in part, from an expanded emphasis on identity politics and citizen rights in contemporary America. Writing about current perceptions of citizenship, Michael Schudson explains that "rights consciousness" has become dominant in the wake of the civil rights movement, as American courts and legislatures have become increasingly attuned to the obligations of law and government regarding the claims of individuals . . . today's public sphere has become "the playing field of citizenship," where various American rights are asserted and claimed. Importantly, this "triumph of democratic sensibilities" has vastly expanded understandings of American nationalism.

What do you think?

Why do you think Estern put FDR's dog in his sculptural portrait of the President?



This monument to our 32nd President, Franklin Delano Roosevelt, is located along the Cherry Tree Walk. It is a sequence of four outdoor rooms – one devoted to each of FDR's four terms in office. The sculptures and artwork throughout the rooms strive to provide an accurate depiction of FDR.

Placemaking

Public art's visibility relates to its functional utility. Since the 1970s, Miwon Kwon explains, public art has been charged with generating "place-bound identity" and lending a sense of distinction and authenticity to the nation's ever more homogenous public spaces. Critics and historians ... argue that a "spectre of placelessness" characterizes many of today's built environments; shopping malls, airports, office parks, and housing developments are so similar that it is hard to distinguish one from the other. This "banal sameness" is thought to keep people from establishing a sense of place or community identity.

Public art is seen as a solution to the problem of placelessness, especially in its ability to remedy social alienation and generate a sense of civic and community identity. A widespread interest in *genius loci* (spirit of place) has helped generate site-specific works of art: public art projects that engage specific factors such as location, audience, and history.

Cincinnati Gateway, a public art project designed by Andrew Leicester in 1988, is a good example. The official entrance to Sawyer Point Park, a refurbished 22-acre site along Cincinnati's once polluted industrial riverfront, the environmental sculpture features dozens of historical references to Cincinnati's past. These range from canal locks and steamship stacks (reminders of the city's dependence on water-based commerce) to flying pigs (symbols of the city's 19th-century prominence as a hog-butcher capital). The entire sculpture resembles an enormous effigy mound, referencing the built forms of the region's Adena and Hopewell Native American cultures.

Equal parts history lesson, urban renewal, and civic "boosterism", *Cincinnati Gateway* has become a beloved emblem of the city and a place frequented by locals and tourists alike. Douglas McGill describes this new public art as "art plus function, whether the function is to provide a place to sit for lunch, to provide water drainage, to mark an important historical date, or to enhance and direct a viewer's perceptions.

Public needs, public participation, and public responses are all key to the making and meaning of today's public art. Occasional arguments for the sheer existence of art in America are countered by widespread assumptions about public art's civic and social responsibilities. And contemporary public art that fails to generate some sense of spatial and or social relevance is often snidely dismissed as "plop" art. But the sort of identity and relevance that public art is supposed to generate . . . is often a source of conflict.

Excerpts from *Monograph*, October 2006
Text by Erika Doss
Published by Americans for the Arts



Commissioned to celebrate the city's 200th birthday, this 300-foot environmental sculpture includes symbols of Cincinnati, Ohio, history from geological times to early settlement and growth. Towers topped with crowns allude to the Queen City nickname. There are 17 major elements in the *Cincinnati Gateway*, including a miniature Ohio River, Indian mounds, a flood column and Noah's ark. The sculpture cost \$300,000 and was dedicated in 1988.

What do you think?

Which artwork in Jacksonville's Public Art Collection is most like *Cincinnati Gateway*? Why?

What does "plop" art mean?

How does this author define "site-specific" art?



Untitled
Rafe Affleck
The Haskell Company, Riverside Avenue, 1986

“Art is the signature of civilizations.”

- *Beverly Sills*



SCHOOLARTS

(Vol. 104, No. 9)

May/June 2005, p. 53

The Gates

One art critic called it pure joy, another pure junk. Despite the mixed reviews of Christo and Jeanne-Claude's temporary art installation in New York's Central Park, the public reaction to **The Gates** was largely positive.

The Gates consisted of 7,500 orange PVC frames straddling the park's walkways that varied in widths from 5½ feet to 18 feet. Eight-foot-long ripstop nylon fabric panels hung from the 16-foot-high gates bolted to steel bases placed at 12-foot intervals along the park's twenty-three miles of asphalt pathways from the Plaza Hotel to Harlem.

Christo (*sculptor*) and Jeanne-Claude (*Christo's wife and partner in artwork*) began the planning, proposal, and negotiating processes in 1979. But it was not until after the final round of negotiations with the City of New York in 2003 that the production stage of the project could begin. **The Gates** made its debut on February 12, 2005, and came down, as planned, sixteen days later.



From start to finish, from the initial idea to the final realization, Christo says that it's the laborious process of negotiation and acquiring permits that "gives all the soul, all the energy to the work." Of the sixteen-day installation, Jeanne-Claude said on a TV interview: "It's all about art, nothing more, nothing less . . . no meaning, no significance, no symbolism. It's just art."

Christo described the project as "intimate . . . built on a human scale . . . not big, not bombastic . . . something very private."



Installation Facts

- 5,290 tons of steel
- 15,000 steel bases, 613 to 837 pounds each
- 315,491 linear feet of saffron-colored vinyl tubing
- 165,000 matching bolts and self-locking nuts
- 900 workers to remove
- 600 paid workers, working in teams of 8, to install
- 1,092,200 square feet of saffron-colored, ripstop nylon



Overheard in Central Park:

"This is bizarre. It goes on and on."

"It looks like an orange river running through the bare trees."

"I need somebody to explain it to me."

"Sheer perfection."

"This has lifted my spirit. It's celebratory."

"It looks like a psychedelic drive-through car wash."

"Can you believe that we're actually walking through art?"

"Isn't it romantic? They should keep it up forever for lovers to walk through."

"I think the twenty-one million should have gone to the tsunami relief effort."

"For sure, **The Gates** make you look more closely at other things in the park--the features of the landscape as well as the lamps and sculptures."



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Can you find out?

Christo has been known as a sculptor who "wraps" huge objects. What have some of those objects been?

Why did Christo describe the gates as "intimate"?

What does "saffron" mean?

Do you know anyone who saw this work in person?

What do you think?

What was the role of Christo's *The Gates* in New York's Central Park?

Of the comments overheard in Central Park and noted in this article, which is most true for you?

Write a paragraph explaining why you feel this way with two supporting arguments.



Christo, *The Gates*

Can you find out?

Christo has been known as a sculptor who “wraps” huge objects. What have some of those objects been?

islands, statues, buildings like the Sydney Opera House, a canyon, trees

Why did Christo describe the gates as “intimate”?

The space they create is a human size; they are a size we can physically deal with – the width of a sidewalk.

What does “saffron” mean?

Saffron is an expensive spice, which has a very strong orange color and is also used as a dye. In India its color is considered the epitome of beauty and it is the official color of Buddhist robes.

Do you know anyone who saw this work in person?

Ask around; a good many people from all over the country traveled to New York specifically to see *The Gates* installation.

What do you think?

What was the role of Christo’s *The Gates* in New York’s Central Park?

- It created an opportunity for physical interaction.
- It beautified the space.
- It added interest to the space and drew people to it.

Of the comments overheard in Central Park and noted in this article, which is most true for you?

Discuss with students.

“The work of art is a scream of freedom.”

- *Christo*



Wrapped Trees #16 Christo 1998

“We tell them that we believe it will be beautiful because that is our specialty; we only create joy and beauty. We have never done a sad work. Through the drawings, we hope a majority will be able to visualize it.”

- *Christo*



Richard Serra's *Tilted Arc* 1981

Serra, Richard Nov. 2, 1939- Sculptor

In 1981 Richard Serra installed *Tilted Arc* on the plaza of the Jacob Javits Federal Building in Lower Manhattan. Commissioned two years earlier by the General Services Administration (GSA), *Tilted Arc* was a 12-foot-high, 73-ton, 120-foot-long curved wall of Cor-Ten steel that tilted one foot off its vertical axis.

Although Serra thought that his piece "transformed the context . . . of the plaza from one of decoration to one of sculpture," about 1,300 office workers signed petitions requesting its removal, complaining that it was an eyesore, a "graffiti-catcher," and disruptive to pedestrian traffic.

The controversy grew more heated when Peter Schjeldahl denounced *Tilted Arc* in the *Village Voice* (October 14, 1981); calling it "so mistaken, so wrong, so bad" that it epitomized the failure of recent public art. Serra responded to those criticisms in the *Soho News* (November 17, 1981), asserting that his sculpture described "a truly lyrical line," one that, with its slight tilt, had no analogue either in nature or in earlier artistic forms. He also argued that abstract sculpture must be free from ideas of what constitutes a popular or eye-pleasing form.



Twain (1982), St. Louis, MO

Tilted Arc became the subject of intense controversy in 1985, when the New York office of the GSA scheduled public hearings to determine the fate of Serra's work as a public sculpture. More than 50 people, all of whom were either workers in the Javits Building or residents of Manhattan, called for the "relocation" of Serra's lyrical yet intimidating wall. They were opposed by more than 100 speakers . . . (but) the controversial sculpture would be moved to an alternate site. Because *Tilted Arc* had been conceived as a site-specific design, Serra insisted that relocation amounted to destruction and threatened to expatriate himself to West Germany. "I can't stay in a country that commissions my work and then wantonly and willfully destroys it," he told People Magazine. (April 1, 1985). On March 15, 1989 the sculpture was dismantled and hauled off.

However . . .

A number of Serra's site-specific sculptures have been acclaimed, however. These include *Twain* (1982), in St. Louis, Missouri; *Clara-Clara* (1983); Paris, France; *Matter of Time* in Bilbao, Spain; and *Sea Level* in Zeewolde, Netherlands.

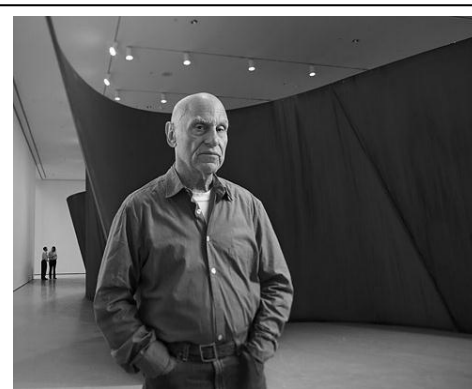
Twain was an irregular polygon made of eight 40-to-50-foot-long plates of Cor-Ten steel. Each of the 10-foot-high plates was separated by a three-foot-wide gap, and the opening at the piece's apex lined up with the architect Eero Saarinen's *Jefferson Memorial Arch* just 10 blocks away.



Clara Clara, Paris France

Clara-Clara was originally designed for placement at the Centre Pompidou at Beaubourg, where Serra was the subject of a retrospective exhibition. But the piece, two curved steel arcs, each 118 feet long and 11-feet high, failed to fit the Beaubourg site, and museum officials had *Clara-Clara* placed at the Tuileries, a historic 17th-century sanctuary where Serra's side-by-side curved walls lined up with the famous obelisk on the Place de la Concorde and the *Arc de Triomphe* in the distance.

Serra has also created several sculptures memorializing the Holocaust: *Berlin Junction* (1987) and *Gravity* (1993), a 10-foot-10-inch square slab of Cor-Ten steel that had been commissioned for the Hall of Witnesses at the U.S. Holocaust Memorial Museum.



Richard Serra, *sculptor*

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Can you find out?

What "Cor-Ten steel" is?

What did being "site-specific" have to do with Serra's comments that relocating his artwork, *Tilted Arc*, was actually destroying it?

Would the same concept apply to this sculpture? Why?/Why not? →



What do you think?

Would you consider Richard Serra an "international artist"? Why? Why Not?

What role did *Tilted Arc* serve on the plaza of the Jacob Javits Federal Building?

What function did the Serra sculpture titled *Gravity* serve?



Richard Serra, *Tilted Arc*

Can you find out?

What “Cor-Ten steel” is?

COR-TEN-Steel or Cortensteel, also called “weathering steel,” is a steel alloy with a rusty appearance. It is used in shipbuilding, architecture, construction (bridges) and art. Many sculptors use cortensteel; the best known is the American sculptor Richard Serra.

What being “site-specific” had to do with Serra saying that relocating his artwork, *Tilted Arc*, was actually destroying it.

Tilted Arc was designed to interact with the plaza and people moving through it. A different location would change the way the sculpture looked and the way people interacted with it. It would then become something different from what the artist intended – a different sculptural happening. Thus the sculpture, *Tilted Arc*, would no longer exist because it would be something else.

Would the same concept apply to this sculpture? Why?/Why not?

No, this has a base which creates its own “environment.” Its boundaries/space are defined by the base it stands on so it does not physically “interact” with the environment around it.



What do you think?

Would you consider Richard Serra an “international artist”? Why?

Yes. His artworks are installed in countries around the world including the USA, France, Spain, Netherlands, and Germany.

What role did *Tilted Arc* serve on the plaza of the Jacob Javits Federal Building?

It was more than decoration. It shaped and defined the space of the plaza in a new way. It created an opportunity for physical interaction for people and it influenced the paths and the views of people moving through the plaza.

What function did the Serra sculpture titled *Gravity* serve?

It served as a memorial to the Holocaust.



“There is a vitality, a life force, an energy, a quickening that is translated through you into action, and because there is only one of you in all time, this expression is unique. And if you block it, it will never exist through any other medium and be lost, the world will not have it.”

- Martha Graham

Imagination Tree

Kelli Bickman

Brentwood Branch Library, 2005

UNIT II: Artists and Careers in Public Art

Lesson 1: Jacksonville's Public Artists

Individual Artists

Standards Visual Art:

(MS) VA.C.1.3 Understands the visual arts in relation to history and culture . . . (2) understands the role of the artist and the function of art in different periods of time and in different cultures.

(MS) VA.E.1.3 Applications to Life: The student makes connections between the visual arts, other disciplines and the real world . . . (2) Understands the skills artists use in various careers and how they can be developed in art school or college or through internships.

(HS) VA.E.1.4 Applications to Life: The student makes connections between the visual arts, other disciplines and the real world . . . (1) Knows and participates in community-based art experiences as an artist or observer. (2) Understands and identifies the skills that artists use in various careers to promote creativity, fluency, flexibility, and elaboration within the arts and across life.

(HS) VA.C.1.4: Cultural and historical connections: Understands the visual arts in relation to history and culture . . . (1) Understands and determines the differences between the artist's intent and public interpretation through evaluative criteria and judgment.

Standards Technology:

(MS) (HS)3.1 Students use technology tools to enhance learning, increase productivity and promote creativity. (1) Use a variety of media and technology resources for directed and independent learning activities.

Standards Language Arts:

(MS) LA.A.2.3 Reading: The student constructs meaning from a wide range of texts . . .

(6) Researches through a variety of reference materials: indexes, magazines, newspapers, journals and tools, card catalogs and computer catalogs.

(MS) LA.B.1.3 The student writes to communicate ideas and information effectively . . . (3) selects and uses appropriate formats for writing, including narrative, persuasive, and expository formats, according to the intended audience, purpose, and occasion.

(HS) LA.A.2.4 Reading: The student constructs meaning from a wide range of texts . . . (6) Selects and uses appropriate study and research skills and tools for type of information being gathered/organized: almanacs, government publications, microfiche, new sources and information services.

(HS) LA.B.2.4 Writes to communicate ideas and information effectively; (3) writes fluently for a variety of occasions, and purposes.

Lesson 2: The Work of Artists in Public Art**Careers****Standards Visual Art:**

(MS) VA.B.1.3 Creation and Communication: The student creates and communicates a range of subject matter, symbolism and ideas using knowledge of structures and functions of visual arts . . . (3) understands and distinguishes multiple purposes for creating works of art.

(HS) VA.E.1.4 Applications to Life: The student makes connections between the visual arts, other disciplines and the real world . . . (1) Knows and participates in community-based art experiences as an artist or observer.

Standards Technology:

(MS) (HS) 3.1 Students use technology tools to enhance learning, increase productivity and promote creativity. (1) Uses a variety of media and technology resources for directed and independent learning activities.

Standards Language Arts:

LA. (8).4.2.3 Writes specialized informational/expository essays (e.g., process, description, explanation, comparison/contrast, problem/solution) that include a thesis statement, supporting details, an organizational structure particular to its type; and introductory, body, and concluding paragraphs.

Lesson 3: Careers in Art and Public Art**Careers****Standards Visual Art:**

(MS) VA.B.1.3 Creation and Communication: The student creates and communicates a range of subject matter, symbolism and ideas using knowledge of structures and functions of visual arts . . . (3) understands and distinguishes multiple purposes for creating works of art.

(HS) VA.E.1.4 Applications to Life: The student makes connections between the visual arts, other disciplines and the real world. . . (1) Knows and participates in community-based art experiences as an artist or observer.

Standards Technology:

3.1.1 (MS HS) Uses a variety of media and technology resources for directed and independent learning activities.

Standards Language Arts:

(MS) LA.A.2.3 Reading: The student constructs meaning from a wide range of texts . . .

(6) Researches through a variety of reference materials: indexes, magazines, newspapers, journals and tools including card catalogs and computer catalogs.

(MS) LA.B.1.3 The student writes to communicate ideas and information effectively . . . (3) selects and uses appropriate formats for writing, including narrative, persuasive, and expository formats, according to the intended audience, purpose, and occasion.

(HS) LA.A.2.4 Reading: The student constructs meaning from a wide range of texts

(6) Selects and uses appropriate study and research skills and tools for type of information being gathered/organized: almanacs, government publications, microfiche, new sources and information services.

(HS) LA.B.2.4 Writes to communicate ideas and information effectively; (3) writes fluently for a variety of occasions, and purposes . . .

Jacksonville's Public Artists

Students will investigate:

- The artwork in Jacksonville's Public Art Collection through the DVD: *Exploring the Public Art Process in Jacksonville* and booklets.
- How artist intent compares with public perception.

Highlighted Vocabulary & Concepts			
artist	technician	artist statement	regional artist
craftsman	installation	artist intent	national artist
		portfolio	international artists

Activity 1A	<u>View the DVD: <i>Exploring the Public Art Process in Jacksonville</i></u> and discuss students' interests. Answer questions with the Art in Public Places booklets.		
Objectives	<ul style="list-style-type: none"> ▶ Explore the concept of public art. ▶ Observe the artwork in Jacksonville's Public Art Collection and identify locations. 		
Format/time	Whole group/ 9-minute DVD plus discussion		
Materials	DVD + LCD projector & computer	Art in Public Places booklets (optional)	
	Teachers pre- and post- DVD notes.	Check Post-DVD notes with Math teacher	

Activity 1B	<u>View the PPT: <i>The Artists of the Jacksonville Art in Public Places Collection</i></u> then match the artists' statements with their artwork on Handout 1B: Artist's Intent.		
Objectives	<ul style="list-style-type: none"> ▶ Identify artists in the APP collection. ▶ Describe the variety of people and types of artwork represented in the APP Collection. ▶ Compare artist's statements and intent with public perception of public art. 		
Format/ time	Whole group or individual/ 45-50 minutes		
Materials	Handout 1B : <i>Artist's Intent</i> (copied or projected)	pencils	
	Projector & PPT: <i>The Artists of Jacksonville's Art in Public Places Collection</i>		

Activity 1C	<u>Play the identification game provided on the PPT: <i>Artists "Other" Works</i></u>		
	Use the Art in Public Places booklet to identify Jacksonville's public artists from clues in collections of their work that exist in other cities.		
Objectives	<ul style="list-style-type: none"> ▶ Examine the artists in the Jacksonville Art in Public Places Collection. ▶ Investigate individual artists' varied styles, use of materials and techniques. ▶ Identify common themes/ techniques found in a body of work by one artist. 		
Format/ time	Whole group/ 30-45 minutes		
Materials	Projector and PPT: <i>Artists "Other" Works</i>	Art in Public Places booklets	



STUDIO APPLICATION

BEGINNER/ INTERMEDIATE:

Select one of the artist statements from the excerpts on Handout 1B: Artist's Intent
Create your own artwork to reflect this statement.

Consider: What is most important to this artist according to his/her statement?

Think about the style, materials, and subject matter that will best fit this focus.

ADVANCED:

- 1 Look over the portfolio of artwork you have done this year.
2. Make quick notes to answer questions on Handout 1B, "Write your own artist statement."
3. Look again at your portfolio. Do you see a common interest or theme? A style emerging? What is the next step? What is the next logical piece of art work to continue on your path of exploration of materials, techniques or ideas? What is the next step in your experimentation?
4. Create that artwork.

(optional) Polish up your notes on your artist's statement to create a finished statement.



TECHNOLOGY APPLICATION

Use the photo software of your choice to create a graphic organizer (bar graph, pie chart, etc.) that illustrates the data below from Jacksonville's Art in Public Places Collection. Go to the booklet or <http://www.culturalcouncil.org/app/> to collect the data.

of artists from the greater Jacksonville area (Duval, St Johns, Nassau, Clay & Baker counties)

of artists from Florida

of artists from the USA

of artists from other countries



LANGUAGE ARTS APPLICATION

Write your own artist's statement by following the Handouts: *Artists' Statements* and *Sample Artist Statements*

Consider an artwork that you have made or entire "portfolio" of work you have done recently or you might interview a friend to write about their artwork. This exercise will work for musicians as well as visual artists.

This exercise may be done in collaboration with a writing class and an art class so the "writers" interview the artists and create a statement to accompany an exhibit of artwork.

This exercise practices skills that are also needed to write a "personal mission statement" or "career objective" for a resume or job application.



ENRICHMENT READING

"Jerry Smith Captures San Marco" by Bryan Snow. *Neighborhoods Magazine*.

Pre DVD:

Keep these ideas in mind as we watch this video and look for artworks and sites that illustrate these ideas.

How many of the artists in this collection are from the Jacksonville area?

Where are the other artists from?

What might the materials and methods an artist uses tell us about them?

What statement is each artist making with his/her artwork?

Post DVD:

According to Jacksonville's Public Art ordinance, at least 15 percent of the artists selected for purchase or commission for Jacksonville's Art in Public Places Collection will be resident(s) in the Greater Jacksonville area, which includes the counties of Duval, St Johns, Nassau, Clay and Baker. Is the current collection in compliance with the ordinance?

To find out, use the Art in Public Places booklets to count the number of artists who are from these five counties, then do the math. (Do not count the artists represented on pages 22 and 23 as these works are in other collections.)

Answer: Out of 34 artists (some works have two artists), 18 of them are from the Greater Jacksonville area. Ask your math teacher to show you the method of calculation being used in math class to calculate that **18 out of 34 = 60%**.

Sec. 126.907. Art selection methods.

(a) The Art Selection Panel shall select artists and art work in one of the following ways:

- (i) **Open competition:** Requesting artists' submissions with specifications regarding local, state, regional or national scope.
- (ii) **Limited competition:** Inviting a small number of artists to respond with examples of past work or to prepare formal proposals, and selecting a specific artist based on these submissions.
- (iii) **Direct purchase:** Purchase of existing work and all rights thereto.
- (iv) **Invitational commission:** Selecting a specific artist for direct commission.

(b) The Cultural Council and the Art in Public Places Committee shall seek to ensure that **at least 15 percent of the artists selected for purchase or commission will be resident(s) in the Greater Jacksonville area (the counties of Duval, St Johns, Nassau, Clay and Baker)**. The Cultural Council and the Art in Public Places Committee will also encourage the selection of regional artists, e.g. Florida and the Southeastern United States. (Ord. 2004-602-E, § 4; Ord. 2006-289-E, § 2)



Detail of *Talking Continents*
Jaume Plensa
Jacksonville Veterans' Memorial Stadium, 2003

“The aim of art is to represent not
the outward
appearance of things,
but their inward significance.”

- Aristotle

An “**artist statement**” introduces an artist’s work by providing context for the viewer. It might include information on the source of inspiration, subject matter, influences on style, motivation for making the art, training and education, and/or the artist’s personal philosophy of art and life. These statements are part of an artist’s portfolio and accompany his/her work whenever it is displayed or viewed, like in an exhibition or job application or application to schools.

An artist’s statement may be written for one artwork, a group of works, or to express the artist’s philosophy in general. They vary from the enigmatic to the very direct; in fact, they are as varied as the people who make art.

DIRECTIONS:

Below are excerpts from Artists’ Statements in quotation marks.

Other comments and hints are italicized. After watching the PPT: Artists’ Intent, mark each excerpt with the artist and artwork that best fits it.

	Artist
	Title of work
<p>“This sculpture is based on a desire to unite and complement the complex group of elements that make up the area (<i>where it is installed</i>). The seated figures are talking in colors. Their silent conversation is directed to us as a universal language of rhythms and colors and serves as a way to invite people to enjoy the area . . . and the beautiful Jacksonville sky.”</p>	
<p><i>This painter created vast, dramatic compositions with geometric shapes enmeshed in a mystical, labyrinthine and deep space rushing to a far horizon . . . with “dizzying grids and spheres in eye-popping colors.”</i></p> <p>“I don’t think of my paintings as space trips, but I am trying to make a space that I’ve never experienced or seen. We’re not going to get rid of chaos and complexity, but we can find a way to live with them.”</p>	
<p>“It is my purpose for the exterior artwork to clearly signify that this place is a . . . place for the pursuit of information, knowledge and wisdom . . . It presents a distinctive, iconic civic appearance that renders the (building) readily identifiable as a welcoming and ennobling place.”</p>	
<p><i>This artist describes her installation as a trophy showroom, displaying natural objects rather than animals.</i></p> <p>“I explore the phenomenon of collecting and how generations use objects to recall memories.”</p>	
<p>“I create works of art to give meaning and identity to public spaces.”</p> <p><i>In this work the artist celebrates both a great American pastime and the nostalgia of collecting sports cards. This installation includes granite benches that create a gathering place for people to meet.</i></p>	
<p>“The interpretations of the viewer complete the work by the act of visual engagement. I welcome all possible interpretations.”</p> <p><i>The artist guides the viewer interpretation of this artwork by using the Latin word for water in the title.</i></p>	

<p>“I challenge myself to illustrate the fact that we are immersed in a vast web of osmotic energy moving in and out of itself . . . where the inner and outer worlds move through each other with grace . . . I seek direct experiences with nature, drawing pathways with the tip of a pencil or brush.”</p> <p><i>This work explores the natural world by combining realistic figurative drawings with botanical imagery as a bountiful circle of life . . . and is a visual celebration of the diversity of living things.</i></p>	
<p>“Using organic forms, I explore the dichotomies between permanent and impermanent, public and private, external and internal, to create an intimate and humane ideal. Light plays through the latticed forms of the woven sculptures, blending line, movement, time and the body. Hand-wrought craftsmanship reveals a yielding openness that invites viewer interaction.”</p>	
<p>“My objective as a painter is to represent vanishing and endangered wild places as places that must be protected. I draw on my experiences canoeing, kayaking and hiking in remote areas for inspiration and for reference photography. Since I began painting as a small child, my ambition was to create images of the natural world, either as the landscapes that I am currently painting or the images of birds, botanicals, shells and fish I painted in the past.”</p>	
<p>“The allegory is of how reading elevates the mind.”</p> <p><i>Portrays historic, architectural Jacksonville landmarks with figures that represent the Jacksonville community and famous authors connected with Jacksonville. Includes characters from children’s classics chosen by Duval County students.</i></p>	
<p>“Site Responsive design work is sensitive to its context and its audience. This approach distinguishes Public Art practice with the intention of "belonging" to a site and engaging the site's users. Site Responsive Public Art becomes relevant and meaningful by addressing audience's situation and concerns.”</p>	
<p><i>From a writer’s description of the artwork:</i></p> <p><i>“This group of three forms attracts visitors to the outdoor amphitheatre and encourages interaction with the work. Each has abstract shapes related to football, basketball, and tennis – some of the activities at this site.”</i></p>	
<p>“My work uses a new geometry taken from science and mathematics to create structures with new visual properties . . . they appear to change shape . . . as one passes by on foot.”</p> <p><i>Using a scale model, the artist studied the movement of light in the space to enhance the shadows that transform the structure.</i></p>	
<p>”The title of the work . . . refers to the windings of a river or the act of wandering. Like the title suggests, a library is a place to wander and discover, a place where facts and imagination meet.”</p> <p><i>The artist describes this work as “. . . an abstract gestural starfield with constellations and a copper river undulating through the center.”</i></p>	

An “**artist statement**” introduces an artist’s work by providing context for the viewer. It might include information on the source of inspiration, subject matter, influences on style, motivation for making the art, training and education and/or the artist’s personal philosophy of art and life. These statements are part of an artist’s portfolio and accompany his/her work whenever it is displayed or viewed, like in an exhibit or job application or application to schools.

An artist’s statement may be written for one artwork, a group of works or for the artist’s philosophy in general. They vary from the enigmatic to the very direct; in fact, they are as varied as the people who make art.

DIRECTIONS:

Below are excerpts from Artists’ Statements in quotation marks. Other comments and hints are italicized. After watching the PPT: *Artists’ Intent*, mark each excerpt with the artist and artwork that best fits it. →

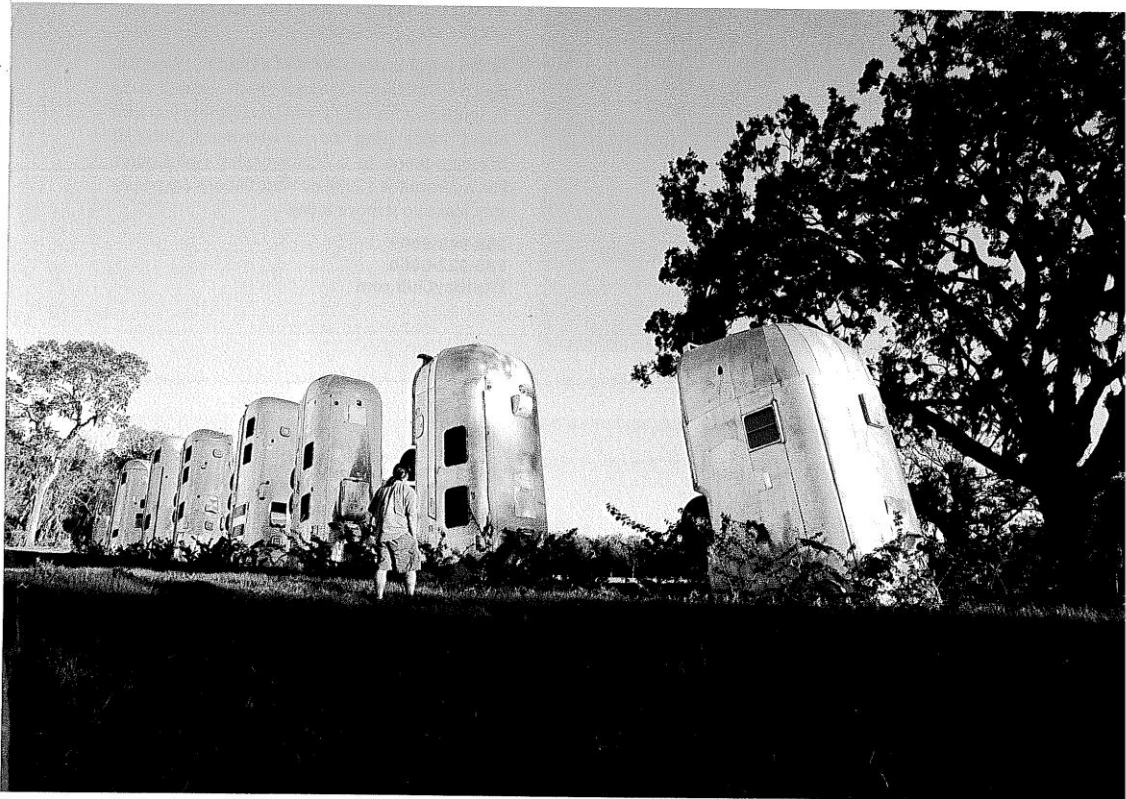
	Artist
	Title of work
<p>“This sculpture is based on a desire to unite and complement the complex group of elements that make up the area (<i>where it is installed</i>). The seated figures are talking in colors. Their silent conversation is directed to us as a universal language of rhythms and colors and serves as a way to invite people to enjoy the area . . . and the beautiful Jacksonville sky.”</p>	<p>Jaume Plensa <i>Talking Continents</i></p>
<p><i>This painter created vast, dramatic compositions with geometric shapes enmeshed in a mystical, labyrinthine and deep space rushing to a far horizon. . . . with “dizzying grids and spheres in eye-popping colors.”</i></p> <p>“I don’t think of my paintings as space trips but I am trying to make a space that I’ve never experienced or seen. We’re not going to get rid of chaos and complexity, but we can find a way to live with them.”</p>	<p>Al Held <i>Untitled</i></p>
<p>“It is my purpose for the exterior artwork to clearly signify that this place is a . . . place for the pursuit of information, knowledge and wisdom . . . It presents a distinctive, iconic civic appearance that renders the (building) readily identifiable as a welcoming and ennobling place.”</p>	<p>Larry Kirkland <i>Wisdom</i></p>
<p><i>This artist describes her installation as a trophy showroom, displaying natural objects rather than animals.</i></p> <p>“I explore the phenomenon of collecting and how generations use objects to recall memories.”</p>	<p>Dana Chapman <i>The Pathway to Consciousness</i></p>
<p>“I create works of art to give meaning and identity to public spaces.”</p> <p><i>In this work the artist celebrates both a great American pastime and the nostalgia of collecting sports cards. This installation includes granite benches that create a gathering place for people to meet.</i></p>	<p>Barbara Grygutis <i>Rookie Card</i></p>
<p>“The interpretations of the viewer complete the work by the act of visual engagement. I welcome all possible interpretations.”</p> <p><i>The artist guides the viewer interpretation of this artwork by using the Latin word for water in the title.</i></p>	<p>Phillip Estlund <i>Aquacycle</i></p>

<p>"I challenge myself to illustrate the fact that we are immersed in a vast web of osmotic energy moving in and out of itself . . . where the inner and outer worlds move through each other with grace . . . I seek direct experiences with nature, drawing pathways with the tip of a pencil or brush . . ."</p> <p><i>This work explores the natural world by combining realistic figurative drawings with botanical imagery as a bountiful circle of life . . . and is a visual celebration of the diversity of living things.</i></p>	<p>Sarah Crooks Flaire</p>
<p>"Using organic forms, I explore the dichotomies between permanent and impermanent, public and private, external and internal, to create an intimate and humane ideal. Light plays through the latticed forms of the woven sculptures, blending line, movement, time and the body. Hand-wrought craftsmanship, reveals a yielding openness that invites viewer interaction."</p>	<p>Michael Stutz</p> <p><i>Pine Breeze Dandy</i></p>
<p>"My objective as a painter is to represent vanishing and endangered wild places as places that must be protected. I draw on my experiences canoeing, kayaking and hiking in remote areas for inspiration and for reference photography. Since I began painting as a small child, my ambition was to create images of the natural world, either as the landscapes that I am currently painting or the images of birds, botanicals, shells and fish I painted in the past."</p>	<p>Allison Watson</p> <p><i>Haven Creek</i></p>
<p>"The allegory is of how reading elevates the mind."</p> <p><i>Portrays historic, architectural Jacksonville landmarks with figures that represent the Jacksonville community and famous authors connected with Jacksonville. Includes characters from children's classics chosen by Duval County students.</i></p>	<p>Kathryn Freeman</p> <p><i>Allegory of a Library</i></p>
<p>"Site Responsive design work is sensitive to its context and its audience. This approach distinguishes Public Art practice with the intention of "belonging" to a site and engaging the site's users. Site Responsive Public Art becomes relevant and meaningful by addressing its audience's situation and concerns."</p>	<p>David Griggs</p> <p><i>Flywheel</i></p>
<p><i>From a writer's description of the artwork:</i></p> <p><i>"This group of three forms attracts visitors to the outdoor amphitheatre and encourages interaction with the work. Each features abstract shapes related to football, basketball, and tennis – activities that take place at this site."</i></p>	<p>R. Hovarth & P. Rumpel</p> <p><i>No Couch Potatoes Here</i></p>
<p>"My work uses a new geometry taken from science and mathematics to create structures with new visual properties . . . they appear to change shape ... as one passes by on foot."</p> <p><i>Using a scale model, the artist studied the movement of light across the space to enhance the shadows that transform the structure, much like a kaleidoscope.</i></p>	<p>Tony Robbin</p> <p><i>Untitled Quasicrystal Sculpture</i></p>
<p>"The title of the work . . . refers to the windings of a river or the act of wandering. Like the title suggests, a library is a place to wander and discover, a place where facts and imagination meet."</p> <p><i>The artist describes this work as ". . . an abstract gestural starfield with constellations and a copper river undulating through the center."</i></p>	<p>David Olson</p> <p><i>Meander</i></p>



Read the article below published in *Florida Travel and Life Magazine*, April 2009. Discuss how you think “artist’s intent” and “public opinion” applies to this situation.

u-turn



ART OR ADVERTISEMENT?

That's the controversial question asked in Hillsborough County about the eight aluminum Airstream trailers rising from the ground on the eastbound side of Interstate-4 near exit 14, between Plant City and Tampa. Using a backhoe to dig holes six to eight feet deep and a crane to lift the trailers upright,

Frank Bates, owner of nearby Bates RV, created his *Airstream Ranch* sculpture, with the famous Cadillac Ranch in Texas as his inspiration. The Hillsborough County Code Enforcement Board claims the attraction illegally promotes Bates' business and also considers it “accumulated junk.” Bates defends his masterpiece, claiming that his artistic expression is protected under the First Amendment and that nowhere on it is there an advertisement for his business. Definitely worth a drive-by.



West Broad and Alps Bus Stop
Chris Fennell
Athens, Ga 2007

“The purpose of art is washing the
dust of daily life off our souls.”

- *Pablo Picasso*



What is an Artist's Statement?

It is a short text that introduces an artist's work by providing context for the viewer. It might include: information on the source of inspiration, subject matter, influences on style, motivation for making the art, the artist's background such as training and education and/or the artist's personal philosophy of art and life. These statements are part of an artist's portfolio and accompany his/her work when it is displayed or viewed, like in an exhibit or job application or application to schools.

"Artist statements" may be written for one artwork, a group of works or for the artist's philosophy in general. They vary from the enigmatic to the very direct; in fact, they are as varied as the people who make art.

Why does a visual artist need an artist statement?

Aren't they communicating through their visual art? Shouldn't we get the artist's message from looking at his/her artwork?

An artist's statement gives the viewer an introduction to the artwork. It provides context by telling the viewer what the artist was thinking about, what is important to the artist, what subjects and ideas are influential, and where the artist has gotten some of his/her ideas. It may also tell us about the materials and techniques the artist uses – especially if they are unusual or something new that the artist created. We often have questions about artwork and want to know more than what we can simply see. If the artist is present she/he can answer those questions. If not, the statement may fill that purpose.

Tips for writing an artist's statement:

- A good statement is like good advertising – in fact it *is* advertising. It should catch people's attention and welcome them to the art.
- Write your statement in clear, direct language that anyone can understand.
- Write your artist's statement in first person, "I work ...," not third person, "Mary works ..."..
- Don't tell your viewer how to see, feel, behave, respond, or otherwise relate to your art – just tell them how *you* see or feel. Let them interpret the art for themselves.

Don't: "You will feel euphoric (very happy) looking at my pretty colors."

Do: "The colors I use make me feel joyous."

- Appeal to the emotions. Convey feeling about your art. Use appropriate adjectives.
- Always have another person read your statement and give feedback and editing suggestions.

It is important that artist statements are well written so they can help viewers appreciate the artwork; something all artists want, especially if they want to sell their work.

Start your writing with the outline on page 2.





Write Your Own Artist Statement Outline

Consider an artwork that you have made or entire “portfolio” of work you have done recently or you might interview a friend and write about his/her artwork. This exercise will work for musicians as well as visual artists.

Get started with these questions . . .

► **WHY DID YOU MAKE THIS ARTWORK?** What motivated you to make this or to choose this subject/material/technique?

► **WHAT IS IT MADE OUT OF?** List materials, but only explain them if they are odd materials or have special significance. For example, “The leaves I used as subjects were collected from a tree that was planted when I was born.”

Give an explanation if the materials you used are part of the statement you are making. For example, if your art is about the beach and you mixed sand into your paint, don't merely state that sand represents the sea; explain the connection. For example: “I used sand to create a texture that communicates the feeling of constant grittiness that sticks to everything at the seashore.”

► **HOW YOU MADE IT:** Tell about your thought process during the making – not the technical steps of the process – unless you have creatively manipulated a standard process to make it unique. Be specific, not vague. For example, if you are experimenting with the various elements of design, then tell which elements you've used and how you feel about the results of your experiments.

► **WHAT YOUR ART MEANS TO YOU:**

DO: Be Brief. Entice readers to want to know more.
Say what you are trying to achieve with your artwork.
Personalize it with your unique perspective. Relate your artwork to your outlook on life.

Don't: Bog readers down with long complex explanations.
Confuse them with ideas or references to things that are not common knowledge or are only significant to you.

FINISH: Compose your ideas into your artist's statement in 3-4 paragraphs of 3-5 sentences each.

**Michael Stutz** SCULPTOR

I approach public art with the sense that everyday life creates a type of theater in which the daily ebb and flow of a place reveals a drama that I accentuate in my work. Using organic forms, I explore the dichotomies between permanent and impermanent, public and private, external and internal, to create line, movement, time, and the body. The viewer is placed in a child-like relationship to the larger-than-life figures, inviting them to interact with the art and consider their place within public space.

My art responds to the particular circumstances of a site while being a continuation of themes I have established in previous work. For every installation, I investigate the history, physical characteristics and daily activity of the site in developing my design. Public art is most successful when it is adopted by the community, earning status as a signifying place-marker, place-maker that mirrors the viewers' sense of self within public space.

Kathryn Freeman

The human figure is a never-ending source of inspiration for me. In my paintings I try to create harmonious order out of the confusion and randomness of every day existence: order in which form and content merge to create a convincing world and a believable narrative.

In using classical composition, I continue in the great tradition of early Renaissance masters that I admire, such as Piero della Francesca, Giotto and Masaccio. I also try to distill forms – the human figure, buildings, trees – down to their very essence. In doing so, I hope to give them an enduring presence and universality. I am interested in transposing the metaphorical into the literal and often use allegory and symbolism to do so. I have always been interested in the writings of Carl Jung and the idea that there is a language of archetypal images or symbols that can be interpreted universally.

There are certain images that appear repeatedly in my paintings, such as dogs, birds, horses and other animals, trees, hearts – all images from everyday life but also ones that kindle deeper interpretation. The settings of my paintings are almost always gleaned from my immediate surroundings and personal experiences. In all my work, the composition is structured to support and clarify the narrative, whether it is by means of a classical frieze or an arrangement of geometric forms and linear perspective. My greatest intention, and reason for painting, is to express something both meaningful and truthful about the human condition.



Gust of Wind
Jerry Smith
San Marco Branch Library, 2003

"A man paints with his brains and not with his hands."
- Michelangelo



Jerry Smith captures San Marco

By Bryan Snow



"A Gust of Wind #2" hangs in the foyer of the San Marco Branch Library.

Art communities are not spoken into existence. They grow from small seeds of ideas, planted and nurtured over many years. Much like Henry John Klutho a century ago, painter Jerry Smith came to Jacksonville in 2000 for an opportunity to make his art a lasting part of the city's history. The 1901 fire gave Klutho a blank canvass to create the architecture that now represents the character of Jacksonville. Similarly, the Art in Public Places ordinance and The Better Jacksonville Plan give Smith

and other artists the opportunity to plant small seeds in the future of art in Jacksonville.

Smith painted "A Gust of Wind #2" specifically for the newly renovated San Marco Library and Balis Community Center. The 8- by 9-foot wide image depicts a woman grasping her umbrella as a gust of wind from a summer storm nearly blows it and the book she is reading out of her hands.

"The figure is my wife, Sonshéree Giles, but it could represent any figure in a landscape and is relat-



the Arts corner

able to anybody," said Smith, a 38-year-old adjunct professor at Florida Community College at Jacksonville. The painting is one in a series that show a woman strolling through different San Marco landscapes, holding an umbrella in various stages of weather.

"Each painting portrays a time and place in my life," Smith said. "I just hope people don't stop there when they look at these paintings. It's more about an emotional reaction to spaces and people than any one feeling."

Smith, wearing a paint-stained shirt that serves as a testament to his career, considers the paintings parentheses around one year living in Jacksonville. He described the paintings as a "dialogue between myself and Jacksonville. It's work from Jacksonville, about Jacksonville."

University of North Florida art professor Debra Murphy said Smith explores the dynamics and possibilities in movement versus stillness, and in effects of weather on landscape. "It really is a wonderful painting," she said.

Selected from a field of more than 100 artists, Smith earned praise for maintaining a San Marco focus to his work. Smith creates his paintings in a 1940s-era brick warehouse-turned-studio he shares with fellow artist Tony Rodriguez. Overgrown palm trees and a faded warehouse sign mark the area's industrial past. The studio stands within a six-block radius of Smith's home, the San Marco Library and one of the neighborhood's three local art galleries.

"It seems everything is beginning to happen here in San Marco," Smith said, straining to be heard over the rumble of a Norfolk Southern locomotive passing a few feet from his building. "For the art movement to really grow in Jacksonville, it has to move beyond San Marco."

Like Klutho's architecture, Smith hopes his painting will stand the test of time and will still hang in the library 50 years from now. "I paint with an awareness of the history of painting, and things that last have that quality," he said.

Smith feels less certain about Jacksonville's art future. The city's Art in Public Places ordinance reserves 0.75 percent of a public building's budget for art. Smith, who earned \$11,500 for his painting, said the public funding is significant but not enough to sustain a true arts movement in the city.

"People have to be willing to invest personal discre-

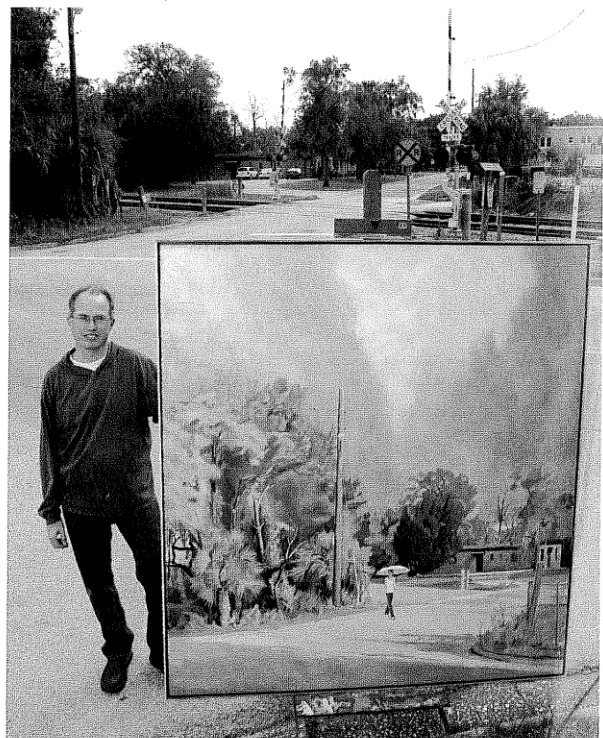
tionary income in art," he said. "I see lots of talent in my art classes, but, frankly, the most talented people know they have to leave Jacksonville to get a good, classical art education. If Jacksonville had more to offer the art community, those people would be more likely to return."

Ending the exodus of artists is important because successful art can offer a community a new understanding of itself, Smith said.

"It's an honoring of human values," he said. "A great piece of art in a community can form a city's personality."

On the heels of his Art in Public Places success, Smith recently responded to a call for entries for two other Better Jacksonville Plan public art projects, including the new main library.

"The new library will offer an opportunity to make art where postcards begin to be made from it, and all of a sudden it becomes part of the city's character," he said. "It's the reason I'm here now." 🏠



Jerry Smith's painting depicts the San Marco scene behind him.

The Work of Artists in Public Art

Students will:

- Investigate artists' varying roles in Public Art through examples from the Jacksonville Art in Public Places Collection.
- Identify training and skills used by artists who make public art.

Highlighted Vocabulary & Concepts

technician
fine artist
craftsman

copyright law
glass blowing studio

construction
fabrication
welding

Activity 2A View the DVD: *Exploring the Public Art Process in Jacksonville*.

Discuss skills an artist might need to create the artworks shown in the video. Answer questions with the Art in Public Places booklets.

Objectives

- ▶ Explore the concept of public art.
- ▶ Observe the artwork in Jacksonville's Public Art Collection and identify locations.
- ▶ Identify the variety of materials and techniques represented in the Art in Public Places Collection.

Format/time Whole group/ 9-minute DVD plus discussion

Materials DVD and LCD projector & computer Art in Public Places booklets
Teachers Pre- and Post- DVD notes.

Activity 2B View the PPT: *Many Careers Connect with Public Art* and use Handout 2B:

Careers Connected to Jacksonville's Public Art to explore the jobs required to create and install these artworks.

Objectives

- ▶ Investigate artists' varying roles in Public Art through examples in the Jacksonville Art in Public Places Collection.
- ▶ Identify training and skills used by artists who make public art.

Format/time Whole group/ 45-55 minutes

Materials LCD projector & computer PPT: *Many Careers Connect with Public Art*
Handout 2B: *Careers Connected to Jacksonville's Public Art*

Activity 2C View the film: *Glass Ceiling: The Making of Lyrical Light*.

Discuss questions provided for an in-depth look at how some Jacksonville University student-artists train for careers with public art.

Objectives

- ▶ Investigate ways that art students might train to become public artists.
- ▶ Research skills and techniques used by some public artists.

Format/ time Whole group activity/40 minutes

Materials LCD projector & DVD video: *Glass Ceiling: The Making of Lyrical Light*
Teacher notes and guiding questions provided.
Prior to video, read page 16 of the Art in Public Places booklet.



STUDIO APPLICATION

Plan and propose a piece of art for a public space.

View the presentation: *Three Proposals for Public Art*.

As a class identify the main components of these proposals submitted to Jacksonville's Art in Public Places Committee.

In small groups (or individually), follow the directions on Handout: StudioTeacher's Notes.



TECHNOLOGY APPLICATION

Artists make photo records of their artwork and use these photos to promote themselves as artists and to sell their work. Copyright laws protect artist's work from unauthorized use by someone else. All of us who use the digital media should be aware of copyright laws and issues and this is especially true for all types of artists.

Use the interactive Copyright Challenge at the link below to find out what you know about copyright: <http://www.copyrightkids.org/quizframes.htm>

As you play the quiz, use the handout provided to collect information on copyright law.



LANGUAGE ARTS APPLICATION

Typically an artist's proposal for a piece of public art will include a written narrative that describes specific details of the proposed artwork and how those visual details carry the intended message.

1. Choose a person who has a school named after them in Duval County. (It can be your elementary, middle or high school or a school you have not been to.)
2. Research a basic biography of the person the school is named for.
3. Identify at least three outstanding characteristics or details of this person's life.
4. Use symbols, objects or other elements of design to represent these details and sketch a sculpture that will represent this person. This sketch is to help you think in visual terms; it is not the final product itself. Your design may be realistic, abstract or non-objective.
5. Write a paragraph that describes specific details of your proposed artwork and how those visual details convey a statement about the person you chose.



ENRICHMENT READING

"Real World Art: Gives Students a Competitive Edge" by Olga Bayer, *Jacksonville University Magazine*, Fall 2006.

Discuss: What are the J.U. arts programs doing to prepare students for life after university? What is a "multidisciplinary approach to learning"? Do *your* teachers use multidisciplinary lessons or activities? Name some of them.

Careers Connected to Jacksonville's Public Art

Activity with PPT:

1. View the PPT: *Art Installations in Jacksonville's Art in Public Places Collection*.
2. For each artwork write the craftsmen/technicians needed to fabricate and install the piece.
3. Also mark the craftsmen/technicians that are used for every art installation.

Descriptions of each artwork found in the Art in Public Places booklet will be helpful for this activity.

Electrical Contractor: *engineers & technicians*

Stone Mason

Kiln Operator

Installers: *assembling, hanging, placing*

Landscaper

Glass Blower

Finishing Technician: *metal powder coating*

Sign Makers: *plaques*

Welder

Transporter: *packing, trucking, loading*

Metal Fabricator

Framer

Machinist: *makes metal screws and fittings*

Plastics Fabricator

Woodworker

Crane Operator

Artwork	Materials	Jobs/ Craftsmen/ Technicians/ Experts
Haven Creek Allison Watson Maxville Branch Library	Acrylic painting /canvas 5' x 3'	
Pine Breeze Dandy Michael Stutz Jax Equestrian Center	Woven bronze strips & stainless steel frame	
Pathway to Consciousness Dana Chapman W. Regional Branch Library	Clay, 20 pieces	
SquirrelyQ Liz Mapelli Argyle Branch Library	Glass, 31 panels, 18" x 18" each	
Talking Continents Jaume Plensa Jax Veterans Memorial Arena	Fiberglass figures, 30' steel poles & LED lights & teakwood benches	
Tillie K. Fowler Memorial Brower Hatcher Northbank Riverwalk	Stainless steel, aluminum, Mexican beach pebbles, Tennessee field stone, LED lighting	
Lyrical Light C. Madden, J. Christie & JU's Glass Program students, T.U. Performing Arts Center	Glass & steel 4' x 100' x 4'	
Revelation Joe Segal San Marco Library Exterior	Cast & carved concrete, chiseled marble aggregate	
No Couch Potatoes Here R. Horvath & P. Rumpel Police Athletic League	Glazed tile, concrete block & aluminum 6' x 5' x 3' each	
Untitled Quasicrystal Tony Robbin Pablo Creek Branch Library	Aluminum & acrylic 8' x 15' x 3'	



“Painting is so poetic, while sculpture is more logical and scientific and makes you worry about gravity.”

- *Damien Hirst*

Careers Connected to Jacksonville's Public Art

Activity with PPT:

▶ = craftsmen/technicians needed for every installation

Electrical Contractor: *engineers & technicians*

▶ **Installers:** *assembling, hanging, placing*

Finishing Technician: *metal powder coating*

▶ **Transporter:** *packing, trucking, loading*

Machinist: *makes metal screws and fittings*

Crane Operator

Stone Mason

Landscaper

▶ **Sign Makers:** *plaques*

Metal Fabricator

Plastics Fabricator

Kiln Operator

Glass Blower

Welder

Framer

Woodworker

Artwork	Materials	Jobs/ Craftsmen/ Technicians/ Experts
<i>Haven Creek</i> Allison Watson Maxville Branch Library	Acrylic painting /canvas 5' x 3'	Framer, Installer, Transporter, Sign Maker
<i>Pine Breeze Dandy</i> Michael Stutz Jax. Equestrian Center	Woven bronze strips & stainless steel frame	Finishing Technician, Machinist, Metal Fabricator, Welder, Crane Operator, Installer, Transporter, Landscaper, Sign Maker
<i>Pathway to Consciousness</i> Dana Chapman W. Regional Branch Library	Clay, 20 pieces	Kiln Operator, Installer, Transporter, Sign Maker
<i>SquirrelyQ</i> Liz Mapelli Argyle Branch Library	Glass 31 panels, 18" x 18" each	NOTE: <i>SquirrelyQ</i> is made by a fused glass process which is done in a kiln. It is not "blown glass" like <i>Lyrical Light</i> . Kiln operator, Machinist, Installer, Transporter, Sign Maker
<i>Talking Continents</i> Jaume Plensa Jax Veterans Memorial Arena	Fiberglass figures, 30' steel poles & LED lights / teakwood benches	Electrical Contractor, Metal Fabricator, Finishing Technician, Woodworker, Crane Operator, Installer, Transporter, Landscaper, Sign Maker
<i>Tillie K. Fowler Memorial</i> Brower Hatcher Northbank Riverwalk	Stainless steel, aluminum, Mexican beach pebbles, Tennessee field stone, LED lighting	Crane Operator, Electrical Contractor, Metal Fabricator, Stone Mason, Installer, Transporter, Landscaper, Sign Maker
<i>Lyrical Light</i> C. Madden, J. Christie & JU's Glass Program students, T.U. Performing Arts Center	Glass & Steel 4' x 100' x 4'	Metal Fabricator, Glass Blower, Welder, Installer, Transporter, Sign Maker
<i>Revelation</i> Joe Segal San Marco Library Exterior	Cast & carved concrete, chiseled marble aggregate	Stone mason, Crane Operator Installer, Transporter, Landscaper, Sign Maker
<i>No Couch Potatoes Here</i> R. Horvath & P. Rumpel Police Athletic League	Glazed tile, concrete block & aluminum 6' x 5' x 3' each	Stone Mason (also lays concrete block), Installer, Transporter, Landscaper, Sign Maker
<i>Untitled Quasicrystal</i> Tony Robbin Pablo Creek Branch Library	Aluminum & acrylic 8' x 15' x 3'	Plastics Fabricator, Metal Fabricator, Machinists, Installer, Transporter, Landscaper, Sign Maker



TEACHER'S NOTES FOR STUDIO PROJECT

View the PPT: *Proposals for Public Art*. Then use the outline below, which lists the components of an artist's proposal for a work of public art, to guide students in their assignment to create a proposal for a piece of public art.

You can tailor this lesson to your classroom:

PROPOSE A PIECE OF PUBLIC ART

Answer one of the two "Call for Artists" provided with a proposal for a piece of public art.

Include the following sections in your proposal:

Artist's Statement: Introductory cover letter with statement of intent.

Verbal Description of the proposed artwork: this may be inside the cover letter-statement.

Sketch of the proposed artwork. (Some artists create a maquette, which is a small 3-dimensional model of a proposed sculpture.)

Diagram of the site with the artwork in place. Include measurements (you can make them up).

Budget: List items and materials to be purchased. (Finding prices is optional for this exercise.) Also note technicians, craftsmen or other specialists that need to be contracted.

Notes for *Lyrical Light* Video (38 minutes)

If time is limited, the three bolded sections in the table show the essence of the artwork’s construction with students blowing glass and installing the work.

Prior to the video, you may want your students to read page 16 in the Art in Public Places booklet and to tell them the background story below.

The *Lyrical Light* project created a real world experience for Jacksonville University (JU) Fine Arts students by following the same process used to produce many of today’s public art works.

The JU project also connected many community members to the creation of this artwork. JU students submitted proposals for the sculpture. These were presented online where the general public could vote for their favorite. These votes influenced the selection of the design.



Timing	Who	What’s happening?	Questions for students after viewing
01:34 Site-specific Designs	Art in Public Places (APP) Program Director	Discusses the value of real life experience with public art for art students.	Why was this a good thing for JU arts students? Experience with the real work of a professional artist: creating a proposal, managing a commission & learning the public art process. Who else benefitted? Jax community, Bromos, JU
02:37 APP Commission	APP Committee JU Art Dept.Chair. Artist in residence APP Prog. Dir.	Provides details of proposals & selection process. The selected proposal must be approved by this committee.	How much did the city of Jacksonville pay for the sculpture, <i>Lyrical Light</i>? \$0.00. All materials, labor, & assistance was donated through JU’s work with Bromos Motor Co., Haskell Co., and other community partners.
06:55 Structural Analysis	C. Madden, JU glass professor & J. Christie, artist in residence	The two primary artists discuss technicalities of hanging the art work from the ceiling.	Why is stainless steel good for this project? Surface can be polished & *powder coated once then is good forever— or at least a very, very long time. Not good? It’s heavy.
08:11 3-D model	JU computer student	Making a virtual, 3-D model.	
08:57	Bob Snodgrass, Bromos’ CEO		
9:29 Fabrication	JU Fine Arts Dept. Glass faculty & students	Fabrication of the glass in the JU fine arts glass studio.	What does “gather glass” mean? To collect molten glass to make a mass on a rod AND the ball of molten glass taken from a furnace on the end of a hollow blow rod. How can wood & newspaper be used to shape molten glass when they are combustible? Keep them wet.
17:58	Dan Davis,	“Community project	Why is the Chairman of Bromos being

Bromos Motors	Chairman of Bromos Motor Co.	promotes our city, Jax Univ. and its Fine Arts Dept. & for all to enjoy.”	asked what he thinks about this art project? Bromos funded the project.
19:03	Artist-in-Residence	Johnathan Christie talks about his career.	
19:55 Rolling the Steel	Artists & metal workers	Shaping the steel support structure.	What is rolling steel? Shaping it into curves.
20:54 Cutting Horns	Caroline Maddin, professor	Cutting & polishing the horns.	What are “calipers”? A simple tool for measuring by comparison. They are also used in ceramics.
22:24 Welding	J.Christie, AIR & JU student	Welding the steel support system	What are the metal “collars” for? To hold the metal “holder” of the glass pieces.
24:59 Sand-blasting	Caroline Maddin, professor & workman	Discusses the desired finish for the steel’s surface & chooses sandblasting.	What did they use instead of “sand” to “sandblast” the metal? Pulverized glass, which is a very similar material to sand. Both sand and glass are made-up of mostly silica.
26:25 Adhesive Engineering	Haskell Co. engineer	Adhesive engineering. Is the glue strong enough?; the chemistry of the glue	What does “cure” mean when talking about adhesives? “set” “dried/reacted completely” Common name for adhesive? glue
28:21	JU student, Megan Fritz	Gluing the glass horns in place.	Are they depending completely on glue to hold the glass horns in place? No, set screws were also used.
28:45 Structural Engineer	Haskell Co. engineers	How to figure out the safest methods for hanging <i>Lyrical Light</i> .	Why are the structural engineers so concerned about the right adhesive and hanging system? Safety: People will be walking under the sculpture for many years.
30:09 Install. begins	J. Christie, AIR & JU students	Loading on the truck & discussing hanging with building electrician.	
32:46 Placing & hanging	Artists, students, building electrician & others	Drilling through ceiling to drop down support cables & hang steel structure.	
33:58 Assemble	Artists & JU students attaching the glass horns to finish the installation.		

PHILOSOPHY:

“The greatest thing about this project is it brought people together from all walks of life. You have artists, you have educators, you have engineers, you have contractors and just volunteers from the public have stepped in and helped us. It is very much the same as if one would go out and get a town together to raise a barn or harvest a crop.”

- Caroline Maddin

TECHNICAL NOTE:

* Powder coating is a technique for coating metal to create color, uniform surface and protect from rust/corrosion. It replaces liquid paint which is not as even or durable as powder coating. Plastic particles are applied to the metal with an electrical charge and then the metal is heated to melt the particles together forming a “skin.”



Jacksonville's Art in Public Places Collection

Call for artists

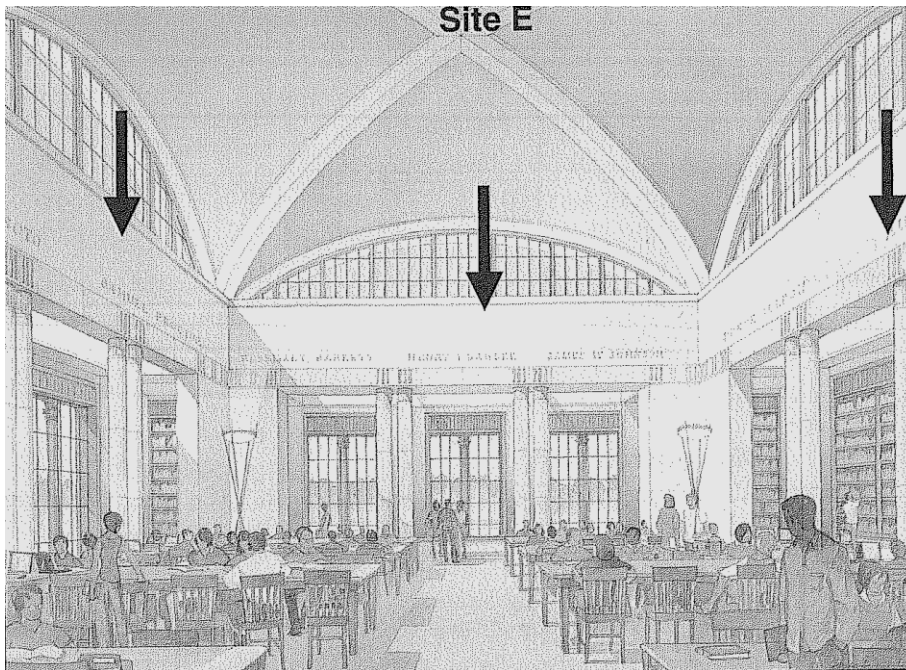
Jacksonville Public Library

DESCRIPTION

The new Jacksonville Main Library, designed by Robert AM Stern Architects, is meant to be a "a highly efficient, state-of-the-art facility, which is also a great public place designed to attract the community in all its diversity."

(From the architects design concept statement.)

Traditional in design and incorporating materials of adjacent civic buildings – cast stone, metal, brick – the building includes a Grand Stairway, a Grand Reading Room, and a second floor courtyard with pool and plantings. It faces Hemming Plaza, a central downtown park which City Hall, the new Federal Courthouse, and the Jacksonville Museum of Modern Art also face.



Site E: Grand Reading Room Walls

The Grand Reading Room is a most important destination within the new library. It is reminiscent of reading rooms in some of the world's best known libraries. It is located on the top floor (fourth) of the library.

This spacious, light-filled room will accommodate a large number of people, some doing serious research, some studying and some relaxing with a good book.

The ceiling is a handkerchief vault above a curved glass clerestory. The large gypsum wall panels under the clerestory are the location for the art. They are suitable for paintings, mosaic and other wall-related materials. Imagery may be figurative, may include literary or historical references or may be abstract forms. A wide range of materials could be suitable, including, but not limited to, painting on canvas, metals, wood, glass or mosaic tiles, molded synthetic materials. Fresco is not recommended because of installation time restraints.

Dimensions of the 4 gypsum panels each 7 ft. 6 in. high x 13 ft. wide.

Artist must have experience in large site-specific work.

Mail Submissions to:

Attn: Project # BJP 02 Main Library,
Special Projects
Art in Public Places Commission
300 W. Water St.
Jacksonville, FL 32202
Express packages: same as above



Jacksonville's Art in Public Places Collection

Call for artists

Neighborhood Projects

Special Opportunity Projects:

Project # VP 02	Various Locations
Individual Budgets	\$ 10,000 - 40,000
Deadline for Submission	Received by 5:00 PM November 25, 2003

Send only one submission.

DESCRIPTION

The commission is interested in providing art throughout the City of Jacksonville for the enjoyment and enlightenment of its citizens in their own neighborhoods as well as in the downtown area. All works will be exterior and will be designated as "Special Opportunity" projects.

These works should be appropriate to the building and landscape environment and also should be considered an enhancement to the neighborhood. Local and regional artists will be shown preference in these projects.

Locations through the city will be selected for the location of these Neighborhood Projects as funding allows.

Maintenance will be minimal so the work should be designed and built to last under heavy use and local environmental conditions including extreme heat and humidity as well as occasional frost.

Site: Highland Regional Branch Library

Sited on a slight rise, the contemporary building faces a large, particularly wooded area which creates a buffer between the library and the very busy street which borders the grounds.

Artists are challenged to create a work of art which complements the tranquil wooded space and the very active traffic congestion of the road.

A sculptural work is envisioned. It may be made of any material suitable for the outdoors such as stone or synthetics, appropriate metals, properly treated wood, and/or low maintenance landscape materials. It must create a focal point for the neighborhood and serve as a gateway to the library facility.

Mail Submissions to:

Attn: Project # BJP 02 Main Library,
Special Projects: Highlands
Art in Public Places Commission
300 W. Water St.
Jacksonville, FL 32202
Express packages: same as above





Did you know? . . . When you write a poem, song, story or even a paper for your class, or make a drawing or other artwork, you automatically own the copyright to it?



In addition to their artistic skills, artists need some business skills as well, such as knowledge of copyright law. Visual artists make photo records of their artwork and use these photos to promote themselves as artists and to sell their work. Copyright laws protect artist's work.

All of us who use digital media and other media should be aware of copyright laws and issues, but this is *especially* true for all types of artists.

Go to the interactive **Copyright Challenge** at the link below to find out what you know about copyrights:

<http://www.copyrightkids.org/quizframes.htm>

As you play the quiz, click on the following basic copyright terms to find their definition. For each term re-write a brief definition in your own words.

1. **Public Domain** _____

2. **Fair Use** _____

3. **"Fair Use"** can be applied to work that is used for . . . name three purposes

4. **Fixed in a Tangible Form of Expression** means _____

5. Name 2 things that are "fixed in a Tangible Form of Expression"

1. _____ 2. _____

and 2 things that are NOT "fixed in a Tangible Form of Expression"

1. _____ 2. _____

6. **Medium (media)** as an art term _____

7. Name 2 reasons why a work might be in the "Public Domain."

1. _____ 2. _____

COPYRIGHT UN-COMPLICATED

Recommended for adults, too . . . check it out:

www.copyrightkids.org

Features:

Copyright Basics: Provides clear simple explanations of copyright law.

Copyright Challenge: Fun, interactive quiz (used in Lesson 2, Unit II) with answers and “click-on” definitions.

The Yearbook Club: A view of copyright issues through the eyes of a school yearbook club done in comic book form with written dialogue also narrated with audio.

For Parents and Teachers: Creative ways to use the information and tools on the site.

Getting Permission: Includes sample letters and some contact information.

Created by The Copyright Society of the U.S.A., a nonprofit corporation that was founded in 1953 to foster interest in and advance the study of copyright law and the rights in literature, music, art, theater, motion pictures, and other forms of intellectual property.

"Copyright 2001, The Copyright Society of the U.S.A.," and the following acknowledgment also included:
"These materials are reproduced from the copyrightkids.org website courtesy of Friends of Active Copyright Education (FA©E), an initiative of the Copyright Society of the U.S.A.."



Did you know? . . . When you write a poem, song, story or even a paper for your class, or make a drawing or other artwork, you automatically own the copyright to it?



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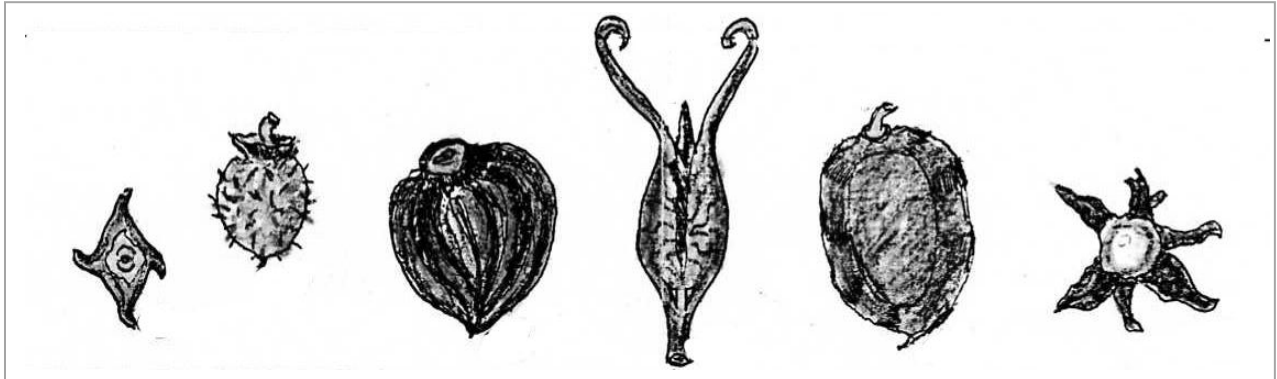
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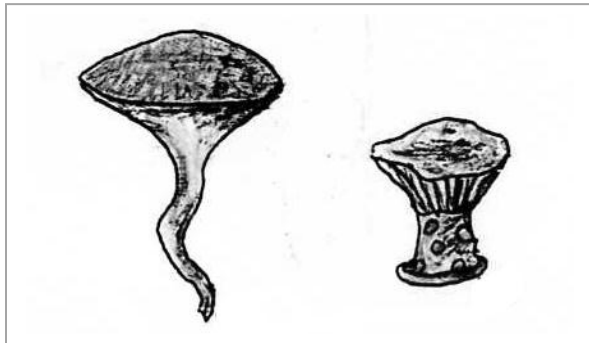
As you play the quiz, click on the following basic copyright terms to find their definition. For each term re-write a brief definition in your own words.

1. **Public Domain** = Free for anyone to use/no charge for use
2. **Fair Use** = The right for anyone to use for special reasons
3. **“Fair Use”** can be applied to work that is used for . . . name three purposes criticism (like writing a critique), comment, news reporting, teaching, scholarship, or research
4. **Fixed in a Tangible Form of Expression** means the “work “ must be written or recorded or in some way made into a fixed object in order to carry a copyright protection.
5. Name 2 things that are “fixed in a Tangible Form of Expression”
Some might be: sheet music, a painting, photograph, video, audio tape, sculpture, etc.

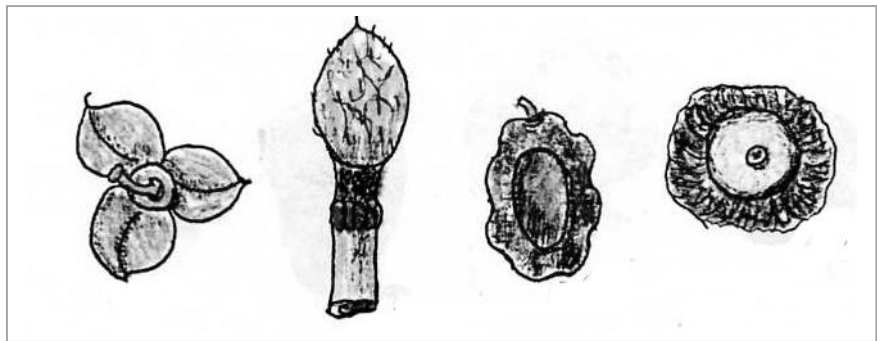
and 2 things that are NOT “fixed in a Tangible Form of Expression”
Some might be: the idea to use welding as a sculpture technique, photographing flowers, writing theme songs for TV shows
6. **Medium (media)** as an art term = the materials/techniques used to make an artwork
Medium is singular. For example: “His medium is black and white photography.”
Media is plural. For example: “He makes art through media such as filmmaking, theater and video.”
7. **Name 2 reasons why a work might be in the “Public Domain.”**
 - It only has information that is already available to all with no original elements.
 - The ‘term’ of its copyright has expired.
 - The work was published before 1978 without a copyright notice on it.



Dana Chapman's sketches for *Pathway to Consciousness*



“Creativity is allowing yourself to make mistakes.
Art is knowing which ones to keep.”
- Scott Adams






REAL-WORLD

Art

by Olga Bayer • photography by laird

GIVES STUDENTS COMPETITIVE EDGE

If you've ever heard the term "starving artists" used to describe people who make their living in theatre, dance, music or art, you'll be glad to know that the new direction the College of Fine Arts is taking at Jacksonville University could make the term all but obsolete – at least when it comes to JU art graduates.

Immersed in a collaborative approach that combines technical skill, practical experience and creative problem solving, JU art students are graduating with impressive resumes in-hand, well prepared for a multitude of careers in the arts. It's what Bill Hill, the new dean of the College of Fine Arts, calls "real art for the real world," and it puts JU students in an excellent position to become not starving, but thriving artists – doing what they love.

One of the most striking and visible examples of this real world experience is the new large-scale public glass sculpture designed and created by JU faculty and students. As a result of their combined creative efforts – not to mention a lot of blood, sweat and tears – the 3,000-pound cobalt blue glass and stainless steel masterpiece, *Lyrical Light*, was permanently installed this summer in one of downtown Jacksonville's top venues, the Times-Union Center for the Performing Arts.

Brumos Motor Cars funded the public glass commission, and the design team was led by glass faculty members Caroline Madden, associate professor of art, and Artist-in-Residence Jonathan Christie, a protégé of the famous Dale Chihuly. Under their leadership, JU's innovative glass program has gained a national reputation and recently added a BFA degree specifically in glass.



*Associate Professor
Caroline Madden and
Artist-in-Residence
Jonathan Christie
assemble the sculpture at
Times-Union Center
for the Performing Arts.*

Hill knows of no other university doing public art on this scale as an integral part of the curriculum. The special topics course has given JU students unprecedented opportunities to be involved in the process every step of the way. "Students not only get the tools to understand the discipline, but the entire process from creating proposals, planning budgets, presentation, to fabrication and installation," said Hill. "We provide them with increased competitiveness, so whether they're going to grad school or applying for grants, they'll have this on their resume."

Initial planning for the project began a year ago. Since then, faculty and students have taken on-site field trips, and met numerous times with architects, structural engineers and city planners. They've engaged in extensive research to determine the best lighting and fabrication materials. Preliminary sketches for original designs were submitted with in-depth artist rationales. Prototypes were created, along with 3-D animated models online, so the

community could view each design and offer feedback.

Working as an assembly line production team, the glass team blew nearly 1,000 similar – but different – glass horns to get more than 500 useable units for the finished project. Each unit was ground, polished and glued to fit into one of three spiral-helix stainless steel structures that together span 72 feet of ceiling space. The Haskell Company built the structural supports to suspend the piece and volunteered assistance for the final installation.

Located inside the waterfront Uible Lobby at the Times-Union Center, the three-section blue floating sculpture works as one unified movement, symbolizing the fluidity and vibrancy of the city's lifeblood – the St. Johns River. It also represents movement found in the performing arts, as well the energetic corporate culture of a growing downtown.

With more cities regenerating and enhancing their architecture and natural surroundings, public art projects have

become a viable channel for emerging artists. Madden, who speaks from experience, said, "When you apply for a public art project, it's important that you've done one previously for the panel to even consider you. Every student involved with this can honestly say they've worked on a public art project from the design process right through to installation. This is an authentic experience."

Jono Lukas, a junior who plans to make a career in the field, added, "This has been huge in every area...all the challenges, especially engineering for structural stability. The metal work seems less important, and then you find out it's really the most important thing in the long run."

More than an Encore for Theatre Students

Another special topics course putting students into the real world was developed by Assistant Professor of Theatre Deborah Jordan. In her trunk



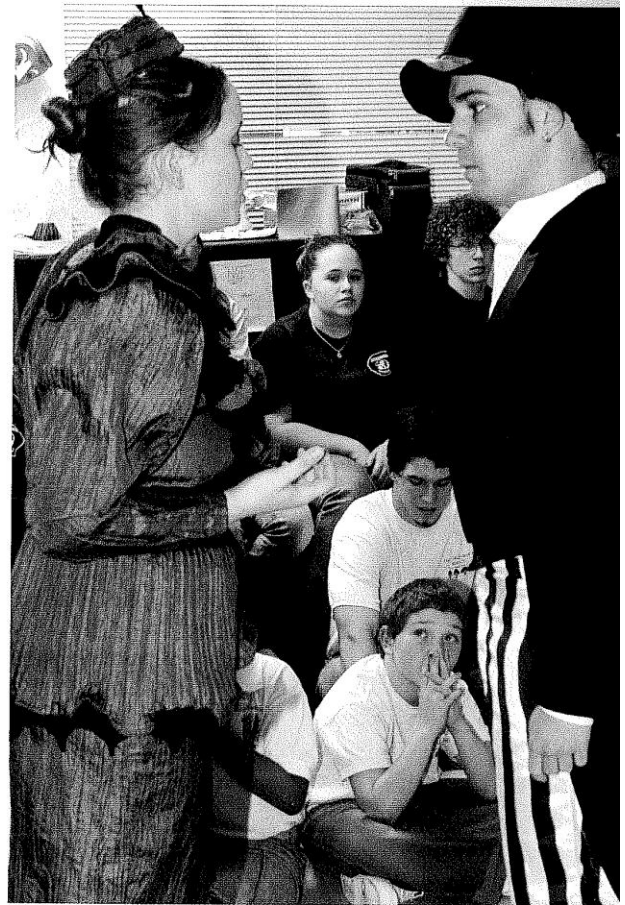
show course, theatre students traveled to elementary schools, complete with costumes and props, to stage interactive plays for underprivileged and disabled children.

Aside from the acting, each student was responsible for producing one show in its entirety, from making initial contacts and securing permission to following up with teacher surveys. The course made such a positive impact on JU students – and on the schoolchildren – that theatre major Kim Zavon chose it as her undergraduate research topic, and presented it by invitation at the National Conference on Undergraduate Research (NCUR) in Asheville, N.C.

JU theatre students are also reaping benefits from successful JU alums who have made names for themselves in the real world of show business. One important Hollywood connection is that of Peabody Award-winning producer Bruce Helford, the creative force behind *The Drew Carey Show* and *George Lopez*. Helford returned to the JU campus last year to hold a workshop titled *Breaking into the Television Industry: Writing, Directing and Producing*.

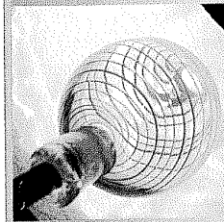
Last fall, in an effort to spark new creative talent, Helford offered a \$10,000 prize for a national playwriting competition officiated by JU. The Helford Prize cast the theatre department into the national spotlight as more than 300 aspiring playwrights from all over the country submitted scripts. As head of the theatre review committee, Jordan read all of the original, full-length scripts, and pared down the list to three finalists. Helford will determine the final winner, and JU will retain first production rights to the winning play.

“This is a great opportunity for our theatre department,” said Hill. “Creating a new work like this requires students to visualize the entire process – acting, directing, lighting, stage and costume design.”



Top: Theatre students Christine Voigt and Gary Baker staged *The Hat*, a trunk show at Greenwood Elementary School.

Bottom: Deborah Jordan, assistant theatre professor, pores over the more than 300 original scripts JU received for the Helford Prize contest.



Jordan confessed that producing an original play is challenging, and a little scary. It takes considerably more pre-production time: consulting with the playwright, finalizing rewrites and finding a way to breathe life for the first time into the characters. "It's an excellent educational tool," Jordan explained.

Helford, who said JU was instrumental in helping him find his path, transferred to JU in 1971 after spending a year at a large northern college where students waited until their senior year to participate in production. "At JU, right away I not only had to be stage carpenter, but act and direct plays," said Helford. "The words won't do it for you. You have to apply it and put it on stage. JU is the only place where I got hands-on experience."

Helford saw the playwriting contest as a way to provide theatre students with the same "priceless" experience he got when he directed an original play and worked with a playwright at JU. "Getting to see what happens when a new piece of work is shaped and in progress is an incredible advantage for these students," said Helford.

Interweaving the Disciplines

Along with these types of real-life, hands-on experience, Hill espouses the numerous benefits of teaching the arts through a multi-disciplinary approach. It's key to students gaining a broader sense of the world around them, which he said ultimately helps them find connections, even outside of fine arts, to support their artwork.

"Short-term technical proficiency is important for work in entry-level jobs. We assure students get that mastery, and quickly. But to break out and be more marketable long term, they need to understand connections between different disciplines. It's important for us to do both," said Hill.

Collaboration takes many forms at JU and can be intricately tailored to specific studies, to showcase special talents or to

explore and expand on a subject more deeply. Depending on the format, a collaborative effort may be a class exercise, or it could be as simple as two students from different disciplines working together.

Visual arts students have another advantage at JU in that they spend two semesters developing a thesis and senior project, something that isn't ordinarily required until the graduate level at most colleges. Dana Chapman, chair of visual arts at JU, said it's not enough for artists to do their own thing today. They need to be able to demonstrate their knowledge.

"If students can take criticism constructively they will learn so much more," said Chapman. "We push them to the edge. Not over the edge. But they know how to stand and have confidence. They do it for themselves."

Students present an oral defense, a formal presentation of their work, and answer tough questions from the faculty and students.

"Every year they try to raise the bar a little higher..."

— Bill Hill

Hill said, "The public format gives juniors a sense of what was done before

them, what the processes are, and where the bar is set. Every year they try to raise the bar a little higher and higher."

It's easy to see how fine arts students at JU gain a competitive edge. They don't spend time waiting in the wings – they perform and hone their skills on campus and at outside venues from the get-go. With a variety of hands-on opportunities, they build solid portfolios with real experience through gallery exhibitions, prestigious internships and residencies. They work closely with guest artists in master classes, engage in undergraduate research symposiums, study abroad and develop thesis projects – all grounded in a strong liberal arts, cross-disciplinary setting.

Students graduate from JU with art smarts like never before, and that gives them every reason to follow their hearts – and their minds – to pursue the careers of their dreams or further their education.

Careers in Art and Public Art

Students will investigate:

- The art in Jacksonville's Public Art Collection through APP DVD and booklet.
- Careers and businesses associated with the making of public art.
- Predictions for the future of careers in visual art.

Highlighted Vocabulary & Concepts

fine artists
craft artists

fine art
craft

administrator
multimedia artists

art director
art critic

Activity 3A View the DVD: *Exploring the Public Art Process in Jacksonville.*

Objectives ▶ Explore the concept of public art in general.
▶ Observe the artwork and sites of Jacksonville's Public Art Collection.

Format/time Whole group/ 9-minute DVD plus discussion

Materials DVD + LCD projector & computer Art in Public Places booklets (optional)

Activity 3B Research occupations in visual art with the *U.S. Bureau of Labor's Occupational Outlook Handbook: Artist Section* and guiding questions on Handout 3B.

Objectives ▶ Investigate options for careers in visual art.
▶ Read predictions for the future of specific careers in visual art.

Format/time Whole group or individual /55- 90 minutes

Materials Handout 3B: *U.S. Bureau of Labor's Occupational Outlook Handbook: Artist Section*
or

Computers with Internet connection to access the article, available in its best form online at: <http://stats.bls.gov/oco/ocos092.htm>



STUDIO APPLICATION

If you were choosing a career in the visual arts (or related) field, which would it be?

Think about how your life might look, what your work day would be like, and create a self-portrait of you as this artist.

Make your composition visually compelling in addition to telling the story you want to tell.



TECHNOLOGY APPLICATION

As a class create a PPT comparing occupations in visual art.

Assign one of the following occupations in visual art to each student:

graphic designer	medical illustrator	craft artist	art professor - college
fine artist	illustrator	animator	museum educator
art director	cartoonist	art critic	art teacher- elementary
sculptor	printmaker	multimedia artist	art teacher - secondary
fashion designer	museum curator	architect	photographer
sketch artist	woodworker	industrial designer	software designer
engineer	landscape architect	arts administrator	commercial designer

Students research their assigned occupation with the U.S. Bureau of Labor site:

<http://www.bls.gov/oco/> and the web to collect the following information:

- Photo of the type of work this art person would produce
- Photo of the work environment / person at work
- Education required? Is there a certification, training program or degree required? Recommended?
- Describe the educational program in 2-3 sentences and include the length of time required.

Design a single PPT slide that displays the information collected in a pleasing and easy to read composition (sample on DVD).

Encourage students to look at more than one source for information and to consider the reliability of the source.



LANGUAGE ARTS APPLICATION

If you were choosing a career in the visual arts (or related) field which would it be?

Find the name of a real person working in this field using Yellow Pages or Internet. Write a letter to this person asking two thoughtful questions about their career or work and explaining that you are considering this job as a career option. Do not ask for information that is easily available on the Internet or in the library. (It is considered rude to ask about personal income so avoid that question.)



ENRICHMENT READING

“How to Become an Art Critic”

A note about the source of this information.

This document can be found at:

<http://stats.bls.gov/oco/ocos092.htm>

The *Occupational Outlook Handbook* is revised every two years for several reasons. One is the emergence of occupational specialties. For instance, webmasters, who are responsible for the technical aspects of operating a Web site, constitute a specialty within computer scientists and database administrators. Another reason for revision is a change in technology that affects the way in which a job is performed. The Internet, for example, allows purchasers to acquire supplies with a click of the mouse, saving time and money. Furthermore, job duties may be affected by modifications to business practices, such as organizational restructuring or changes in response to new government regulations. An example is paralegals and legal assistants, who are increasingly being used by law firms in order to lower costs and increase the efficiency of legal services.

Online this document offers links to other federal studies and documents which you may find interesting. Those links are printed in grey here.



Occupational Outlook Handbook, 2010-11 Edition

Artists and Related Workers

- Nature of the Work
- Training, Other Qualifications, and Advancement
- Employment
- Job Outlook
- Projections
- Earnings
- Wages
- Related Occupations
- Sources of Additional Information

Significant Points

- About 60 percent of artists and related workers are self-employed.
- Keen competition is expected for both salaried jobs and freelance work because the arts attract many talented people with creative ability.
- Artists usually develop their skills through a bachelor's degree program or other postsecondary training in art or design.
- Earnings for self-employed artists vary widely; some well-established artists earn more than salaried artists, while others find it difficult to rely solely on income earned from selling

Nature of the Work

Artists create art to communicate ideas, thoughts, or feelings. They use a variety of methods—painting, sculpting, or illustration—and an assortment of materials, including oils, watercolors, acrylics, pastels, pencils, pen and ink, plaster, clay, and computers. Artists' works may be realistic, stylized, or abstract and may depict objects, people, nature, or events.

Artists generally fall into one of four categories. **Art directors** formulate design concepts and presentation approaches for visual communications. **Craft artists** create or reproduce handmade objects for sale or exhibition. **Fine artists, including painters, sculptors, and illustrators**, create original artwork, using a variety of media and techniques. **Multimedia artists and animators** create special effects, animation, or other visual images on film, on video, or with computers or other electronic media. (Designers, including graphic designers, are discussed elsewhere in the handbook.)

Art directors develop design concepts and review material that is to appear in periodicals, newspapers, and other printed or digital media. They control the overall visual direction of a project in fields such as advertising and publishing. They decide how best to present a concept visually, so that it is organized, eye catching, and appealing. Art directors decide which photographs or artwork to use and oversee the design, layout, and production of material to be produced. They may direct workers engaged in artwork, design, layout, and copywriting.

Craft artists make a wide variety of objects, mostly by hand, that are sold in their own studios, in retail outlets, or at arts-and-crafts shows. Some craft artists display their works in galleries and museums. Craft artists work with many different materials, including ceramics, glass, textiles, wood, metal, and paper, to create unique pieces of art such as pottery, stained glass, quilts, tapestries, lace, candles, and clothing. Many craft artists also use fine-art techniques—for example, painting, sketching, and printing—to add finishing touches to their art.

Fine artists typically display their work in museums, commercial art galleries, corporate collections, and private homes. Some of their artwork may be commissioned (done on request from clients), but most is sold by the artist or through private art galleries or dealers. The gallery and the artist predetermine how much each will earn from the sale. Only the most successful fine artists are able to support themselves solely through the sale of their works. Most fine artists have at least one other job to support their art careers. Some work in museums or art galleries as fine-arts directors or as curators, planning and setting up art exhibits. A few artists work as art critics for newspapers or magazines or as consultants to foundations or institutional collectors. Other artists teach art classes or conduct workshops in schools or in their own studios. Some artists also hold full-time or part-time jobs unrelated to art and pursue fine art as a hobby or second career.

Usually, fine artists specialize in one or two art forms, such as painting, illustrating, sketching, sculpting, printmaking, and restoring. Painters, illustrators, cartoonists, and sketch artists work with two-dimensional art forms, using shading, perspective, and color to produce realistic scenes or abstractions.

Illustrators usually create pictures for books, magazines, and other publications and for commercial products such as textiles, wrapping paper, stationery, greeting cards, and calendars. Increasingly, illustrators are working in digital format—for example, creating scenery or objects for a video game. This has created new opportunities for illustrators to work with animators and in broadcast media.

Medical and scientific illustrators combine drawing skills with knowledge of biology or other sciences. Medical illustrators work digitally or traditionally to create images of human anatomy and surgical procedures as well as three-dimensional models and animations. Scientific illustrators draw animal and plant life, atomic and molecular structures, and geologic and planetary formations. These illustrations are used in medical and scientific publications and in audiovisual presentations for teaching purposes. Illustrators also work for lawyers, producing exhibits for court cases.

Cartoonists draw political, advertising, social, and sports cartoons. Some cartoonists work with others who create the idea or story and write captions. Some cartoonists write captions themselves. Most cartoonists have comic, critical, or dramatic talents in addition to drawing skills.

Sketch artists create likenesses of subjects with pencil, charcoal, or pastels. Sketches are used by law enforcement agencies to assist in identifying suspects, by the news media to depict courtroom scenes, and by individual patrons for their own enjoyment.

Sculptors design three-dimensional artworks, either by molding and joining materials such as clay, glass, wire, plastic, fabric, or metal, or by cutting and carving forms from a block of plaster, wood, or stone. Some sculptors combine various materials to create mixed-media installations. Some incorporate light, sound, and motion into their works.

Printmakers create printed images from designs cut or etched into wood, stone, or metal. After creating the design, the artist uses a printing press to roll the image onto paper or fabric. Some make prints by pressing the inked surface onto paper by hand or by graphically encoding and processing data, using a computer. The digitized images can then be printed onto paper.

Painting restorers preserve and restore damaged and faded paintings. They apply solvents and cleaning agents to clean the surfaces of the paintings, they reconstruct or retouch damaged areas, and they apply preservatives to protect the paintings. Restoration is highly detailed work and usually is reserved for experts in the field.

Multimedia artists and animators work primarily in motion picture and video industries, advertising, and computer systems design services. They draw by hand and use computers to create the series of pictures that form the animated images or special effects seen in movies, television programs, and computer games. Some draw storyboards for television commercials, movies, and animated features. Storyboards present television commercials in a series of scenes similar to a comic strip and allow an advertising agency to evaluate commercials proposed by advertising companies. Storyboards also serve as guides to placing actors and cameras on the television or motion picture set and to other production details. Many multimedia artists model objects in three dimensions by computer and work with programmers to make the images move.

Work environment: Many artists work in fine art or commercial art studios located in office buildings, warehouses, or lofts. Others work in private studios in their homes. Some fine artists share studio space, where they also may exhibit their work. Studio surroundings usually are well lighted and ventilated; however, fine artists may be exposed to fumes from glue, paint, ink, and other materials and to dust or other residue from filings, splattered paint, or spilled cleaners and other fluids. Artists who sit at drafting tables or who use computers for extended periods may experience back pain, eyestrain, or fatigue.

Artists employed by publishing companies, advertising agencies, and design firms generally work a standard workweek. During busy periods, they may work overtime to meet deadlines. Self-employed artists can set their own hours. They may spend much time and effort selling their artwork to potential customers or clients and building a reputation.



Many artists receive formal training in their specialty.

Training, Other Qualifications, and Advancement

Art directors usually have years of work experience and generally need at least a bachelor's degree. Because of the level of technical expertise demanded, multimedia artists and animators also need a bachelor's degree. Although formal schooling is not strictly required for craft and fine artists, it is very difficult to become skilled enough to make a living without some training.

Education and training: Many colleges and universities offer programs leading to a bachelor's or master's degree in fine arts. Courses usually include core subjects such as English, social science, and natural science, in addition to art history and studio art. Independent schools of art and design also offer postsecondary studio training in the craft, fine, and multimedia arts leading to certificates in the specialties or to an associate or bachelor's degree in fine arts. Typically, these programs focus more intensively on studio work than do the academic programs in a university setting. In 2009 the National Association of Schools of Art and Design accredited approximately 300 postsecondary institutions with programs in art and design; most of these schools award a degree in art.

Art directors usually begin as entry-level artists or designers in advertising, publishing, design, or motion picture production firms. An artist is promoted to art director after having demonstrated artistic and leadership abilities. Depending on the scope of their responsibilities, some art directors may pursue a degree in art administration or management, which teaches business skills such as project management and finance.

Many educational programs in art also provide training in computer techniques. Computers are used widely in the visual arts, and knowledge and training in computer graphics and other visual display software are critical elements of many jobs in these fields.

Medical illustrators must have both a demonstrated artistic ability and a detailed knowledge of living organisms, surgical and medical procedures, and human and animal anatomy. A bachelor's degree combining art and premedical courses usually is required. However, most medical illustrators also choose to pursue a master's degree in medical illustration. This degree is offered in four accredited schools in the United States.

Those who want to teach fine arts at public elementary or secondary schools usually must have a teaching certificate in addition to a bachelor's degree. An advanced degree in fine arts or arts administration is usually necessary for management or administrative positions in government or in foundations or for teaching in colleges and universities

Other qualifications: Evidence of appropriate talent and skill, displayed in an artist's portfolio, is an important factor used by art directors, clients, and others in deciding whether to hire an individual or contract for his or her work. A portfolio is a collection of samples of the artist's best work. Assembling a successful portfolio requires skills usually developed through postsecondary training in art or visual communications. Internships also provide excellent opportunities for artists to develop and enhance their portfolios.

Advancement: Artists hired by firms often start with relatively routine work. While doing this work, however, they may observe other artists and practice their own skills.

Craft and fine artists advance professionally as their work circulates and as they establish a reputation for a particular style. Many of the most successful artists continually develop new ideas, and their work often evolves over time.

Many artists do freelance work while continuing to hold a full-time job until they are established. Others freelance part time while still in school to develop experience and to build a portfolio of published work.

Freelance artists try to develop a set of clients who regularly contract for work. Some freelance artists are widely recognized for their skill in specialties such as cartooning or children's book illustration. These artists may earn high incomes and can choose the type of work they do.

Employment

Artists held about 221,900 jobs in 2008. About 60 percent were self-employed. Employment was distributed as follows:

Art directors	84,200
Multimedia artists and animators	79,000
Fine artists, including painters, sculptors and illustrators	23,600
Craft artists	13,600
Artists and related workers, all other	21,500

Of the artists who were not self-employed, many worked for advertising and related services; newspaper, periodical, book, and software publishers; motion picture and video industries; specialized design services; and computer systems design and related services. Some self-employed artists offered their services to advertising agencies, design firms, publishing houses, and other businesses.

Job Outlook

Employment is projected to grow about as fast as the average. Competition for jobs is expected to be keen for both salaried and freelance jobs in all specialties because the number of people with creative ability and an interest in this career is expected to continue to exceed the number of available openings. Despite the competition, employers and individual clients are always on the lookout for talented and creative artists.

Employment change: Employment of artists and related workers is expected to grow 12 percent through 2018, about as fast as the average for all occupations. An increasing reliance on artists to create digital or multimedia artwork will drive growth.

Art directors will see an increase in jobs in advertising due to demand for the overall vision they bring to a project. However, declining opportunities in publishing will hold down job growth. With many magazines moving to an online-only format, art directors are used less in this field.

Demand for illustrators who work on a computer will increase as media companies use more detailed images and backgrounds in their designs. However, illustrators and cartoonists who work in publishing may see job opportunities decline as newspapers continue to cut staffs. Many are instead opting to post their work on political Web sites and online publications. The small number of medical illustrators will also be in greater demand as medical research continues to grow.

Demand for multimedia artists and animators will increase as consumers continue to demand more realistic video games, movie and television special effects, and 3D animated movies. Additional job openings will arise from an increasing need for computer graphics in the growing number of mobile technologies. The demand for animators is also increasing in alternative areas such as scientific research and design services. Some lower priority animation has been offshored, negatively affecting employment of animators.

Job prospects: Competition for jobs as artists and related workers will be keen because there are more qualified candidates than available jobs. Employers in all industries should be able to choose from among the most qualified candidates.

Despite the competition, studios, galleries, and individual clients are always on the lookout for artists who display outstanding talent, creativity, and style. Among craft and fine artists, talented individuals who have developed a mastery of artistic techniques and skills will have the best job prospects. Multimedia artists and animators should have better job opportunities than other artists but still will experience competition. Despite an expanding number of opportunities, art directors should experience keen competition for the available openings. Craft and fine artists work mostly on a freelance or commission basis and may find it difficult to earn a living solely by selling their artwork. Only the most successful craft and fine artists receive major commissions for their work. Competition among artists for the privilege of being shown in galleries is expected to remain intense, as will competition for grants from sponsors such as private foundations, State and local arts councils, and the National Endowment for the Arts. Because of their reliance on grants, and because the demand for artwork is dependent on consumers having disposable income, many of these artists will find that their income fluctuates with the overall economy.

Projections Data

Occupational Title	SOC Code	Employment, 2008	Projected Employment, 2018	Change, 2008-18	
				Number	Percent
Artists and related workers	27-1010	221,900	247,700	25,800	12
Art directors	27-1011	84,200	94,000	9,800	12
Craft artists	27-1012	13,600	14,600	1,000	7
Fine artists, including painters, sculptors, and illustrators	27-1013	23,600	25,700	2,100	9
Multi-media artists and animators	27-1014	79,000	90,200	11,200	14
Artists and related workers, all other	27-1019	21,500	23,200	1,700	8

Earnings

Median annual wages of salaried art directors were \$76,980 in May 2008. The middle 50 percent earned between \$54,490 and \$108,090. The lowest 10 percent earned less than \$40,730, and the highest 10 percent earned more than \$154,840. Median annual wages were \$80,170 in advertising, public relations and related services.

Median annual wages of salaried craft artists were \$29,080. The middle 50 percent earned between \$20,730 and \$39,120. The lowest 10 percent earned less than \$16,290, and the highest 10 percent earned more than \$54,550.

Median annual wages of salaried fine artists, including painters, sculptors, and illustrators, were \$42,650. The middle 50 percent earned between \$29,230 and \$60,650. The lowest 10 percent earned less than \$20,780, and the highest 10 percent earned more than \$83,410.

Median annual wages of salaried multimedia artists and animators were \$56,330. The middle 50 percent earned between \$41,710 and \$77,010. The lowest 10 percent earned less than \$31,570, and the highest 10 percent earned more than \$100,390. Median annual wages were \$65,600 in motion picture and video industries, and \$52,530 in advertising and related services.

Earnings for self-employed artists vary widely. Some charge only a nominal fee while they gain experience and build a reputation for their work. Others, such as well-established freelance fine artists and illustrators, can earn more than salaried artists. Many, however, find it difficult to rely solely on income earned from selling paintings or other works of art. Like other self-employed workers, freelance artists must provide their own benefits.

The latest wage information for the following are available in this article online:

For the latest National, State, and local earnings data, visit the following pages:

- art directors
- artists and related workers, all other
- craft artists
- fine artists, including painters, sculptors, and illustrators
- multi-media artists and animators

Related Occupations

Other workers who apply artistic skills include:

- Archivists, curators, and museum technicians
- Commercial and industrial designers
- Fashion designers
- Graphic designers
- Jewelers and precious stone and metal workers
- Photographers
- Woodworkers

Some workers who use computers extensively and may require art skills are:

- Computer software engineers and computer programmers
- Desktop publishers

Sources of Additional Information

For general information about art and design and a list of accredited college-level programs, contact:

- National Association of Schools of Art and Design, 11250 Roger Bacon Dr., Suite 21, Reston, VA 20190. Internet: <http://nasad.arts-accredit.org>

For information on careers in the craft arts and for a list of schools and workshops, contact:

- American Craft Council Library, 72 Spring St., 6th Floor, New York, NY 10012.
- Internet: <http://www.craftcouncil.org>

For information on careers in illustration, contact:

- Society of Illustrators, 128 E. 63rd St., New York, NY 10065.
- Internet: <http://www.societyillustrators.org>

For information on careers in medical illustration, contact:

- Association of Medical Illustrators, P.O. Box 1897 Lawrence, KS 66044.
- Internet: <http://www.ami.org>

For information on workshops, scholarships, internships, and competitions for art students interested in advertising careers, contact:

- Art Directors Club, 106 W. 29th St., New York, NY 10001.
- Internet: <http://www.adcglobal.org>



<http://stats.bls.gov/oco/ocos092.htm>

Read the federal document above and then write the answers to the following:

1. Of the four categories of (visual) artists listed here, which category do artists who make public art fit into?

Do you think public art artists should have a separate category? Why or why not?

2. What job growth does the federal government predict for artists and related workers in the coming years? (Provide numbers and interpretations of what they mean.)

3. What type of art job does the U.S. Bureau of Labor see as having the largest number of open positions over the next 10 years? Which will have the lowest demand?

4. Survey two working adults to get their opinions, then write what you think about the following:
According to this federal report, approximately 60% of visual artists are self-employed.

List three advantages of being self-employed.

List three disadvantages of being self-employed.

Welding *Pine Breeze Dandy*
in Michael Stutz's studio (2004)



“The essence of drawing is
the line exploring space.”
- *Andy Goldsworthy*



Occupational Outlook Handbook: <http://stats.bls.gov/oco/ocos092.htm>

1. Of the four categories of (visual) artists listed here, which category do artists who make public art fit into?

Categories: Art Directors, Fine Artists, Multimedia Artists and Animators, Craft Artists

Usually they are fine artists, but some are multimedia artists. A few employ materials and techniques which come from craft work.

Do you think public art artists should have a separate category? Why or why not? Some thoughts . . .

► Why not: The idea of Public Art means taking art to public venues. While it does have some characteristics that are unique to it, the artwork falls into fine art, craft or multimedia/animators.

► Why: This artistic genre has some characteristics which are particular to it, such as:

The work is often large scale requiring collaboration with architects, engineers and industrial tradesmen.

Due to its “public nature” connection and communication with the community where the public artwork is placed is important in a different way that privately owned art.

Usually issues of funding and “who” is commissioning the work become a part of its design.

2. What job growth does the federal government predict for artists and related workers in the coming years? (Provide numbers and interpretation of what they mean.)

“Employment of artists and related workers is expected to grow 12 percent through 2018, about as fast as the average for all occupations.”

3. What type of art job does the U.S. Bureau of Labor see as having the largest number of open positions over the next 10 years?

“An increasing reliance on artists to create digital or multimedia artwork will drive growth.”

Occupational Title	Change, 2008-18	
	Number	Percent
Artists and related workers	25,800	12
Art directors	9,800	12
Craft artists	1,000	7
Fine artists painters, sculptors, etc	2,100	9
Multi-media artists & animators	11,200	14
Artists & all other related	1,700	8

4. Poll two working adults to get their opinions, then write what you think. . . .

According to this federal report, approximately 60% of visual artists are self-employed.

List three advantages of being self-employed. Possibilities: make your own hours, set your own wages, choose your style of work, choose where you work, you reap all benefits from success.

List three disadvantages of being self-employed. Possibilities: Cost of insurance, you must find clients, paperwork for taxes done by employer, variety of responsibilities: insurance, billing, bookkeeping, banking, advertising decisions and costs; you get all repercussions from failure.



“It is the supreme art of the teacher to awaken joy in creative expression and knowledge.”
- *Albert Einstein*





How to Become an Art Critic

You may be familiar with art critics who review films, but did you know that there are art critics for every type of art form: dance, visual art, music, and theater, as well as film. A few art critics present their analysis of art in media such as radio and television; many more are writers who publish their reviews in newspapers, magazines and on the Internet.

For any art form, a good critic discusses the four components of critique: 1. describing in objective terms, 2. analyzing artistic method, 3. interpreting in a range of contexts such as the artist, social, cultural, historical, and site if the work is site-specific and finally, 4. stating his/her evaluation with evidence to support his/her personal judgment. A good art critic must have a “good eye or ear” for the art form, a thorough knowledge of relevant art history as well as being a “wordsmith” who can use language well on the page or in verbal presentation.

Art critics may guide and influence collectors and patrons of the arts who listen to critics to enhance their understanding of artworks and art forms. Often artists and art critics seem to be at odds with each other. The artist is working to show his/her vision to the viewer. The critic is constantly analyzing the positive and negative aspect of artworks. Sometimes they agree and the critic promotes an artwork; sometimes they disagree and the critic is “critical.”



Some steps to becoming an art critic:

Study the art form(s) you are interested in: Visit exhibits/performances, interview unknown or little known artists and read art publications. Immerse yourself in the field you want to write about.

Think about the arena in which you would like to work:.

Print Media: Art critics may write for national and city newspapers or magazines. Very knowledgeable critics may even publish books on specific topics in art. As with most printed communications, the Internet is replacing “ink” and many critics now publish through blogs.

TV/ Radio: Art critics in these media present the same kind of information as written critiques but they do it through their own performance. Public speaking skills are helpful.

Identify a local art critic or newspaper writer who serves as the paper’s critic. Arrange an interview with them or in a letter, ask about her/his career. Find out why, how and when s/he became an art critic. Ask what she/he recommends for getting into the business.

Make a list of possible articles to write. The list should reflect your interests. It might be a list of performers, visual artists you are interested in, a movement or trend that you see in art, or some art topic that you are interested in researching.

Contact magazines or local newspapers for writer's guidelines and expectations of art critics.

Continue viewing art and discussing it with professionals in the field – and writing about it. Writing is not an easy profession, but with perseverance one can create a successful writing career.



Installation of *Wisdom*
exterior of Main Library, Jacksonville, Fla., 2005

Don't tell people how to do things, tell
them what to do and let them surprise
you with their results.

- *George Patton*

UNIT III: Critique of Public Art

Lesson 1: Elements & Principles of Design

Critique Step 1: Describe

Standards Visual Art:

(MS) VA.B.1.3 The student creates and communicates a range of subject matter, symbols, and ideas using knowledge of structures and functions of visual arts . . . (4) knows and uses the interrelated elements of art and the principles of design to improve the communication of ideas.

(HS) VA.B.1.4 The student creates and communicates a range of subject matter, symbols, and ideas using knowledge of structures and functions of visual arts . . . (4) knows how the elements of art and the principles of design can be used and solves specific visual art problems at a proficient level.

Standards Technology:

(MS) (HS) 3.1 Students use technology tools to enhance learning, increase productivity and promote creativity. (1) Uses a variety of media and technology resources for directed and independent learning activities.

Standards Language Arts:

(MS) LA.B.1.3 The student writes to communicate ideas and information effectively. . . (3) selects and uses appropriate formats for writing, including narrative, persuasive, and expository formats, according to the intended audience, purpose, and occasion.

(HS) LA.B.2.4 Writes to communicate ideas and information effectively; (3) writes fluently for a variety of occasions and purposes.

Lesson 2: Artistic Analysis

Critique Step 2: Analyze

Standards Visual Art:

(MS) VA.B.1.3 Creation and Communication: The student creates and communicates a range of subject matter, symbolism and ideas using knowledge of structures and functions of visual arts . . . (3) understands and distinguishes multiple purposes for creating works of art.

(HS) VA.E.1.4 Applications to life: The student makes connections between the visual arts, other disciplines and the real world . . . (1) Knows and participates in community-based art experiences as an artist or observer.

Standards Technology:

3.1.1 (MS HS) Uses a variety of media and technology resources for directed and independent learning activities.

Standards Language Arts:

(MS) LA.B.1.3 The student writes to communicate ideas and information effectively . . . (3) selects and uses appropriate formats for writing, including narrative, persuasive, and expository formats, according to the intended audience, purpose, and occasion.

(HS) LA.B.2.4 Writes to communicate ideas and information effectively; (3) writes fluently for a variety of occasions and purposes.

Lesson 3: Interpretation: Considering Context
Context: historical, social, site and individual artist**Critique Step 3: Interpret****Standards Visual Art:**

(MS) VA.C.1.3 The student understands the visual arts in relation to history and culture . . . (1) understands and uses information from historical and cultural themes, trends, styles, periods of art, and artists.

(MS) VA.D.1.3 The student assesses, evaluates, and responds to the characteristics of works of art . . . (1) understands how a work of art can be judged by more than one standard and . . . (2) uses research and contextual information to identify responses to works of art.

(HS) VA.C.1.4 The student understands the visual arts in relation to history and culture . . . (1) understands how social, cultural, ecological, economic, religious, and political conditions influence the function, meaning, and execution of works of art.

(HS) VA.D.1.4 The student assesses, evaluates, and responds to characteristics of works of art. (2) understands critical and aesthetic statements in terms of historical reference while researching works of art.

Standards Technology:

(MS) (HS) 3.1 Students use technology tools to enhance learning, increase productivity and promote creativity. (1) Uses a variety of media and technology resources for directed and independent learning activities.

Standards Language Arts:

LA. (8).4.2.3 Writes specialized informational/expository essays (e.g., process, description, explanation, comparison/contrast, problem/solution) that include a thesis statement, supporting details, an organizational structure particular to its type, and introductory, body, and concluding paragraphs.

Lesson 4: Critique; putting it all together**Critique Step 4: Evaluate****Standards Visual Art:**

(MS) VA.D.1.3 The student assesses, evaluates, and responds to the characteristics of works of art . . . (2) uses research and contextual information to identify responses to works of art.

(HS) VA.D.1.4 The student assesses, evaluates, and responds to the characteristics of works of art . . . (2) understands critical and aesthetic statements in terms of historical reference while researching works of art.

Standards Technology:

3.1.1 (MS HS) Uses a variety of media and technology resources for directed and independent learning activities.

Standards Language Arts:

(MS) LA.B.1.3 The student writes to communicate ideas and information effectively . . . (3) selects and uses appropriate formats for writing, including narrative, persuasive, and expository formats, according to the intended audience, purpose, and occasion.

(HS) LA.B.2.4 Writes to communicate ideas and information effectively; (3) writes fluently for a variety of occasions and purposes.

Describing with the Elements of Design

Students will investigate:

- The artwork in Jacksonville's Public Art Collection through DVD: *Exploring the Public Art Process in Jacksonville* and booklet.
- The elements of design as they are used in public art.
- Identification of subject matter as realistic, abstract or non-objective.
- Using words to express visual art concepts.

Highlighted Vocabulary & Concepts		
elements of design	objective/subjective statements	composition
site specific art	abstract, non-objective, realistic	(artwork) titles

Activity 1A View DVD: *Exploring the Public Art Process in Jacksonville* and discuss.

Objectives ▶ Explore the concept of public art.
▶ Observe the artwork and locations of Jacksonville's Public Art Collection.

Format/time Whole group/9-minute DVD plus discussion

Materials DVD + LCD projector & computer Art in Public Places booklets (optional)

Activity 1B Identify elements of design in artworks from Jacksonville's Public Art

Collection. Discuss definitions of the elements of design. Handout: *Elements of Design*, is in Resource section.

Do the PPT Activity 1B: *Elements: Quiz Yourself* to identify and discuss applications of elements of design in actual artworks.

Objectives ▶ Review the definition of each element of design.
▶ Identify and discuss the elements of design as they are expressed through a variety of individual artists' styles and materials.

Format/time Whole group or individual/30 - 45 minutes

Materials Projector + PPT: *Elements: Quiz Yourself*

Activity 1C Describe Subject Matter with Handout 1C: *Subject Matter Continuum Line*

Objectives ▶ Identify subject matter as realistic, abstract or non-objective.
▶ Describe the effect of subject matter on artistic statement.

Format/time Whole group/handout activity /25 minutes

Materials Projected gallery of Art in Public Places images or Art in Public Places booklet
Handout 1C: *Subject Matter Continuum Line*



STUDIO APPLICATION

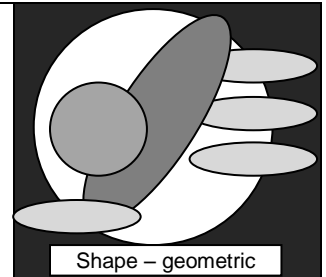
A merger sparks a new creation.

1. Select two artworks from the Jacksonville Public Art Collection.
2. Identify the elements and principles of design that are dominant in each.
3. Create a new work by combining an element and/or principle from each work with the other to make a new composition.



TECHNOLOGY APPLICATION

Using your software's drawing tools, create a computer graphic to illustrate each of the seven elements of design in a mini-composition. When each composition is complete, link all objects and label the design with the element illustrated.



LANGUAGE ARTS

How does a title impact a viewer's experience with an artwork?

Handout: *Writing Titles – Fun with Words*

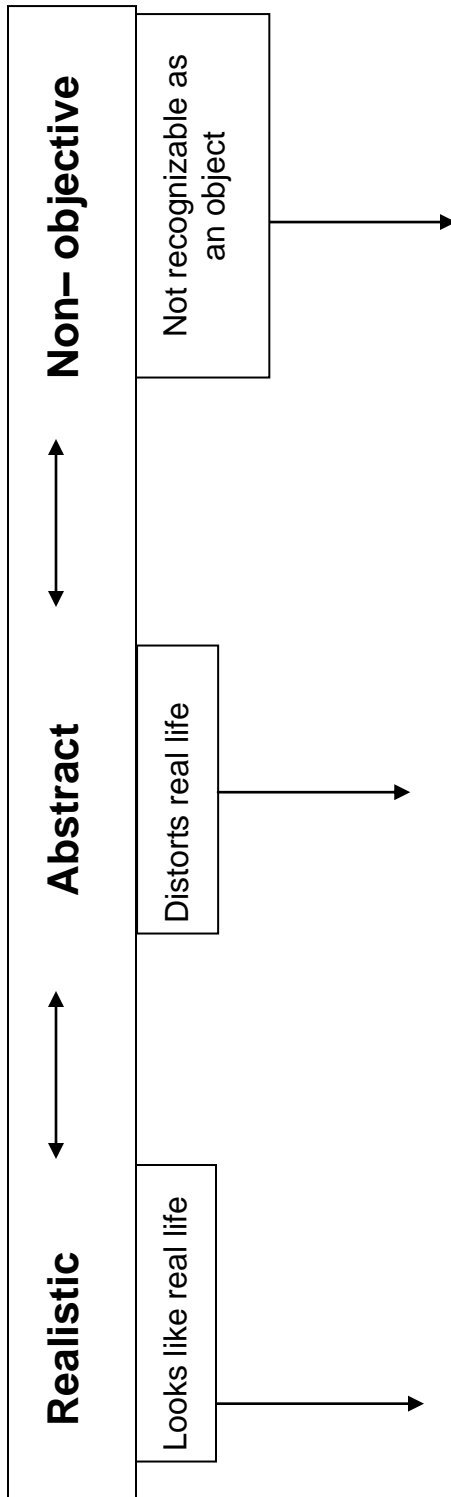


ENRICHMENT READING

"Hey Batter, Batter! *Rookie Card* will Sculpt Art Chatter" by John Bracey. *Neighborhoods Magazine*, March/April 2005.

Neighborhoods Magazine is produced by the Public Information Division of the City of Jacksonville.

1. Consider the artworks in Jacksonville’s Public Art Collection.
2. Select one as an example for each of the terms on the continuum line and write these where they belong.
3. Select three artworks that fit “between the terms” and place them on the line where they belong.





Neighborhood kids work with artists on the Police Athletic League's *Wisdom Walls*.

"The artist is a receptacle for emotions that come from all over the place: from the sky, from the earth, from a scrap of paper, from a passing shape, from a spider's web."

- *Pablo Picasso*



How do titles affect viewers?

A well chosen title can peak the interest of your viewer, tell them about your art and even about you as an artist and person. A good title helps your viewer know how to approach your artwork and may be especially important if the work is abstract.

Landscapes

Usually people are interested in where this scene exists if it is a real place so let the title tell the viewer where the landscape is. Revealing personal knowledge or connection is interesting to viewers. *Oak Tree on Grandpa's Farm, Ontario* tells the viewer something about the artist, too. Often the title can pick up on irony, contrast or drama in the scene: *Winter in the Islands* for a steamy tropical scene or *Waiting for Spring with Helga* for a Scandinavian winter scene.

People/pets

Often a simple name is enough. Using the subject's name as the title will indicate that portraiture is your main interest. If you are using the figure, person or animal to communicate a more general statement you can add words to the name or not use it at all.

How does the message differ in these three titles?

Margaret, June 2010

Margaret in June

June Musings

Abstract Art

The title can be a key to abstract art that many viewers need to engage with the artwork.

If you are expressing formal design, let the viewer know to stop at the surface: *Design in Blue and Green* or *Pattern No. 2 – Squares* tells your viewer that you are not expressing a deeper meaning.

But if you are communicating a concept, clue your viewer in on your thinking. Titles such as *Lonely Dancing*, *Perhaps*, or *Listening to Mozart* can help viewers understand and appreciate your work better than a title like, *Untitled Number 1*.

Untitled Sketches

Some artwork doesn't need a title. Many sketches are simply that – working sketches that have no intention of standing on their own as a work of art. If you find yourself exhibiting such a work, don't feel that you need a fancy title. Instead, simply identify the drawing with a name that includes theme or subject, medium and date. Such as: *Landscape Sketch, May 2010*, or *Untitled Landscape, May 2010* or *Sketchbook Page: Hands*.

What might the artist, Tony Robbin, be telling us with the title *Untitled Quasicrystal Sculpture* for his giant molecule-like sculpture that hangs overhead in the Pablo Creek Regional Branch Library?



FUN WITH WORDS: Steps & tips for writing titles

Look at your artwork. What are you trying to communicate? What was interesting to you when you were making this work? Beauty? Hidden meaning? A moral message?

Figure out what message you want to convey. Your words may influence the way a viewer “reads” the image, even before they look at it. *Snow Day* conjures up very different thoughts than *Sun on the White Hills*.

Generate a list of key words to play with. A title is more likely to catch a viewer’s attention if you avoid commonly used words or phrases. You can use a thesaurus or a foreign language dictionary for “new” words or scan a list of visual art terms for words that suit your composition.

Alliteration (the repetition of a beginning sound) helps titles sound pleasant.
Examples: *Hopping Hot Sand*, *Summer Scene*, *Maelstrom Mirrored*.

Consider using time, season or mood as part of the title. Examples: *Spring Blooms in Glass*, *Vestido Cansado (Tired Dress)*, *Afternoon Break*.

Select from your list. Be descriptive without stating the obvious. Usually less is more; the visual image should carry the message.

Tips:

Avoid being sentimental or using clichés (overly used phrases) unless there is a good reason – such as to be ironic.

Don't try to be pretentious, fancy or mysterious just for the effect; the title should be appropriate to the scale and spirit of the piece.

Give your viewer information, but don't state the obvious unless you must to identify the work.

Assignment:

Write a new title for three of the artworks from Jacksonville’s Art in Public Places Collection.

In groups, read the new titles aloud. Can the group match the new titles to the correct artwork?



Hey Batter, Batter! 'Rookie Card' Will Sculpt Art Chatter

By John Bracey



Photo by John Homel

"Rookie Card" hits a homerun with local sports and art enthusiasts.

If he were flesh and blood, this batter would knock it out of the park every time. Guaranteed.

After all, he's 28 feet tall, 18 inches thick and wields two monster-size arms. But this big boy isn't flesh and blood – he's a tin man of sorts, and he'd never make it off home plate. Anchored near The Baseball Grounds of Jacksonville on the fringe of Duval Street, *Rookie Card* is a hulking metal sculpture of a baseball player poised to hit a home run.

The monumental silhouette is one of the more

recent installations of public art in Jacksonville funded through the city's Art in Public Places Program, administered by the Cultural Council of Greater Jacksonville.

Ironically, its creator readily admits she is not a sports expert. But once the Art in Public Places Commission selected sculptor Barbara Grygutis for the job, she knew exactly where her research would begin: her son's baseball card collection.

"The way I relate to sports is through my son," Grygutis said in a telephone interview from her stu-



the Arts corner

dio in Tucson, Ariz. “I’ve spent many hours with him in sports card shops all over the country. From that I generated the idea of the *Rookie Card*.”

While son Noah was away at college, she had free reign to plunder through approximately 1,000 of his trading cards until settling upon an image of a 1930s baseball player. Grygutis said the athlete was “well known,” but she’s mum on his identity because she doesn’t want a name to overshadow the sculpture’s message about the game.

“I wanted to speak a little bit to the history of baseball as the American pastime,” she said. “It has a history in this country that people adore and love.”

While the inspiration for *Rookie Card* connects to the era of Babe Ruth, the sculpture’s engineering is clearly modern. Fabricated with perforated aluminum, the design allows light to pass through its shiny surfaces. Depending on your perspective and where the sun happens to be, the sculpture’s texture and

reflective aspects can play games on your eyes. It tends to change patterns, so even though the Rookie is staying put, he has movement. He “plays” at night, too, thanks to artificial illumination.

“It’s a wonderful work of art, and it really looks cool at night with the lights shining up through it,” said Peter Bragan Jr., general manager of the Jacksonville Suns. “It’ll be like a beacon to show people the way to the new ball park.”

Grygutis had that guiding function in mind when she visited the site during its construction a few years ago. The Rookie is facing the Baseball Grounds as if to direct you. He’s big enough to walk under, and if you

do, you’ll notice he’s standing on a diamond-shaped area that mimics a baseball field. His space also includes a couple of ball-shaped benches where you can sit a while and ponder all that is baseball and its role in Americana.



Sculptor Barbara Grygutis’ work was inspired by her son’s love of baseball card collecting.

In town for the recent installation, Grygutis marveled how the area surrounding her sculpture had transformed, especially to accommodate Super Bowl XXXIX.

With nearly 50 public installations across the country, Grygutis has done her fair share of traveling. In fact, she was born in Hartford, Conn., but moved to Israel at age 6 when her father’s company transferred him there to build a paper mill. For 10 years, she visited the beaches bordering the Mediterranean Sea, she studied Hebrew, and she’d study sculpture.

“We’d copy the masters in clay,” Grygutis said, describing how she fashioned Rodin’s *The Thinker* and several of Michelangelo’s masterpieces.

She returned to the U.S. to attend the University of Arizona, and she stayed, establishing her studio and home in Tucson. Grygutis works in tile, stone and steel. Her sculptures are large scale and typically relate to their surroundings.

She said she had 13 projects in various phases, and the pace and all the details can be overwhelming at times. But Grygutis said the truest satisfaction in her career comes from the contributions and impressions she believes her work adds to public spaces throughout the country.

“It’s a view of America that’s been incredible,” she said. “I’ve been able to leave something with these communities that will shape their cultural landscape.”

Artistic Analysis: Principles of Design

Students will investigate:

- The principles of design as they are used in public art.
- The organizing effect of the principles of design in an artistic statement.
- Using words to express visual art concepts.

Highlighted Vocabulary & Concepts

principles of design artistic analysis composition

Activity 2A View the DVD: *Exploring the Public Art Process in Jacksonville* and discuss.

Objectives ▶ Explore the concept of public art.
 ▶ Observe the artwork and locations of Jacksonville’s Public Art Collection.

Format/time Whole group/ 9-minute DVD plus discussion

Materials DVD + LCD projector & computer Art in Public Places booklets (optional)

Activity 2B Identify and discuss the use of the principles of design in examples from Jacksonville’s Public Art Collection.

Review definitions of the principles with the Handout: *Principles of Design*.
 Do the PPT Activity 2B: *Principals: Quiz Yourself* to identify and discuss applications of principles of design.

Objectives ▶ Review the definitions of the principles of design.
 ▶ Identify and discuss the principles of design and their impact on expression in a variety of individual artists’ styles and materials.

Format/time Whole group or individual/ 30-45 minutes

Materials PPT 2B: *Principals: Quiz Yourself* and projector pencils & paper

Activity 2C Select statements about the principles of design and match them with the artwork they best describe with Handout 2C.

Objectives ▶ Identify the principles of design.
 ▶ Practice identifying a variety of applications of the principles of design in compositions.

Format/time Individual/ 40 minutes

Materials Handout 2C: *Match Principles to Artworks* pencils & paper
 Art in Public Places booklets or PPT 2C: *Match Principles to Artworks*



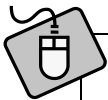
STUDIO APPLICATION

Select one of the artworks from Jacksonville's Public Art Collection.

Identify the dominant elements and principles of design and briefly write how they affect the composition. (Keep this writing to submit with your finished artwork.)

Create a new composition with the same elements but emphasize a different principle of design.

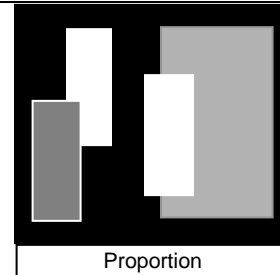
Add two statements to your previous writing that compare the original art with your new composition.



TECHNOLOGY APPLICATION

Using your software's drawing tools, create a computer graphic that illustrates each of the nine principles of design in a mini-composition. When composition is complete, link all objects and label the design.

Example:



LANGUAGE ARTS: compare & contrast

Beginner/ Intermediate

Follow the directions on the Language Art Rubric Handout to write two paragraphs describing the similarities and differences in the use of the same element of design in two different pieces of public art. Are the organizing principles the same? Different? How do materials and artists' styles affect the impact of the element emphasized? (Rubric provided on handout.)

Advanced

Follow the outline on the Language Art Rubric Handout to expand the two paragraphs written above into a comparative essay. (Rubric provided on handout.)



ENRICHMENT READING

"Jacksonville Embraces the Arts: Bringing Beauty into Public Places" by Paul Ivce.
Neighborhoods Magazine, March/April 2004, pages 24-29.

Read each statement below. Underline the principles of design.

For each statement that describes principles of design, match it to the artwork in the Jacksonville Art in Public Places Collection that the statement best describes.

Statement about principle(s)	Matches this artwork
1. Repetition of two-dimensional shapes that are suspended in space create a rhythm that accentuates the feeling of movement, which is appropriate to the flying subject of this sculpture.	
2. Textured surfaces created by the mosaic technique incorporate words of wisdom with brightly colored shapes.	
3. Three gilded forms at top, middle and bottom of this sculpture unify it by drawing the viewer's eye from top to bottom throughout the space of the sculpture.	
4. An organic form in the shape of a human contrasts with the geometric steel rectangle surrounding it. The rectangle provides scale to the figure which has no other object near it for visual comparison.	
5. This sculpture is a study in contrasts: cold steel lines against brightly colored planes; solid shapes against strong shadows; cubes whose open sides are opposite the closed sides; a serious molecule-like subject matter executed in bright, carnival-like colors.	
6. Free flowing organic pastels (light colors), which are painted over both the ground (flat surface) and the cut-out shapes unify all elements of this relief sculpture.	
7. The repetition of identical human forms connects the scattered six elements of this sculpture while changing colors from their interior lighting gives variety for added interest.	
8. Lines are used to "draw in space creating a dramatic sculpture of an animal."	
9. All elements of this relief sculpture are one color, nearly identical in form, the same smooth texture, and face the same direction, all of which create a strong feeling of unity and harmony. This results in a calm feeling with a gentle movement created by the layered edges of the overlapping forms which well suits its title.	

Statement about principle(s) —————→	Matches this artwork
<p>10. This two-piece sculpture focuses on both positive and negative space. The positive space of its two monolithic rectangular forms also creates negative spaces between them and the building they are a part of.</p>	
<p>11. Sleek steel surfaces contrast with roughly textured sections of overlaid metal on this singular form with dramatic diagonal edges.</p>	
<p>12. Proportion creates a dramatic feeling of depth as the viewer looks into this Florida landscape.</p>	
<p>13. Graphic geometric shapes of pure color dance and weave across the expanse of this huge canvas.</p>	
<p>14. Hard tile surfaces contrast with the subject matter which is normally a soft object.</p>	
<p>15. Analogous colors add to the effect of a realistic drawing in this functional sculpture that also incorporates the technique of <i>trompe l'oeil</i>.</p>	
<p>16. Varying the sizes of the four repeated shapes adds to the energetic movement created by strong diagonal lines. The bright shapes seem to pulse forward and backward in space adding to the feeling of movement.</p>	
<p>17. Geometric linear patterns simulate braiding techniques. They are used in the eight aluminum sculptures mounted on the exterior walls.</p>	
<p>18. The focal point of this composition is strongly emphasized by being dead center in the composition with a line of design drawn around it and all other elements symmetrically arranged around it.</p>	
<p>19. These 20 separate objects are unified by their material (clay), earthy, low key natural colors, and similar size and organic shapes. Yet their varied textures and appendages change them enough to make us want to look closely at each one.</p>	
<p>20. The negative space of this sculpture draws the sky into the artwork.</p>	

Read each statement below. Underline the principles of design.

For each statement that describes principles of design, match it to the artwork in the Jacksonville Art in Public Places Collection that the statement best describes.

Statement about principle(s)	Matches this artwork
1. <u>Repetition</u> of two-dimensional shapes that are suspended in space create a <u>rhythm</u> that accentuates the feeling of movement, which is appropriate to the flying subject of this sculpture.	<i>Flywheel</i> Children's Commission
2. Textured surfaces created by the mosaic technique incorporate words of wisdom with brightly colored shapes.	Elements
3. Three gilded forms at top, middle and bottom of this sculpture <u>unify</u> it by drawing the viewer's eye from top to bottom throughout the space of the sculpture.	<i>Wisdom</i> Main Library Exterior
4. An organic form in the shape of a human <u>contrasts</u> with the geometric steel rectangle surrounding it. The rectangle provides <u>scale</u> to the figure which has no other object near it for visual comparison.	<i>Rookie Card</i> Baseball Grounds of Jacksonville
5. This sculpture is a study in <u>contrasts</u> : cold steel lines against brightly colored planes; solid shapes against strong shadows; cubes whose open sides are opposite the closed sides; a serious molecule-like subject matter executed in bright, carnival-like colors.	<i>Untitled Quasicrystal Sculpture</i> / Pablo Creek Regional Branch Library
6. Free flowing organic pastels (light colors), which are painted over both the ground (flat surface) and the cut-out shapes <u>unify</u> all elements of this relief sculpture.	<i>Circ De Vie</i> Mandarin Branch Library
7. The <u>repetition</u> of identical human forms connects the scattered six elements of this sculpture while changing colors from their interior lighting gives <u>variety</u> for added interest.	<i>Talking Continents</i> / Jacksonville Veterans Memorial Arena
8. Lines are used to "draw in space creating a dramatic sculpture of an animal."	Element
9. All elements of this relief sculpture are one color, nearly identical in form, the same smooth texture, and face the same direction, all of which create a strong feeling of <u>unity and harmony</u> . This results in a calm feeling with a gentle movement created by the layered edges of the overlapping forms which well suits its title.	<i>Aquacycle</i> University Park Branch Library

Statement about principle(s)	Matches this artwork
10. This two-piece sculpture focuses on positive and negative space. The positive space of its two monolithic rectangular forms also creates negative spaces between them and the building they are a part of.	Elements
11. Sleek steel surfaces <u>contrast</u> with roughly textured sections of overlaid metal on this singular form with dramatic diagonal edges.	Memorial to Great Fire of Jacksonville North Bank Riverwalk
12. <u>Proportion</u> creates a dramatic feeling of depth as the viewer looks into this Florida landscape.	Haven Creek Maxville Branch Library
13. Graphic geometric shapes of pure color dance and weave across the expanse of this huge canvas.	Elements
14. Hard tile surfaces <u>contrast</u> with the subject matter which is normally a soft object.	No Couch Potatoes Here Police Athletic League-
15. Analogous colors add to the effect of a realistic drawing in this functional sculpture that also incorporates the technique of <i>trompe l'oeil</i> .	Element
16. Varying the sizes of the four repeated shapes adds to the energetic <u>movement</u> created by strong diagonal lines. The bright shapes seem to pulse forward and backward in space adding to the <u>feeling of movement</u> .	Sun Salutations Southeast Branch Library
17. Geometric linear <u>patterns</u> simulate braiding techniques. They are <u>repeated</u> in the eight aluminum sculptures mounted on the exterior walls <u>unifying</u> the group.	Braids Ritz Theater & LaVilla Museum
18. The focal point of this composition is strongly <u>emphasized</u> by being dead center in the composition with a line of design drawn around it and all other elements <u>symmetrically</u> arranged around it.	Imagination Tree Brentwood Branch Library
19. These 20 separate objects are <u>unified</u> by their material (clay), earthy, low key natural colors, and similar size and organic shapes. Yet their <u>varied textures</u> and appendages change them enough to make us want to look closely at each one.	Pathway to Consciousness West Regional Branch Library
20. The negative space of this sculpture draws the sky into the artwork.	Element



Descriptive Paragraphs

1. Choose two artworks from Jacksonville’s Art in Public Places Collection which have the same element of design as a dominant feature.
 For example: The element of line is very obvious in both *Meander* at the Highlands Branch Library and *Lyrical Light* at the TU Performing Arts Center.
2. Write a paragraph describing how the element is used in a similar way in each artwork (3-4 sentences).
3. Write a paragraph describing how the element is used differently in each artwork (3-4 sentences).

Rubric: Beginner/Intermediate Comparative Paragraphs 25 points

5 points	4 points	3 points	2 points	1 points	Score
<ul style="list-style-type: none"> ➤ A dominant element of design identified for each of two artworks ➤ Specific details to justify choices well 	<p>A dominant element of design identified for each of two artworks</p> <p>Specific details justify one choice well</p>	<p>A dominant element of design identified for each of two artworks</p> <p>Specific details do not justify choices well</p>	<p>A dominant element of design is identified for one artwork</p> <p>Need more specific details</p>	<p>A dominant element of design not identified for either artwork and</p> <p>No accurate details given</p>	
<p>Paragraph 1</p> <ul style="list-style-type: none"> ➤ Clearly describes similarities in use of dominant element in both artworks ➤ Specific, accurate examples 	<p>Paragraph 1 describes how the element works similarly in each artwork</p> <p>Some examples</p>	<p>Paragraph 1 describes how the element works similarly in each artwork.</p> <p>Examples are poor</p>	<p>Paragraph 1 attempts to address similarity in use of element, but is not clear</p> <p>Examples are inaccurate</p>	<p>Paragraph 1 does not address the similarity in use of element</p> <p>No give specific examples given</p>	
<p>Paragraph 2</p> <ul style="list-style-type: none"> ➤ Clearly describes how element is used differently in these (2) artworks ➤ Specific, accurate examples 	<p>Paragraph 2 describes how the element is used differently in these artworks</p> <p>Specific examples</p>	<p>Paragraph 2 describes how the element is used differently in these artworks</p> <p>Examples are poor</p>	<p>Paragraph 2 attempts to address differences in use of element</p> <p>Examples are inaccurate</p>	<p>Paragraph 2 does not address the difference in the use of element</p> <p>No specific examples given</p>	
<p>Followed directions</p> <ul style="list-style-type: none"> ➤ 2 paragraphs ➤ 3-4 sentences ➤ Element identified is main topic 	<p>Follows directions</p> <p>Paragraphs are too short or long</p> <p>Element identified is main topic</p>	<p>Follows directions</p> <p>2 paragraphs</p> <p>Element identified is not clearly the main topic</p>	<p>Follows directions</p> <p>2 paragraphs</p> <p>But their intent is unclear</p>	<p>Little or no evidence of following directions</p>	
<p>Grammar & Spelling</p> <ul style="list-style-type: none"> ➤ No errors that significantly distract from the content ➤ Art terms properly spelled and used 	<p>1-2 errors in grammar/spelling that distract from the content</p> <p>All art terms properly spelled and used</p>	<p>3-4 errors in grammar/spelling that distract from the content</p> <p>Errors in spelling/use of art terms</p>	<p>More than 4 errors in grammar/spelling that distract from the content</p> <p>Errors in spelling/use of art terms</p>	<p>Errors in grammar/spelling make reading the passage very difficult</p>	Total score =



Continued from Page 1 . . .

4. After doing steps 1-3 on page 1, write a third paragraph (3-4 sentences) which:

Identifies the dominant principles in each artwork.

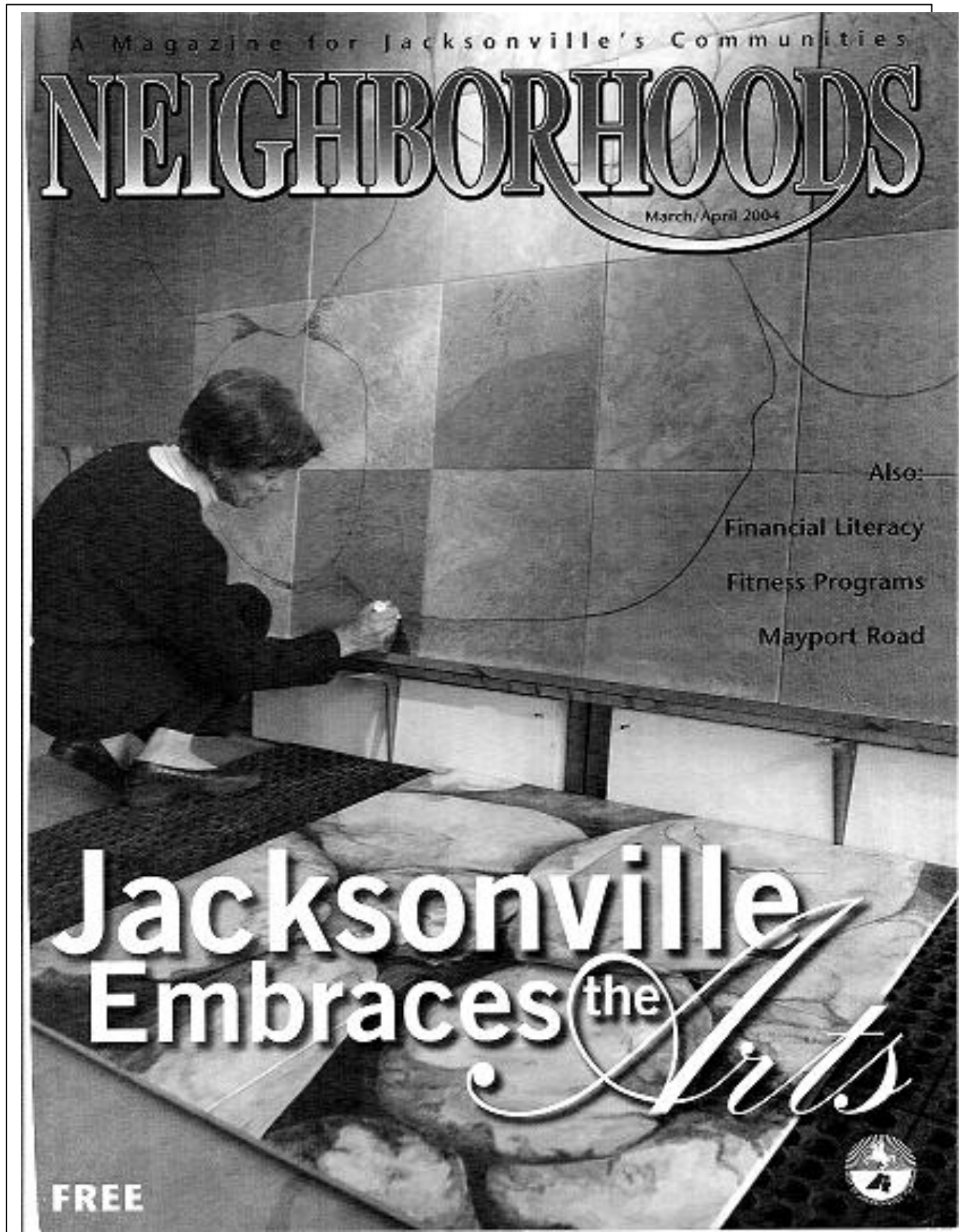
Describes how the principle of design is used to organize the element you selected.

5. Write a fourth, summary, paragraph (3-4 sentences) **evaluating** the success/or lack of success of each artwork. Explain which you think is the best art. Add a sentence to conclude the paper.

6. Go back to the beginning and write a “thesis sentence” to introduce your discussion of these two artworks. Lastly, read through the paper and adjust wording for smooth transitions between ideas.

Rubric for Advanced Comparative Essay 49 points possible

	7 points possible	6 points possible	5 points possible	4 points possible	3 points possible	Score
Element	Dominant element identified for each (2) artwork Specific details justify choices well	Dominant element identified for each artwork Specific details justify 1 choice well	Dominant element identified for each artwork but Details do not justify choices /not specific	Dominant element is identified for one artwork Need specific details	Dominant element not identified for each artwork No accurate details	
Paragraph 1	Clearly describes similarities in use of dominant element in both artworks with specific, accurate examples	Describes how the element works similarly in each artwork with Some examples	Describes how element works similarly in each artwork Examples are poor or inaccurate	Attempts to address similarity in use of element but is not clear Poor/inaccurate examples	Does not address the similarity in use of elements No specific examples given	
Paragraph 2	Clearly describes how the element is used differently in the (2) artworks with specific, accurate examples	Describes how the element works differently in each artwork with Some examples	Describes how element works differently in each artwork Examples are poor or inaccurate	Attempts to address differences in use of element but is not clear Poor/inaccurate examples	Does not address the difference in the use of element No specific examples	
Paragraph 3	Identifies dominant principle(s) and clearly describes their application to dominant element in each artwork	Identifies dominant principle(s) and describes application to the dominant element in each artwork	Identifies dominant principle(s) but application to dominant element in each artwork needs clarifying	Identifies dominant principle(s) and describes its application to one artwork	Does not identify dominant principle(s) or apply to dominant element in either artwork	
Paragraph 4	Clearly summarizes with personal opinion based on stated observations for each artwork	Summarizes with personal opinion based on stated observations for each artwork	Summaries with personal opinion Needs more clear connection to observations	Personal opinion is attempted Lack of clear observations for each artwork	No attempt made to support opinion	
Begin-Flow-End	Interesting & effective thesis sentence Interesting & effective conclusion sentence Transitions between ideas flow smoothly	Thesis sentence introduces essay Conclusion sentence ends paper Transitions flow between ideas	Only one transition sentence functions OR Transitions are choppy	Transition sentences (thesis, conclusion) do not function Transition words lacking for flow	No thesis or conclusion sentence No attempt to transition between ideas	
Mechanics	No errors that significantly distract from content Art terms properly spelled and used Followed directions: 4 paragraphs 3-4 sentences each	1-2 errors distract from content All art terms properly spelled/ used Followed directions: 4 paragraphs; too short or too long	3-4 errors distract from content Errors in spelling/ use of art terms Followed directions: somewhat	More than 4 errors distract from content Errors in spelling/ use of art terms Did not follow directions	Errors make reading the passage very difficult Did not follow directions	





Bringing Beauty INTO PUBLIC PLACES

By Paul Ivice



Talking Continents by Jaume Plensa lines three sides of the Veterans Memorial Arena.

For centuries, the great cities of the world have invested in public art displays not only to uplift the aesthetic sense of their populace and attract tourists, but to encourage their own communities of artists.

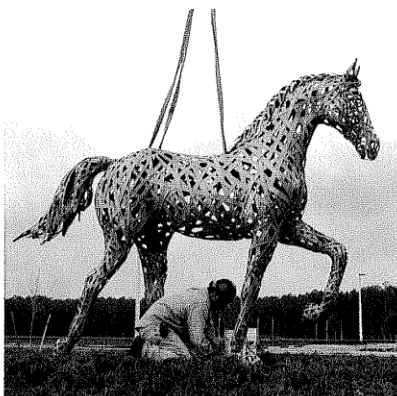
Though far behind larger cities such as Chicago and Miami, which have had Art in Public Places programs for decades, Jacksonville is playing catch-up in a hurry.

In 1997, the City Council passed the Art in Public Places Ordinance, which requires 0.75 percent of construction and design costs of new or renovated public

facilities to be used for public art. Since the ordinance took effect, more than \$2.5 million has been generated for the public art fund, most of it because of all the construction in The Better Jacksonville Plan.

The Council passed the ordinance, but two of the ordinance's proponents recall that some members needed persuading.

"We don't quite celebrate the aesthetic like some when it comes to public art," said former City Council member Jim Overton, now the Duval County Property Appraiser. "There's always been some reticence to



Ronnie Fox of Perry McCall lays the final grout at the base of the sculpture.

spend money on it, almost like it's foolish."

"There was substantial opposition to it, as I recall," said former City Council member Eric Smith, now an

assistant dean and professor at the Florida Coastal School of Law. "There are many cities in this country and around the world where a lot of this has happened without a public nudge. In Jacksonville, we didn't do that."

For most of Jacksonville's history, as in many cities, public art consisted of statues of generals on horseback, with a fountain or two thrown in.

But that has changed, especially since 1967 when the City of Chicago unveiled a statue by Pablo Picasso, a moment many experts consider as the birth of the art in public places movement in the United States.

Picasso's abstract statue was controversial at the time because he gave no explanation of it, giving rise to a wide variety of theories. Eventually, experts were able to explain its meaning within the context of his other works.

"The Picasso was really the shift from monumental commemorative art to art for art's sake," said Michael Lash, Chicago's director of public art. "It was the end of generals on horseback and began the transformation of Chicago to an outdoor museum, a museum without walls."

For Jacksonville, the program really got off the ground in November with the unveiling of Jaume Plensa's "Talking Continents," a group of six sculptures cast in fiberglass, internally lit with multicolored LED lighting, and installed on poles around Veterans Memorial Arena. The lighting phases slowly from color to color and the figures appear to move in and out of "conversation" with each other.

"This happens to be the first large installation," said Jacqueline Holmes, the Jacksonville consultant who directed the Arts in Public Places program from its infancy four years ago. Holmes

added that the location of "Talking Continents" between the arena and the Baseball Grounds, a high-traffic area, increases their visibility.

Plensa, who lives and works in Barcelona, Spain, has done many outdoor projects in Europe and Asia, but this was his first in North America. His next major public work will be in Chicago, in the new Millennium Park.

"Chicago is a kind of symbol in terms of art in public spaces for architecture as well as art," Plensa said. "You can say it (the Picasso statue) was controversial, sure, but that is also good."

Jacksonville's fledgling public art program is a long way behind Chicago's, and Plensa's sculpture project in Jacksonville will probably not spark the controversy that Picasso's statue evoked. Nevertheless, it is a sign Jacksonville is catching up.

With less than a year to prepare, Jacksonville is working hard to put on its best face as host city for Super Bowl XXXIX.

"Arts are a good symbol of a city. Arts programs show a level of sophistication," said Attorney Jeff Dunn, chairman of the 11-member volunteer Art in Public Places Commission and an early advocate of Jacksonville's Art in Public Places ordinance. "Cities all over the world are embracing the arts and we're doing that, too."

Jacksonville's metropolitan area population has grown by 30 percent since 1990 to more than 1.2 million, and 10 percent more growth is projected over the next five years. The way Jacksonville is growing and maturing makes it "an exciting time to live here," said Mayor John Peyton. "The program to put art in public



Sculptor Michael Stutz



spaces is just one good example of that growth. It's a wonderful opportunity to showcase local talent as well as ... improve our overall quality of life by beautifying our common areas."

For the first four projects, the Art in Public Places Commission chose experienced artists with national or international recognition. Three Jacksonville artists are among those selected to create art for the new branch libraries.

Michael Stutz of Encinitas, Calif., has created a sculpture for the entrance circle at the city's new equestrian center at the Cecil Commerce Center on the Westside. Stutz fabricated a woven bronze horse that stands 9 feet high. The sculpture is placed on an elevated, landscaped berm. The artist's signature technique utilizes woven latticed bronze strips welded together and supported by a steel armature.

"In addition to creating sculpture, my role as the artist in these projects involves a great deal of communicating, educating and listening," Stutz said. "For every installation, I investigate history, physical characteristics and daily activity of the site in developing my design. Light plays through the latticed forms of my woven sculptures, blending line, movement, time and body."

The commission selected sculptor Larry Kirkland of Washington to create artwork for the outside facade of the new main library; and painter Kathryn Freeman of Maryland will paint two 18- by-36-foot canvases for the grand staircase inside the library.

Kirkland is experienced in creating large site-specific sculptures. His most recent projects are in the historic



A maquette of the sculpture by Larry Kirkland that will stand 25 feet tall outside the new Main Library downtown.

Portland (Ore.) Central Library and in the lobby of the National Academy of Sciences in the nation's capital. For Jacksonville, he designed a 25-foot-high bronze figure of an owl standing on a stack of books embellished with gold leaf and a key hanging over them. This piece will be placed in an outside niche of the building at Laura and Main streets.

"It is my purpose for the exterior artwork to clearly signify that this place is a library," Kirkland said. "It is the place for the pursuit of information, knowledge and wisdom. The design for the Jacksonville Main Library continues the city's rich tradition of civic buildings, which speak in a version of the classical buildings adapt-

ed to the particulars of local climate and culture. It presents a distinctive, iconic civic appearance that renders the library readily identifiable as a welcoming and ennobling place."

Freeman, a 46-year-old Maryland narrative painter, has created public art in New York and Washington and for Orlando's City Hall. Her paintings will depict the history of Jacksonville's people, culture and architecture, including a house in Springfield and the original library building designed by renowned architect Henry Klutho.

"One wall will portray the symbolic idea of a library using architectural forms from historic Jacksonville landmarks," Freeman said. "On each level, the architecture will open up to another landscape of significance to Jacksonville. The composition will be inhabited by figures, which represent a cross-section of library users as well as famous authors with close ties to Jacksonville. There will also be

(THE SCULPTURE)
PRESENTS A
DISTINCTIVE, ICONIC CIVIC
APPEARANCE THAT RENDERS
THE LIBRARY READILY
IDENTIFIABLE AS A WELCOMING
AND ENNOBLING PLACE



references to Jacksonville history and inclusion of characters from children's classics chosen by Duval County students. The allegory will be that of how reading elevates the mind."

"The Art in Public Places Program is already yielding profound and delightful pieces of public art that stretch our imaginations as well as our expectations for more art on the street, in the parks and inside our buildings," said Robert Arleigh White, executive director of the Cultural Council of Greater Jacksonville.

More than 20 projects have been commissioned, but the first four cost about one-third of the \$2.5 million set aside for public art. The commission has budgeted \$500,000 for Plensa's Arena Plaza project, \$125,000 for Stutz's sculpture, \$250,000 for Kirkland's sculpture and \$124,000 for Freeman's paintings.

"Look at Charlotte, Tampa and Atlanta," said Smith, the former councilman. "Private enterprise has added a lot to those cities – fountains and art and pretty things that make downtown a more aesthetic experience than going to a mall."

"Jacksonville's not-for-profit arts and culture industry has a local economic impact of \$82 million," White said. "Not-for-profit arts and cultural institutions support over 700 jobs. These two numbers do not take into account for-profit concerns, such as galleries or individual self-employed artists, of which there are many. The real impact, by far and away, exceeds the numbers we are able to capture and report."

Moving forward, the Art in Public Places Commission is turning its attention to selecting works for the six new and 11 renovated regional branch libraries.

"We're also putting out a call for artists for the new courthouse," said Sarah Gay, a former Denver resident who is the new director of the public art program. "For large-scale projects like that, it's good to have one or two artists on board while the building is still in the design or construction phase."

In addition to the three Jacksonville residents who have been commissioned to create art to be displayed at branch libraries, a fourth artist is a product of Jacksonville schools.

One of the works already has been installed.

Jerry Smith, who moved to Jacksonville in the fall of 2000, created "Gust of Wind #2," a 9-by-8-foot acrylic painting on display on a vestibule wall facing the entrance to the San Marco Branch Library and Balis Community Center. The painting, a scene in San Marco depicting his wife, was installed by the artist

and dedicated on Oct. 2.

Smith also has exhibited in Kansas City, Boston and Sioux City, Iowa.

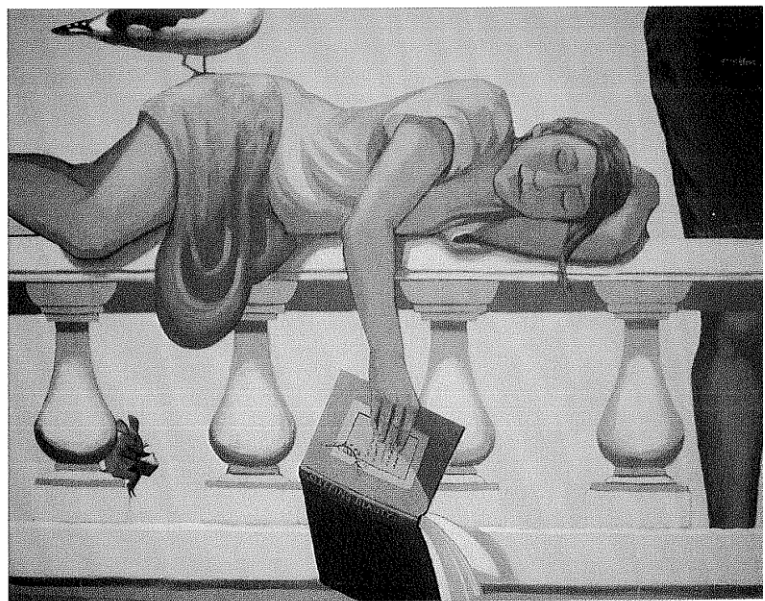
"I find the world before my eyes fertile territory for making artwork," Smith said. "Most often I choose as subject matter those closest to me and the spaces inside and outside my door. I seek a sense of permanence in the ephemeral. Political or social ideology is not the focus; instead, I seek the desire to send with the viewer a lasting impression of beauty and grace."

Renovations or construction of the other branch libraries are at varying stages of completion. The seven art projects will cost a total of \$119,500.

Nofa Dixon, a visiting assistant professor at the University of North Florida, is creating a tile floor design of painted rocks that will begin in the vestibule of the South Mandarin Branch Library and extend past the circulation desk to the children's area entrance.

Allison Watson of Jacksonville has been commissioned to paint a landscape typical of the wooded area adjacent to the Maxville Branch Library. The 60-by-36-inch acrylic on canvas painting will be displayed on a wall facing the entrance lobby. The lifelong North Florida resident has exhibited her work, which manifests her love of nature, extensively in Florida.

Jacksonville resident Dana Chapman will create a ceramic wall relief that will extend on the soffit in a U-shape from the entrance doors to the circulation desk and main book room of the West Regional Branch Library. Chapman will make naturalistic, three-dimensional clay renderings of natural objects found in the



Part of a painting by Kathy Feeman that will hang in the new Main Library.



woods. In “larger-than-life size,” they will be grouped to form a composition on each of the three walls in the style of a hunting lodge’s “grand trophy room,” with pine cones, acorns, stones and seedlings instead of animal heads.

“The work is a cumulative product of investigations into the ephemerality of memory and the human need for record-keeping,” Chapman said of the work. “Since I often associate object with experience and am intrigued by the highly personal idiosyncratic mystery of collected objects, I continue to explore the phenomena of collecting and how generations use objects to recall memories.”

Phillip Estlund, a graduate of Douglas Anderson School of the Arts who now lives in Miami, has been commissioned to create an “Aquacycle” wall relief in a sculpture niche in the entrance corridor of the University Park Branch Library. The wall relief, which will be 5 feet high, 10 feet long and 3 feet deep, will



Jacksonville University professor Dana Chapman sculpts natural forms with clay. Here she holds an oversized acorn.

consist of overlapping sheets of thermoformed acrylic in an icy blue color.

At the Argyle Branch Library, artist Liz Mapelli of Portland, Ore., has been commissioned for an installation of 31 brightly colored fused glass panels suspended in three vertical rows beginning eight feet off the floor and going to the top of the curved ceiling.

For the East Regional Branch Library, Tony Robbin of New York City is creating “Quasicrystal,” a three-dimensional, 14-by-8-foot wall sculpture that will be installed on the vestibule wall over the entrance doors. “Quasicrystal” will consist of acrylic panels in bright primary colors framed by thin aluminum rods and alternating with open forms created by aluminum rods. The sculpture will weigh slightly less than 300 pounds.

Robbin’s work is included in numerous corporate and museum collections including the Whitney Museum of American Art. 🏠

Area	Year started	Funding source	Estimated annual funding	Administered by
Miami-Dade	1973	1.5% of construction costs of new public buildings	\$1.3 million	15-member Art in Public Places Trust
Broward	1976	2% of all public construction except detention facilities	\$3 million	7-member Public Art & Design Committee
Palm Beach	1999	2% of last two major bond issues for public buildings	\$300,000	8-member Committee for Public Art
Tampa/Hillsborough	1985	1% up to \$200,000 on vertical public construction	\$100,000 to \$350,000	7-member Public Art Committee
Pinellas/St. Petersburg	2001	up to 1% on above-ground capital improvement projects	\$500,000	7-member Public Art Committee
Orlando/Orange	1983	1% on above-ground public building projects	\$20,000 to \$250,000	9-member Public Art Administration Board
Jacksonville/Duval	1997	0.75% on above-ground public building expenditures	\$750,000	11-member Art in Public Places Commission

Interpretation: Considering Context

Students will investigate:

- The artwork in Jacksonville’s Public Art Collection through the DVD: *Exploring the Public Art Process in Jacksonville* and the Art in Public Places booklet.
- The meanings of “context” to public art (i.e. social, artistic, historical, and site specific).
- The development of artistic movements and ideas throughout time.
- Using words to express visual art concepts.

Highlighted Vocabulary & Concepts			
site specific art	composition	context	timeline

Activity 3A View the DVD: *Exploring the Public Art Process in Jacksonville* and discuss.

Objectives	<ul style="list-style-type: none"> ▶ Explore the concept of public art. ▶ Observe the artwork and locations of Jacksonville’s Public Art Collection.
Format/time	Whole group/ 9-minute DVD plus discussion
Materials	DVD + LCD projector & computer Art in Public Places booklets (optional)

Activity 3B Read booklet: *A Guide to Jacksonville’s Art in Public Places Collection*,

pages 8-23. Then do the PPT activity: *No Man Is an Island*, together as a class.

Objectives	<ul style="list-style-type: none"> ▶ Observe and discuss historical styles and schools of visual art. ▶ Make connections from contemporary art to previous styles and schools. ▶ Recognize the progression of artistic movements as one artist emulates and learns from or is influenced by another. ▶ Identify developments in the visual arts that were precipitated by technical developments in materials and techniques.
Format/time	Whole group/45 minutes- 55 minutes
Materials	projector, PPT: <i>No Man Is an Island</i> ; Art in Public Places booklets

Activity 3C Create a timeline to illustrate the development of an artistic movement, technique, or material and its connection to a contemporary artwork from Jacksonville’s Art in Public Places Collection.

Objectives	<ul style="list-style-type: none"> ▶ Observe and discuss historical styles and schools of visual art. ▶ Make connections from contemporary art to previous styles and schools. ▶ Create a graphic organizer to illustrate the relationships between artistic developments and social and historical events. ▶ Recognize the developments in visual art that were precipitated by technical developments in materials and techniques.
Format/time	Whole group or individual/ 50 minutes – 2 class periods
Materials	Handout 3C: <i>Timeline Example</i> (projected or printed) pencils & paper Resource materials: history texts, art history books, publications, the Internet



STUDIO APPLICATION

Design/create a “site specific” artwork

1. Read Handout: *What is Site-Specific Art?*
2. Choose a site for an artwork. You may want to photograph or sketch it.
3. Identify the strongest element of visual design that you see in this space.
4. Using the element you identified + 1 principle of design + 1 more element of design, create a piece of art for the site.
5. Where possible install your work on the site. If installation is not possible, do a temporary installation for photographing.

A tip for integrating an artwork into a site is to incorporate and repeat strong visual elements from the site itself into the artwork. This visually connects the artwork to the space.



TECHNOLOGY - SOCIAL STUDIES APPLICATION

If the class has done the Studio Application above then skip to #5 .

Using the photo software of your choice, create an illustration of a work of public art that is integrated into its site through repetition of elements of design.

1. Select a location (site) for your artwork and photograph it.
2. Identify the strongest element of visual design that you see in this space.
3. Using the element you identified + 1 principle of design + 1 more element of design, create a piece of art for the site. You may do this with computer software or by drawing/ painting first then scanning into the computer.
4. Photo-collage your art into the site photo.
5. Combine all class photos into a PPT that illustrates the elements and principles of design. Label each student’s work with its dominant element.



TECHNOLOGY APPLICATION

Use this interactive website to create a **quinzaine poem** or a **lune poem** about one of the artworks in Jacksonville’s Art in Public Places Collection.

<http://ettcweb.lr.k12.nj.us/forms/newpoem.htm>



LANGUAGE ARTS: Inspired Poetry

Just as visual artists are inspired by artworks of other artists, so might writers, musicians and other artists be inspired by the artworks made by visual artists.

Use one of the poetry formats on the Language Arts Handout to write a short poem that expresses a work of visual art in words.



ENRICHMENT READING

“Andrew Jackson and a New Look for Laura Street” by Joey Marchy *Blog: Urban Jacksonville*
July 2010

See what a Jacksonville resident has to say about the new site for an old piece of public art.

TIMELINE ACTIVITY**TEACHER NOTES**

- The purpose of the timeline is to create context for the artwork. Students must select a few key events, dates, or people to highlight as references for context.
- The selection process of choosing relevant artworks, people and events engages students in high level thinking skills. Allow sufficient time for research and selection.
- References for this activity may include history textbooks, other teachers, library references or the Internet.
- Adjust the parameters to fit your class studies by narrowing or widening the time period or the type of information you want.
- Students may create a timeline that is *more* or *less* complicated than the example provided. Simplify the project by limiting the number of highlights to only three or four.

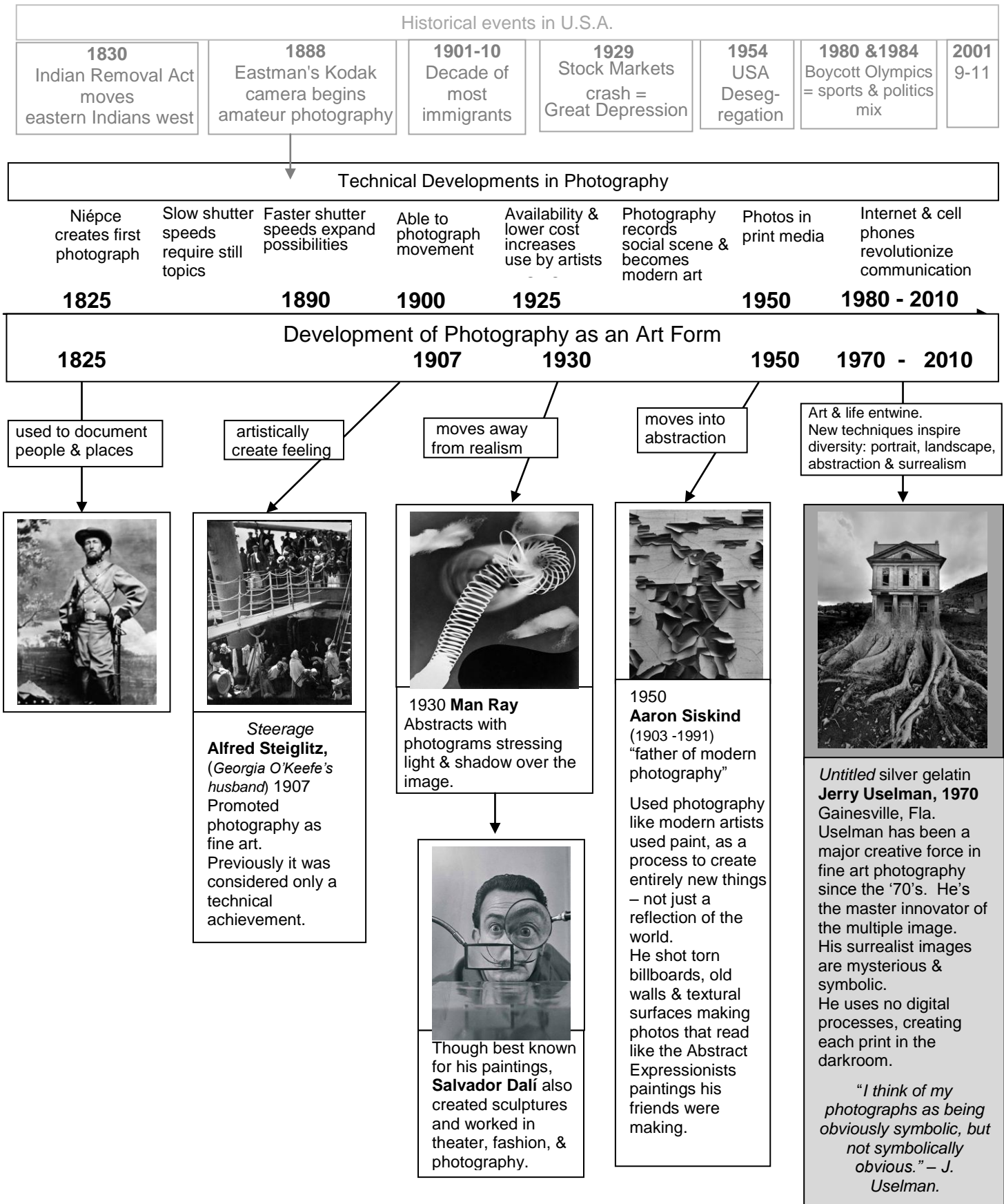
METHOD

1. Choose an artwork from Jacksonville's Art in Public Places Collection.
2. Create a timeline that illustrates the development of an artistic movement, technique, or material that leads to this artwork.
3. Add significant events and dates to the timeline to provide context of what was happening in the world at the time of these developments. See handout for example.

SUGGESTED TOPICS FOR TIMELINES

1. Development of glass work into an art form as in *SquirrelyQ*, *Sun Salutations* or *Lyrical Light*
2. Trace the use of industrial materials from its start to *Talking Continents*, *Rookie Card*, etc.
3. Paintings of landscapes (trees) to *Haven Creek*
4. Mosaics used to decorate architecture/convey literal messages
5. Development of man-made lighting to use in art as in *Braids* or *Talking Continents*
6. Development of plastics to being used in sculpture to *Aquacycle*
7. "The Lion in art" to the *Lions of San Marco Fountain*
8. Fountains to *The Untitled* stainless steel fountain owned by the Haskell Company
9. The face/head in art to Marin's *Hoy es Hoy* at the Jacksonville International Airport
10. History of modern site-specific sculpture to *No Couch Potatoes Here*
11. Use of *trompe l'oeil* in architecture to *Stepping Stones*
12. Modern minimalism to Joe Segal's *Revelation*
13. The movement and dynamism of Futurism to *Lyrical Light*
14. The career of Al Held
15. The career of Jaume Plensa
16. The career of Larry Kirkland
17. Mural making as storytelling to *Allegory of a Library*
18. History of line in sculpture to *Pine Breeze Dandy*
19. Memorials to exceptional people to *Tillie K. Fowler Memorial*
20. Memorials to historically significant events to *Monument to the Great Fire*
21. Painting that captures a moment in time to *A Gust of Wind #2*
22. Allegory in art . . . to *Wisdom*

The development of photography in art to the work of Jerry Uselman





What is “site-specific art”?

Site-specific art is made to be installed in a certain place. Usually, the artist takes the location into account while planning and creating the artwork. Outdoor site-specific artworks often include landscaping combined with permanently sited sculptural elements (the movement is linked with Environmental Art). Indoor site-specific artworks may be created in conjunction with (or indeed by) the architects of the building. More broadly, the term is sometimes used for any work that is (more or less) permanently attached to a particular location. In this sense, a building with interesting architecture could be considered a piece of site-specific art.

Some artists producing site-specific works include Robert Smithson, Andy Goldsworthy, Christo, Richard Serra, Yumi Kori, Brandon LaBelle, Guillaume Bijl, Betty Beaumont and younger artists like Mark Divo, John K. Melvin, Lennie Lee, Luna Nera, Sarah Sze, Seth Wulsin, Ben Cummins..

“Site Specific art” defined by the Guggenheim Museum:

Site-specific or Environmental art refers to an artist’s intervention in a specific locale, creating a work that is integrated with its surroundings and that explores its relationship to the topography of its locale, whether indoors or out, urban, desert, marine, or otherwise.



Spiral Jetty from atop Rozel Point, in mid-April 2005. It was created in 1970 and still exists although it has often been submerged by the fluctuating lake level. It consists of some 6500 tons of basalt, earth and salt. Built in Great Salt Lake, Utah.

The Neuberger Cairn (2001), a permanent sculpture by Andy Goldsworthy at the Neuberger Museum of Art of the State University of New York.



Arch at Goodwood Estate, England, by Andy Goldsworthy



The 50-foot high *Crown Fountain* spouts water on visitors in Chicago’s Millennium Park. Glass brick sculpture with dual KED screen and black granite reflecting pool, by Jame Plensa, 2004



Harlan
James Rosburg, 1994
Museum of Contemporary Art
Laura Street, Jacksonville, Fla

“No man is an island,
entire of itself;
every man is a piece of the continent,
a part of the main.”
- *John Donne.*



Sharing the Muse: Inspired poetry

In the same way that visual artists are inspired by artworks of other artists, so might writers, musicians and other artists be inspired by the artworks of others.

1. Choose one of the artworks from Jacksonville's Public Art Collection – preferably a work that you have visited and seen in person – to use as a subject for your poem.
2. Choose one of the three poetry formats below and write your poem.
3. Write it neatly on a small paper and post the poems on the class bulletin board.

Quinzaine

Quinzaine: Line 1: 7-syllable statement
 Line 2: Begin the question with 5 syllables
 Line 3: End the question with 3 syllables

*Quinzaine Example: A giant horse prances here;
 Woven from the grass
 growing round?*

OPTION: To write and print a Quinzaine poem online go to this interactive website:
<http://ettcweb.lr.k12.nj.us/forms/newpoem.htm>, click on “Interactive Poetry Form Finder”
 then click on “count the syllables” then choose “quinzaine.”

Lune

Haiku is a Japanese format for a poem with specifically counted syllables.
 Lune is an American version of a counted syllable poem. There are two versions of a Lune poem. In one the syllables are counted; in the second the words are counted.

Lune 1: Line 1: 5 syllables
 Line 2: 3 syllables
 Line 3: 5 syllables

Lune 1 Example:

*Horsing around the
 metal shop,
 we wove this prancer.*

Lune 2: Line 1: 3 words
 Line 2: 5 words
 Line 3: 3 words

Lune 2 Example:

*Woven bronze strips
 modeled this proud graceful prancer.
 He guides us.*

OPTION: To write and print a Lune poem online go to this interactive website:
<http://ettcweb.lr.k12.nj.us/forms/newpoem.htm>, click on “Interactive Poetry Form Finder”
 then click on “count the syllables” then choose “lune.”



QUINZAINE RUBRIC 10 point total (points in parenthesis)

	—————→		Total points
Line 1	(1pt) Statement	(1pt) 7 syllables	
Line 2	(1pt) Begins question	(1pt) 5 syllables	
Line 3	(1pt) Ends question	(1pt) 3 syllables	
Poem	(1pt) Words flow through poem		
Poem	(1pt) Includes an art “term” such as an element or principle of design, or an art material or technique		
Poem	(1pt) Clever, unusual idea or use of words		
Poem	(1pt) Relates to chosen artwork		

RUBRIC for Lune Poem 1 - 10 pt total			
Item to score	Criteria	PT	Points earned
Line 1	5 syllables	1pt	
Line 2	3 syllables	1pt	
Line 3	5 syllables	1pt	
Poem	Words flow through poem	2pt	
Poem	Includes an “art term” such as an element or principle of design, or an art material or technique	1pt	
Poem	Clever, unusual idea or use of words	2pt	
Poem	(1pt) Relates to chosen artwork	2pt	
TOTAL SCORE =			

RUBRIC for Lune Poem 2 - 10 pt total			
Item to score	Criteria	PT	Points earned
Line 1	3 words	1pt	
Line 2	5 words	1pt	
Line 3	3 words	1pt	
Poem	Words flow through poem	2pt	
Poem	Includes an “art term” such as an element or principle of design, or an art material or technique	1pt	
Poem	Clever, unusual idea or use of words	2pt	
Poem	Relates to chosen artwork	2pt	
TOTAL SCORE =			



The Latest from Urban Jacksonville a blog by *J. Marchy, Jacksonville resident*

[Andrew Jackson and New Look for Laura Street](#)

Posted: 12 Jul 2010 03:41 AM PDT



This weekend I noticed the bronze statue of Andrew Jackson had moved from his previous home in front of The Landing to his new home, err in front of The Landing. He now sits about 1 block to the east, right in the middle of the new Laura Street roundabout. While it's silly to "review" the placement of a statue, I do have some thoughts on it.

I think the move is an great idea and it will receive a lot of praise. Visually, it looks pretty impressive. I approached from West Water Street so I haven't seen it approaching from Laura Street, but I plan on checking that view out on my ride to work this morning.

The new statue placement reminds me of being in a more urban, dense city and I like it. I've never been to Philadelphia, but I feel like it's a statue placement you might see in that city or maybe Washington, D.C.

I love the fact that the city moved it from a grassy knoll that was set off the street, a very suburban minded placement, to be featured in the middle of the street. You get a sense of arriving at a place of note.



More about Roundabouts

A [roundabout](#) is a type of circular junction in which road traffic must travel in one direction around a central island. Signs usually direct traffic entering the circle to slow down and give the right of way to drivers already in the circle.

Statistically, roundabouts are safer for drivers and pedestrians than both traffic circles and traditional intersections. Because low speeds are required for traffic entering roundabouts they are not designed for high-speed motorways (expressways).

Driving in the roundabout

It took just over 8 hours to dislodge the statue from its old pedestal. It might take you half that many hours just to make it around the statue. The cobblestones are so rough and bumpy, you really have to slow down once you're in there.

This was no doubt a design feature and one I and many pedestrians will come to appreciate as traffic slows to less than 5 mph at the end of Laura Street, really increasing the walkability of the area.

I don't see this causing traffic issues. The only issue I do see is Laura Street is only one way. The roundabout might lead some drivers to think they can exit the roundabout onto Laura Street into one way traffic. This is something that will be changing. But for now some signage should help with any confusion.

from: <http://www.urbanjacksonville.info/>

What do you think?

Would you put this Andrew Jackson statue in the category of "site-specific" art? Why/ why not?

Critical Analysis: Putting the Components Together

Students will investigate:

- The artwork in Jacksonville's Public Art Collection through APP DVD: *Exploring the Public Art Process in Jacksonville* and the Art in Public Places booklet.
- Using words to express visual art concepts.
- A format for writing a critique: putting all the components together.

Highlighted Vocabulary & Concepts

subjective and objective statements

judgment vs. observation

critique format

aesthetics

Activity 4A View the DVD: *Exploring the Public Art Process in Jacksonville* and discuss.

Objectives ▶ Explore the concept of public art.
▶ Observe the artwork and locations of Jacksonville's Public Art Collection.

Format/time Whole group/ 9-minute DVD plus discussion

Materials DVD + LCD projector & computer Art in Public Places booklets (optional)

Activity 4B Label sentences from a critique of *SquirrelyQ* with the component of critique that they best represent. Handout 4B: *Identify Components of Critique*

Objectives ▶ Identify the components of a critique of a public artwork.
▶ Practice components of critique.

Format/time Individuals do worksheet/15 minutes & group discussion /25 minutes

Materials Handout 4B: *Identify Components of Critique*
Art in Public Places booklets (optional)

Activity 4C Write a full critique of an artwork using the critique format provided.

Objectives ▶ Write about visual art using objective and subjective statements appropriately
▶ Incorporate art terms, including the elements and principles of design, in writing about artworks.
▶ Demonstrate an understanding of the four components of critique, listed in the format provided, for both written and verbal discussions of artworks.

Format/time Individual/ 2 class periods for "write-revise and re-write"

Materials Handout 4C: *Critique Format* (photocopied or projected) pencils & paper
Artwork (student or other) as subject for critique or projected image from DVD

Teacher notes:

The critique format can be simplified for lower level students by limiting each component to one sentence and by providing a list of terms and concepts from which to select during the writing process. (Lists are provided in resource materials.)

**STUDIO APPLICATION**

Use the Card Activity provided to organize a verbal group critique of student's artwork.

**TECHNOLOGY APPLICATION**

Using an online survey tool (such as Survey Monkey, which is free) create a survey to gather information on the Jacksonville Public Art Collection. Write two or three questions to assess one of the following topics. Send it to at least 20 people and tally your results.

- assess public opinion of individual artworks
- assess personal contact (visits in person) with the collection
- assess public opinion of future sites for artworks
- assess public preference for abstract, non-objective or realistic art

**LANGUAGE ARTS APPLICATION**

You're the Art Critic . . .

1. Select an artwork(s) as a subject for your article. Use the critique format provided to make notes of your thoughts about the selected artwork.
You may choose an artwork that is located at your school, community, church or other public place. (Projectable images of Jacksonville's Public Art Collection available on DVD: Gallery.)
2. Shape your notes into a newspaper article. Use catchy phrases and interesting wording to grab your reader's attention.
3. Make your article look realistic by writing it in two or three columns and adding titles, subtitles and the newspaper heading.

**ENRICHMENT READINGS**Beginner/Intermediate and Advanced

"Why an art critic's view can be misleading." by Kenneth Baker *San Francisco Chronicle* 2009

Available online: http://articles.sfgate.com/2009-1122/entertainment/20870681_1_arshile-gorky-paul-cezanne-roberto-matta-echaurren

This article provides a brief critique of an exhibit as well as some insight into the career of an art critic.

Advanced

"The visual art critic: A Survey of Art Critics at General Interest News Publications in America" by András Szántó *National Arts Journalism Program; Columbia University* 2002

Available only online:

<http://www.cpanda.org/data/a00052/Visual%20Art%20Critic%20Report.pdf>

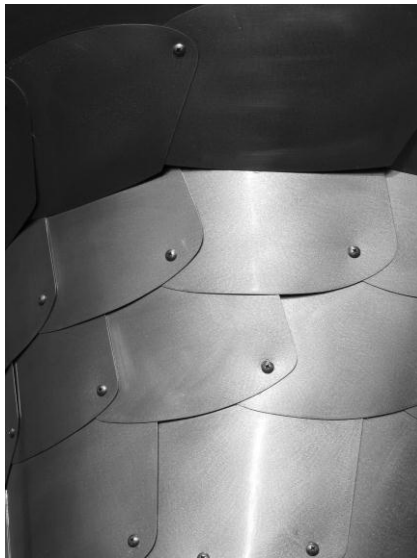
This paper is an in-depth look at the profession of art critic created by surveying working, professional writers. A good read for students considering a career in writing and the arts.

Critique Components

Observation:	describe with objective statements
Artistic analysis:	how the elements and principles are used to create this artwork
Interpretation:	1 subjective view of how the elements and principles are used to create this artistic statement and 2 context: the artist, social, historical, site
Evaluation:	personal opinion of the success(es) or failure(s) of the work

The following statements describe *SquirrelyQ*, which hangs in the Argyle Branch Library. Label each statement with the component of a critique that fits.

- 1 _____ The dominant elements are color and shape.
- 2 _____ The repetition of squares unifies the composition and creates rhythm that moves the eye from floor to ceiling.
- 3 _____ I like the happy, unassuming attitude of *SquirrelyQ*. It does not try to be complicated; it is simply pretty.
- 4 _____ The repetition of rectangles – all the same size – adds to a comfortable, stable feeling.
- 5 _____ All the rectangles of glass are the same size.
- 6 _____ The brightly colored glass in the window is lit by sunlight and reminiscent of traditional, large stained glass windows in churches.
- 7 _____ This sculpture's peaceful, quiet attitude fits the contemplative atmosphere of a library.
- 8 _____ *SquirrelyQ* works well to enhance the atmosphere of the library. It adds interest to the natural lighting created by the glass wall thus highlighting this feature of the architecture.
- 9 _____ The organic shapes of the colors in each glass rectangle contrast with the geometric rectangles of glass that hold them.
- 10 _____ *SquirrelyQ* is fairly two-dimensional; its glass panels hang in a flat plane against the building's glass wall.
- 11 _____ The clear glass backgrounds of each rectangle repeat the clear glass of the window behind it so it blends into its site comfortably.
- 12 _____ The organic and irregular shapes and lines of colored glass create a lively, energetic composition on each rectangle.
- 13 _____ *SquirrelyQ* is recognizable as a typical work by Liz Mappelli. Many of her works are abstract compositions of color done on two-dimensional glass panels.



*Details from the Tillie K. Fowler Memorial
Brower Hatcher
Northbank Riverwalk, Jacksonville, Fla.*

“Countless unseen details are often the only difference between mediocre and magnificent.”

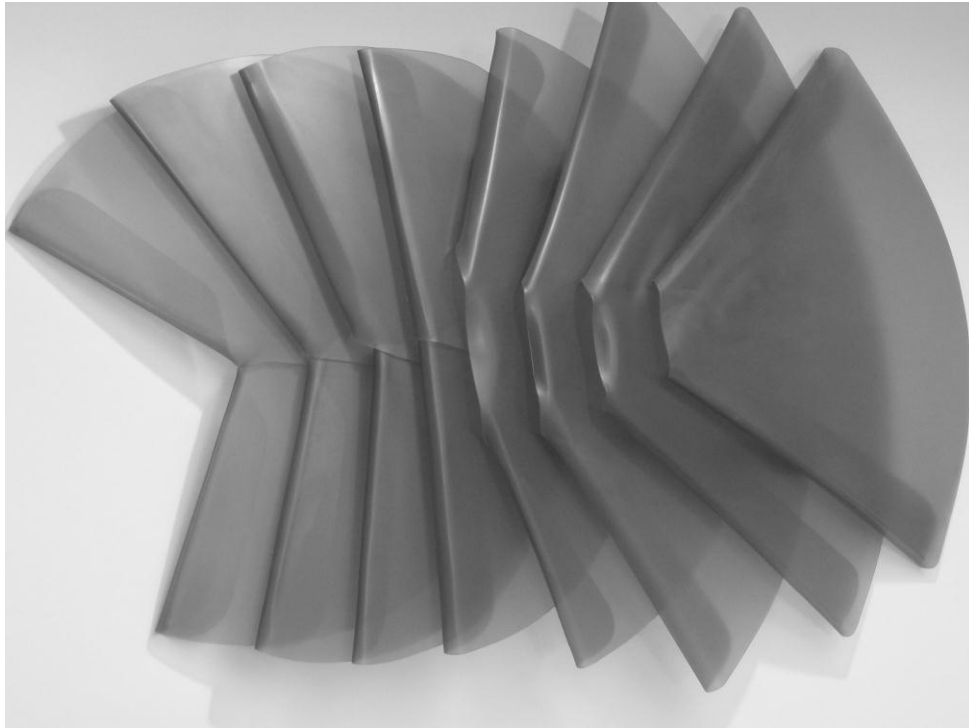
- *Anonymous*

Critique Components

Observation:	describe with objective statements
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Evaluation:	personal opinion of the success(es) or failure(s) of the work

The following statements describe *SquirrelyQ* which hangs in the Argyle Branch Library. Label each statement with the component of a critique that best describes it.

- | | | |
|----|-------------------|---|
| 1 | Observation | The dominant elements are color and shape. |
| 2 | Artistic analysis | The repetition of squares unifies the composition and creates a rhythm that moves the eye from floor to ceiling. |
| 3 | Evaluation | I like the happy, unassuming attitude of <i>SquirrelyQ</i> . It does not try to be complicated; it is simply pretty. |
| 4 | Artistic analysis | The repetition of rectangles – all the same size – adds to a comfortable, stable feeling. |
| 5 | Observation | All the rectangles of glass are the same size. |
| 6 | Interpretation | The brightly colored glass in the window is lit by sunlight and reminiscent of traditional, large stained glass windows in churches. |
| 7 | Interpretation | This sculpture's peaceful, quiet attitude fits the contemplative atmosphere of a library. |
| 8 | Evaluation | <i>SquirrelyQ</i> works well to enhance the atmosphere of the library. It adds interest to the natural lighting created by the glass wall thus highlighting this feature of the architecture. |
| 9 | Artistic analysis | The organic shapes of the colors in each glass rectangle contrasts with the geometric rectangles of glass on which they are arranged. |
| 10 | Observation | <i>SquirrelyQ</i> is fairly two-dimensional; its glass panels hang in a flat plane against the building's glass wall. |
| 11 | Artistic analysis | The clear glass backgrounds of each rectangle repeat the clear glass of the window behind it so it blends into its site comfortably. |
| 12 | Artistic analysis | The organic and irregular shapes and lines of colored glass create a lively, energetic composition on each rectangle. |
| 13 | Interpretation | <i>SquirrelyQ</i> is recognizable as a typical work by Liz Mappelli. Many of her works are abstract compositions of color done on two dimensional glass panels. |



Aquacycle
Phillip Estlund
University Park Branch Library, 2004

"I do not want life to imitate art.

I want life to be art."

- *Carrie Fisher*

Critique Format

Observe and describe:

- Non-judgmental description of exactly what you see as if you were painting a verbal picture to someone who could not see it. Describe the dominant elements and principles of design that are present.
- Include the physical materials and techniques used in the artwork.
- You may include an identification of a known style of art such as: Impressionism, Constructivism, Portraiture, etc.
- Include a description of the subject matter in terms of abstract, non-objective or realistic.

Artistic analysis:

- Discuss how the artistic tools (elements) and methods (principles) of design are used to make an artistic statement with the materials and techniques.
- In the case of “site-specific artworks” a discussion of elements and principles may overlap the interpretation of the artwork’s relationship to its site.

Interpretation:

- Using the information you know about the artist and his/her work, plus other information about the context of this artwork such as purpose, site, the historical time period, discuss the meaning and significance of the artwork.

Evaluation (Aesthetics):

- After viewing this work and analyzing it artistically and contextually, what is your personal opinion of the work’s success(es) or failure(s)?
- For each opinion (subjective statement), provide statement(s) that support it.

Some ideas you might address:

If available, does the artist’s verbal statement match the artistic statement you are reading in this work?

- How does this work compare to others that this artist has made?
- Does the work evoke emotion in you? Does it provoke thought?
- Do you like it? For what purpose?
- Is it meaningful work?
- Do you want to see more of this artist’s work?

Verbal Class Critique

Preparation: Glue the cards below to cardboard and cut out.

Select the artworks to be discussed and display them. This process moves quickly so many artworks may be discussed in a class period.

Process:

Randomly hand out cards to students. Remind them that the purpose of critique is to encourage thoughtfulness about studio work and aid in planning for improvement.

Identify the artwork for discussion.

The student with card #1 makes the statement outlined. For beginners you may request one sentence only.

Next, students with card #2, #3 and #4 contribute their statements.

Open the floor for two more comments, if desired.

Students with cards now hand-off their card to a classmate of their choosing and repeat the process with the next artwork.

1 What do you see?

Describe:

- elements of design
- materials & techniques
- style of subject matter

2 What do you feel?

- What artistic tools are used to make this statement?
- What principles organize the elements?
- Do materials or techniques affect the mood or feeling?

3 What do you know?

About the circumstances surrounding the work (Context)

- Historical time period
- Purpose of work
- Artist's style (other works)
- Site

Note: POSITIVE comments only

4 What do you think "works" well?

The overall effect of the:

- techniques
- subject
- other
- choice of materials
- use of artistic tools



SFGate.com | ARTICLE COLLECTIONS

Why an art critic's view can be misleading

November 22, 2009 | By Kenneth Baker, Chronicle Art Critic

In late October I went to Philadelphia from Manhattan for an afternoon to see "Arshile Gorky: A Retrospective." The show will end its tour in Los Angeles in 2010, but trusting the Philadelphia Museum of Art's exhibition designers above those at the Los Angeles County Museum of Art, I did not want to miss the East Coast presentation. My experience there highlighted a critical dilemma about which I have thought often but spoken little, until now.

I took advantage of my prerogative as a member of the art press to see "Arshile Gorky" on a Monday, when the Philadelphia Museum is closed to the public.

Occasionally under similar circumstances I have encountered a colleague or a school group, but on this day, I got to view the exhibition alone, in complete silence. (Security required that a press officer accompany me, but she kindly kept her distance.)

I entered the show full of anticipation, already acquainted with some of Gorky's greatest works. His methodical struggle for artistic independence from his European heroes - Paul Cezanne, Pablo Picasso, Joan Miro, Roberto Matta Echaurren - set fellow New York painters a liberating example. I left feeling elated, but also shaken and drained by the intimate view of the agony of creative devotion that the Gorky retrospective provides. Here lies the dilemma.

In describing my encounter with Gorky's art in Philadelphia, I will inevitably raise among readers the expectation or hope that they will experience something similar if they see the show.

But mine was a very privileged view, with no crowd about, no restless children, no audio tour quacking in my ears, no interruptions of any kind. Few readers of a review, if any, will enjoy such advantages. The more vivid and accurate my account of what I saw, the more unrealistic it is likely to be.

Every museum press preview of an exhibition presents a similar problem to some degree.



The Gorky exhibition layout in Philadelphia respects both the chronology and thematic cycles of his art.

Its early rooms show Gorky (1904-1948) mimicking the styles of his revered artistic forbears with "almost totally self-effacing admiration coupled with an extraordinarily competitive virtuosity," as Robert Storr writes in the catalog.

To study Gorky's imitations of his chosen masters is to see one artist digesting another's work, inhabiting his manner, trying to take possession of it from within and turn it to his own purposes.

But sensing the intensity of Gorky's efforts requires time and the sort of undisturbed focus that I was lucky enough to enjoy on the day of my visit. Some understanding of paint media and techniques would also help.

The retrospective tracks Gorky's search for his own artistic ends - a personal surrealism adequate to his experience of life: his grim youthful memories of the Armenian genocide and exile, his delight in nature and the emotional turmoil of his own dark, solitary temper. Following his path through a range of techniques and artistic "masquerades," as Storr calls them, positions a viewer to feel the full impact of a late painting such as "Water of the Flowery Mill" (1944).

Gorky was the name that Vosdanig Adoian assumed, partly out of admiration for the writer Maxim Gorky (also a pseudonym) before he left Russian Armenia for America as a teenage refugee. " 'Arshile' is usually taken to mean 'Achilles,' " the artist's biographer Matthew Spender writes, "but unfortunately Gorky's new Christian name was at first Arshel, which is how he spelled it until the early thirties. 'Arshel' may come from 'Aysaharel,' a word meaning 'possessed by an evil spirit' or 'blown by an evil wind.' In short, accursed."

The wall text in Philadelphia provides just enough information to suggest the tragic arc of Gorky's life, which ended in suicide.

The show's extreme impact on me raised afresh a central question of critical art journalism: To what extent can the writer's experience represent what is possible for readers? Any critic who does not appear to live uncomfortably with this question should not be trusted.

E-mail Kenneth Baker at kennethbaker@schronicle.com.

(C) San Francisco Chronicle 2009

DVD CONTENTS

7.5 minutes	Video: <i>Exploring the Public Art Process in Jacksonville</i>
Still images	Gallery of Artworks
38 minutes	Video: <i>Glass Ceiling: The Making of Lyrical Light</i>

CD CONTENTS

Unit/Lesson	Powerpoint Presentations
I-3B	Roles of Public Art in Communities
II-1B	Artist's Intent
II-1C	Other Works
II-2B	Many Careers Connect with Public Art
II-3 studio application	Three Proposals for Public Art
III-1B	Elements of Design – Quiz Yourself
III-2B	Principles of Design – Quiz Yourself
III-2C	Identify the Principles of Design in Public Art
III-3B	Context: No Man is an Island

INDEX of LESSONS by SUBJECT AREA
Social Studies/Career Studies

The DVD: *Exploring the Public Art Process in Jacksonville* is recommended as an introduction to all lessons and is not listed in this table.

Content Area	Topic/Skills	Unit/ Lesson	Page
Social Studies			
	Citizens in city government; city ordinance.	Unit I -1B	9-14
	Citizens in city government; Read about the idea of “public:” design a public art committee.	Unit I -1C	15-16
Thematic map (graphic organizer)	Reading a thematic map to locate public artworks in Jacksonville with guiding questions.	Unit I - 2B	26-28
Thematic map Interest groups	Citizens in city government: selecting sites for public art and art for public sites.	Unit I - 2C	28-30
	Explore roles that public art can play in a community’s expression of values through PPT activity.	Unit I - 3	39-41
	Public issues and controversies expressed through public art; debate; values of a nation, state, city.	Unit II - 3C	43-45
History Timeline (graphic organizer)	Research a topic to create a timeline illustrating how a development in art connects to a contemporary work of art. Add significant national and international events and dates to provide context.	Unit III - 3C	131 & 133-134

Career Studies			
Careers in trades	Use PPT 2B: <i>Many Careers Connect with Public Art</i> to investigate skills utilized in public art installations.	Unit II - 2B	75-77 & CD
Training for studio artists	View and discuss film, <i>Glass Ceiling: The Making of Lyrical Light</i> .	Unit II - 2C	73 & DVD
Occupations in visual art	Read the <i>U.S. Bureau of Labor’s Occupational Outlook Handbook: Artist Section</i> and answer guiding questions.	Unit II - 3B	93-101
Illustrated PPT	As a class create a PPT presentation to compare occupations in the visual arts.	Unit II - 3	92

Language Arts			
Read	Read three press releases for Jacksonville public artworks and write a persuasive paragraph.	Unit I - 1 L.A.application	17-20
Oral persuasive argument	Use the outline for persuasive argument to prepare and present an argument to the class for your choice of site for new public art.	Unit I - 2C	28-30
Write	Write a letter to persuade a city official to select your choice of site for a new public artwork.	Unit I - 2 L.A.application	24 & 161
Read & Write persuasive argument	School Arts Article, "The Gates," with guiding questions and persuasive argument paragraph writing.	Unit I - 3 L.A.application	47-49
Read	Artists' written statements communicate abstract ideas about their work. Compare statements of intent with students' perception of the art through PPT activity.	Unit II - 1B	61-64
Write	Write your own artist's statement to practice skills used in writing a "personal mission statement" and "career objective" for resumes/job applications.	Unit II - 1 L.A.application	58 & 67-69
Research & Write (descriptive paragraph)	Design a sculpture that commemorates a person from Jacksonville's history. (Someone who has a school named after them.) Describe and explain your proposed sculpture in a descriptive paragraph.	Unit II - 2 L.A.application	74
Research & Write	Locate someone who works in a visual art related career and write them a letter to inquire about their job/career.	Unit II - 3 L.A.application	92
Write (titles)	Use the Handout: <i>Writing Titles – Fun with Words</i> to explore words and the effect of titles on viewing visual art.	Unit III - 1 L.A.application	113-114
Write (descriptive paragraph)	Write a description of the effect of the elements and principles of design in an artwork from Jacksonville's Art in Public Places Collection and in your own artwork in which you alter the way these elements and principles are used.	Unit III - 2 Studio application	118
Write (comparative essay)	Follow Language Art Rubric to write two paragraphs that compare the use of an element of design in two different pieces of public art (beginner-intermediate). Use the outline on the rubric to expand the two paragraphs above into a comparative essay (advanced).	Unit III - 2 L.A.application	118 & 123-124
Write (poetry)	Write poems in the Lune and Quinzaine formats to translate the expression of visual artworks into words.	Unit III - 3 L.A.application	132 & 137-138

Math			
Percentage	Calculate the percentage of Jacksonville artists represented in our city's collection.	Unit I – Post DVD activity	59
Technology			
Photo software	Use photo software to collage an artwork into a photo of a site in your school or neighborhood.	Unit I - 1	8
Drawing tools	Digitally create icons and add them to a digital map to plan sites for future art installations in your community.	Unit I - 2	24
Photo software	Using photo software, create a photographic mock-up of a piece of public art that will create a sense of community identify for a space in your school.	Unit I - 3	36
Graphic organizers	Create a graphic organizer to illustrate specified data from Jacksonville's Art in Public Places Collection.	Unit II - 1	58
Copyright law	Play an interactive quiz online to learn about copyright laws.	Unit II - 2	74
Illustrated PPT	As a class create a PPT presentation to compare occupations in the visual arts.	Unit II - 3	92
Drawing tools	Create a computer graphic to illustrate each of the seven elements of design in a mini-composition.	Unit III - 1	110
Drawing tools	Create a computer graphic to illustrate each of the nine principles of design in a mini-composition.	Unit III – 2	118
Illustrated PPT Photo tools	As a class create a PPT presentation of site-specific artworks by students (or photo mock-ups of proposed student artworks) that illustrate the elements and principles of design being used to integrate art with a site.	Unit III – 3	132
Freeware Survey tools	Use a free online survey tool to gather information on community opinions of Jacksonville's Art in Public Places Collection.	Unit III – 4	142

Visual Art - Concepts			
Career/ training	View and discuss film, <i>Glass Ceiling: The Making of Lyrical Light</i> to investigate the work of studio glass artists and the training art students need to become professional public artists.	Unit II - 2C	73 & DVD
Elements of Design	Use the PPT Activity 1B: <i>Elements: Quiz Yourself</i> to identify/discuss applications of the elements of design in artworks in Jacksonville's Art in Public Places Collection.	Unit III - 1B	109 & Resource pp.159 & CD
Graphic organizer Describe subject matter	Use the Handout: <i>Subject Matter Continuum Line</i> to identify and describe subject matter as realistic, abstract or non-objective.	Unit III - 1C	111
Principles of Design	Use the PPT Activity 2B: <i>Principles: Quiz Yourself</i> to identify/discuss applications of the principles of design in artworks in Jacksonville's Art in Public Places Collection.	Unit III - 2B	117 & Resource pp.160 & CD
Principles of Design	Use Handout 2C: <i>Match Principles to Artworks</i> to identify a variety of applications of the principles of design in compositions. (PPT illustrations optional)	Unit III - 2C	117 & 122
Art History	With PPT activity: <i>No Man Is an Island</i> make connections from contemporary art to previous styles and schools of art and how artists may be influenced by the work of others.	Unit III - 3B	131 & CD
Art History	Research a topic provided to create a timeline that illustrates the development of an artistic movement, techniques, or materials and its connection to a contemporary work of art from Jacksonville's Art in Public Places Collection. Connect significant national and international events and dates to the timeline to provide context.	Unit III - 3C	131 & 133-134

Studio – Visual Art Projects			
	Make a proposal drawing to illustrate your design for a piece of public art for your school environment.	Unit I - 1	8
	Create your own artistic, thematic map.	Unit I - 2	24
	Create an artwork that will give a sense of “place” to a space in your school that suffers from “placelessness” then install/photograph it in the site.	Unit I - 3	36 & 45
	Create a piece of artwork based on the philosophy of one of the artists represented in Jacksonville’s public art collection (beginner-intermediate).	Unit II - 1	58 & 61
	Create your own artist’s statement based on a body of your work then create the “next” piece of artwork illustrating your philosophy (advanced).	Unit II – 1	58
	Create a proposal package for a piece of public art by following the same guidelines used by professional artists.	Unit II - 2	74,78, 81 & 82
	Create a self-portrait which depicts you as a career person in the visual arts field.	Unit II - 3	92
	Combine elements and principles of design from two of Jacksonville’s public artworks to create a new composition.	Unit III - 1	110
	Manipulate elements and principles of design to create a new composition and write about your process.	Unit III - 2	118
	Design and create a site-specific artwork that visually integrates into a site.	Unit III - 3	132
	Conduct a verbal group critique of (student) artwork using the card activity.	Unit III - 4	148

Unit/ Lesson	Reading Selection	Highlight	page
Unit I PUBLIC ART IN A DEMOCRACY			
I-1	Jacksonville's City Ordinance for Art in Public Places Program (excerpts)	Excerpt from city government document	9
I-1	"Multiple Art: Multiple Publics" by Erika Doss excerpted from <i>Monograph</i> Oct. 2006 Americans for the Arts		15
I-1	"JU Installing Glass Sculpture at T-U Center for Performing Arts This Week: Gift to City" Press Release July 24, 2006	Press Release	18
I-1	"Artist commissioned to create Tillie K. Fowler Memorial Sculpture in Jacksonville" Press Release May 9, 2009	Press Release	19
I-1	"Public Art Work <i>Rookie Card</i> Installed at Jacksonville Ballpark Complex" Press Release February 2, 2005	Press Release	17
I-1	"Great Art, Great Library" by Jill Leavy <i>Neighborhoods Magazine</i> Winter 2005-2006	Jacksonville Library	21
I-1	<i>Monograph</i> May 2004 by Anne L'Ecuyer Americans for the Arts		22 a-d
I-2	"The State Of The City: Why We Love – And Need – Public Art" by Raquel Laner <i>Forbes online Magazine</i> May 5, 2009 < http://www.forbes.com/2009/05/05/stateof-the-city-opinions-george-rickey-public-art.html >		31
I-3	"Public Art Controversy: Cultural Expression and Civic Debate" by Erika Doss excerpted from <i>Monograph</i> Oct 2006 Americans for the Arts		43
I-3	"Controversy in the Capital:" The FDR Memorial " by Erika Doss excerpted from <i>Monograph</i> Oct 2006 Americans for the Arts		44
I-3	"Placemaking" by Erika Doss excerpted from <i>Monograph</i> Oct 2006 Americans for the Arts		45
I-3	"The Gates" <i>Schoolarts</i> (Vol.104, No. 9) May/June 2005 p.53	Christo	47
I-3	"Richard Serra's Tilted Arc <i>BiographyReferenceBank</i> 2009 Copyright (c) by H.W. Wildon		51

Unit/ Lesson	Reading Selection	Highlight	page
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ELEMENTS are the building blocks of visual design and **PRINCIPLES** are the “rules” for putting them together to build an effective composition.

LINE 1) Linear marks made with a pencil, pen or brush or
2) The edge created when two shapes meet.

Contour lines define the edges of a subject.

All lines have direction:

Horizontal lines suggest calmness, stability and tranquility.

Vertical lines give a feeling of balance, formality and alertness.

Diagonal lines suggest movement, excitement and action.

SHAPE is a self-contained, defined, 2-dimensional area that has height and width.

Geometric shapes are a circle, square, triangle, etc.

Organic shapes are not prescribed shapes. Examples: jigsaw puzzle piece or ink blot.

Inventive shapes combine geometric and organic shapes.

FORM is a 3-dimensional object that has height, width and depth (thickness). Spheres and boxes are forms while circles and rectangles are shapes.

Geometric forms are related to geometry such as a sphere, box, pyramid, etc.

Organic forms are not prescribed forms. Examples: a coat, a rock.

TEXTURE describes surface quality of something – rough, smooth, soft, prickly, etc.

Real texture is physical (tactile) You can feel it by touch.

Implied texture is visual only (illusion). You see it with your eye.

COLOR Also called hue.

Intensity or saturation describe the strength or purity of a hue. Vivid colors are of high intensity; dull colors are of low intensity.

Color harmonies are combinations of colors:

Analogous harmonies use colors adjacent to or near to each other on the color wheel.

Complementary harmonies use colors that are opposites on the color wheel.

A color triad uses three colors that are equally spaced on the color wheel.

Pure neutrals are black, white and grays. But colors in which the hue has been reduced in intensity by adding its complement may also be called neutrals.

VALUE is the degree of lightness or darkness of a color or tone. Value applies to the neutral scale of tones between black and white as well as the scale for colors from lightest to darkest.

High key has white added.

Low key has black added.

SPACE 2-D (implied space) In a 2-D composition, the figure represents the positive space and the ground represents the negative space. (Trompe l'oeil is an example of implied space.)

3-D (real space) In a 3-D composition, the objects in the environment represent the positive space and the environment itself is the negative space.

The **ELEMENTS** of design are like words and the **PRINCIPLES** of design are like the rules of grammar that guide how you put the words together to make meaning.

BALANCE in design is similar to balance in physics. It is a feeling of visual stability created by the way various elements are put together. In the 3-dimensional world things that are not balanced fall over. Two-dimensional compositions that are unbalanced create a feeling of instability or disharmony.

Symmetrical balance appears the same on both sides of an axis – mirror-like.

Asymmetrical balance has an uneven distribution of parts over the composition.

Radial balance radiates from or swirls around in a circular or spiral path.

CENTER OF INTEREST Artists usually put the “center of interest” away from the center of the composition (**Rule of Thirds**). Your eye automatically goes first to the center of the artwork and then moves to the area that is most emphasized. As your eye moves, you feel movement and this makes the artwork feel energetic. If the center of interest is in the center of the composition, your eye goes straight to it and doesn't move around the composition as much. This creates a feeling of calm and stillness.

CONTRAST is the difference between visual effects and can be used to create emphasis.

High contrast describes a great difference, like black to white or a straight line to a curved line.

Low Contrast describes a small difference, like light gray to medium gray or a bumpy line to a wavy line.

EMPHASIS occurs when particular visual elements that have more importance than others in a composition. Emphasis can be created with contrasting colors, shapes, or textures, by placement in the composition or by directional movement in the composition that leads your eye to the area of emphasis. (Emphasis may also be called “**dominance**.”)

HARMONY is created when parts of a composition relate to each other because they have shared characteristics. Harmony tends to make a composition pleasing/soothing to the eye.

MOVEMENT refers to the way the viewer's eye moves through the composition. The principles of design can be used to direct the viewer's eye around the artwork.

Dynamic describes a composition with a strong feeling of movement.

Static describes a composition that feels still – with little movement.

PROPORTION is the relationship of one unit, or parts of a whole, to another in size.

REPETITION uses the same visual effect or element, several times in a composition. Repetition can unify a composition as various sections of an artwork feel connected to each other when your eye visually moves from one unit to another like it.

RHYTHM is the sense of movement that happens when visual units are repeated at defined intervals and create a **pattern**.

UNITY is achieved by creating a balance between harmony and variety to make a sense of oneness. Some compositions have strong unity where various elements fit together comfortably (harmoniously). Some compositions deliberately avoid creating a formal unity in order to express feelings of tension and anxiety.

VARIETY is the difference created by using opposing, contrasting, or diverse elements in a composition. Variety adds interest and may be used to create a focal point

Persuasive Writing Rubric

20 points possible

Points	Focus	Organization	Support	Conventions
5 pts	You are clearly on topic and show great insight.	Your essay is beautifully organized, and very easy for the reader to follow.	Your support is substantial, specific, relevant, concrete, and illustrative.	You have varied sentence structure, few if any errors, 109 & Resource pp.159 & CD and an impressive use of vocabulary.
4 pts	You are focused, on topic, although some lapses may occur.	Your organizational pattern is clear, and transitions are effective.	Your support is ample with good specific details.	You have varied sentence structure, few errors, and well chosen vocabulary.
3 pts	You are generally focused, but there may be a few loosely related ideas.	Your organizational pattern is visible, but some lapses may occur.	Your support is adequate, but may be uneven; you could be more specific or offer better examples.	You have some variation in your sentence structure with adequate vocabulary and use of conventions.
2 pts	You are generally focused, but your ideas do not always follow logically.	Your organization is stiff; transitions are sometimes missing; the essay seems incomplete.	Some support is included, but development is uneven; you state some facts without support.	You have some variation in your sentence structure and adequate use of vocabulary, but you need practice with conventions.
1 pt	You address the topic at first, but then you lose focus.	You have made an attempt to organize with a beginning, a middle and a end, but that is all.	Your support is inadequate or illogical; you tend to repeat yourself; you lack details.	You have minimal variation in sentence structure, limited vocabulary, and many basic errors.

ELEMENTS & PRINCIPLES of DESIGN

Interactive site on the elements of design.

http://www.artsconnected.org/toolkit/watch_movement_rhythm.cfm

Unraveling the Mystery of Design Elements and Principles in Clothing.

<http://www.extension.iastate.edu/Publications/4H313.pdf>

Through this "slideshare site" people share PPTs on visual art and many other topics. You must be a Facebook member to use the service, but it is free and easy to use.

<http://www.slideshare.net>.

Through slideshare you can access the following excellent PPT on the elements and principles of visual design as well as other art related topics:

<http://www.slideshare.net/digiartport/elements-principles-of-design>

Interactive quizzes and activities on the principles of visual art with music and audio:

<http://www.downloadlearning.com/products/8/>

Based on the elements and principles of design, watch artists in action, view animated illustrations of the elements and principles, and create your own compositions.

<http://www.artsconnected.org/toolkit/index.html>

VISUAL ART – GENERAL

Aesthetics: good simple definitions and discussion on the visual arts from the Texas Institute for Educators on the visual arts.

http://www.art.unt.edu/ntieva/pages/teaching/tea_comp_aesthetics.html

Meet an artist and tour a studio, learn to talk about art, use the interactive and illustrated dictionary of art terms and concepts.

<http://smartmuseum.uchicago.edu/smartkids/home.html>

ART HISTORY

Interactive timeline of American Visual Art connected to world events.

http://www.phillipscollection.org/research/american_art/timeline.htm

The National Gallery of Art for Kids by the National Gallery of Art, Washington, D.C., interactive components, information on the gallery's collection and suggested projects inform kids of the national collection.

<http://www.nga.gov/kids/>

ARTS INTEGRATION

Arts Edge, an online resource center administered by the Kennedy Center for the Arts, connects artists, teachers and students for the purpose of sharing information, resources, and ideas that support the arts at the center of the K-12 curriculum through creative and appropriate uses of technology.

<http://artsedge.kennedy-center.org/>

Defines environmental art and explains a variety of related topics: performance art, land art and the connections of land art to science.

http://depts.washington.edu/open2100/pdf/2_OpenSpaceTypes/Open_Space_Types/public_art.pdf

LANGUAGE ARTS

Interactive poem writing

<http://www.squidoo.com/k12interactivepoetry>

Diamante poems

<http://www.readwritethink.org/files/resources/interactives/diamante/>

Writing about visual arts: specific points on in easy-to-use outline form.

<http://rwc.hunter.cuny.edu/reading-writing/on-line/writing-about-art.pdf>

Persuasive argument

Interactive map for planning a persuasive argument:

http://www.readwritethink.org/files/resources/interactives/persuasion_map/

CAREERS

A Career Guide for Studio Art Majors: includes strategies for preparing for a career in the arts, links to info on grants, job listings, and more.

http://www.utexas.edu/finearts/sites/default/files/attach_download/TestCareerGuide.pdf

How to make a flow chart, how to use brainstorming, etc.

<http://www.mindtools.com>

Information on scholarships and hiring in the arts.

<http://www.bls.gov/opub/ooq/2005/summer/grabbag.htm>

YOUTUBE offers a variety of clips about artists and installations. The following are a few that may spark your students' interest in public art.

A look at a collection of Andy Goldsworthy's work.

<http://www.youtube.com/watch?v=hF-Mgx2aSC8>

Street artist Joshua Allen Harris' Inflatable Bag Monsters

<http://www.youtube.com/watch?gl=CA&hl=en&v=PH6xCT2aTSo>

Andy Goldsworthy, environmental artist, builds a sculpture out of driftwood and watches as the tide takes it out to sea. This is a good example of his wonderful work with time.

<http://www.youtube.com/watch?v=iBcdL8uO71E&feature=related>

Gravity's Loom is a site-specific installation by Gall-Nogues Studio (LA) at the Indianapolis Museum of Art. The artists discuss their use of computers, development of their own software and other techniques used to create this beautiful and ethereal, indoor, architectural sculpture.

<http://www.youtube.com/watch?v=SjsCsvGHtXk&feature=email>

Walking sculpture

<http://www.youtube.com/watch?v=F1cZUCzcYMI&feature=related>

<http://www.glumbert.com/media/kineticsculpture>

Singing Ringing Tree

<http://www.youtube.com/watch?v=4B0hGyKV9qs&feature=related>

The Fremont Troll located in the Fremont neighborhood of Seattle, Wash. The community pays tribute to the troll every October 31st with a mobile "Trollaween party," starting under the bridge and wandering to other funky art sites and events in Fremont.

<http://il.youtube.com/watch?v=rlwCOzBeBxk&feature=related>

<http://il.youtube.com/watch?v=6zBQWcL7xvl&feature=related>

Potenza Public Art project by David Griggs. The sculptor who made Jacksonville's *Flywheel*.

<http://www.youtube.com/watch?v=v7YDO0NIRJo>

An interactive conceptual artwork, or is it art? ACCESS is an interactive installation that lets web users track anonymous individuals in public places, by pursuing them with a robotic spotlight and acoustic beam system.

<http://www.youtube.com/watch?v=678EaXPekFo>

Crown Fountain, Millennium Park, Chicago, Ill.

<http://www.youtube.com/watch?v=B1uGSUQI-Cc&feature=related>

Millennium Park is an award-winning center for art, music, architecture and landscape design.

<http://www.youtube.com/watch?v=V7tV4fxOKa4&feature=related>

abrasive: A material, often a mineral, that is used to clean surfaces (like those of a sculpture) by rubbing to remove unwanted material such as dirt or tarnish. Example: soft cotton cloth is nonabrasive; sandpaper is abrasive.

abstract: Describes subject matter that is a distortion of real life. Subjects may be simplified, exaggerated, rearranged or altered in other ways, but retain recognizable elements of real objects.

acrylic paint: A fast drying paint. It is mixed with water, but becomes water resistant when dry.

aesthetics: A branch of philosophy that deals with the nature of beauty, art, and taste. It may also mean a "critical reflection on art, culture and nature." Aesthetics are closely associated with the philosophy of art and studies new ways of seeing and of perceiving the world.

aluminum: A silvery-white, ductile metal used to form many hard, light alloys, which are corrosion-resistant. Aluminum can be cast and welded. It is available in a wide variety of colors (possible through a process called anodizing), and is often used in paints, foil, jewelry and welding. Aluminum is often used when lightness and strength are desired.

Americans for the Arts: A national organization that supports and advocates for visual art, music, theater, dance and creative writing in the United States.

animator: An artist who creates animation – multiple images that create an illusion of movement when displayed in rapid sequence. Animators work in a variety of fields such as film, television, video games, and the Internet.

allegorical: Representation of an abstract or spiritual meaning through concrete or material forms; figurative treatment of one subject under the guise of another. A symbolical narrative.

artist statement: A text written by an artist to explain, justify and contextualize his/her body of artwork. Artists often have a short (50-100 word) and a long (500-1,000 word) version, which they revise and maintain throughout their careers.

bronze: A metal mixture made of tin and other various metals. Its color resembles a metallic brown or dull gold.

buff: To polish or shine.

canvas: Heavy woven cotton fabric used as a support for painting.

cast/casting: A process for making forms which generally involves pouring molten material into a hollow shell called a mold.

ceramic: Clay fired at high temperatures in a kiln or oven to make it harder and stronger. Types include earthenware, porcelain (white), stoneware, and terra cotta (red).

conceptual: Art in which emphasis is placed on the media and processes of producing art objects rather than on the objects themselves.

contemporary: Of the present time; modern.

copper: A reddish-colored metallic element, Cu. Pure copper is rather soft and malleable, and a freshly exposed surface has a pinkish or peachy color. It is used as a thermal conductor, an electrical conductor, and a building material. In artworks, copper is often used to create blue or green pigments. Copper structures and statues corrode to acquire a characteristic green patina.

COR-TEN-Steel or Cortensteel: Also called "weathering steel" is a steel alloy with a rusty appearance. The alloy is used in shipbuilding/offshore, architecture, construction (bridges) and many sculptors use the metal for their artworks. Richard Serra is the best known of these.

craftsman: A worker who practices a skilled trade or handicraft especially in the manual arts. Typically a craftsman's work is functional.

decorative: Something which adorns or embellishes; an ornamentation.

dichroic glass: Contains multiple micro-layers of metal oxides which give the glass dichroic optical properties. It has a transmitted color and a completely different reflected color, as certain wavelengths of light either pass through or are reflected. This causes an array of colors to be displayed, which shift depending on the angle of view. The total light that hits the dichro layer = wavelengths reflected + wavelengths passing through the dichro layer.

2-dimensional: Having only height and width. Examples: a painting, a sheet of paper.

3-dimensional: Having height, width and depth. Examples: a sculpture, a cube.

expressive: Describes artwork whose purpose is to convey feelings, moods, and ideas. This aesthetic quality is favored by emotionalism.

fiberglass: A material made from extremely fine fibers of glass. It is used as a reinforcing agent for many polymer products; the resulting composite material, properly known as fiber-reinforced polymer, is often used in sculpture or relief.

fine artist: Works in an art form intended primarily for aesthetic's sake rather than practical/functional applications.

glass, fused: Glass that has been fired (heat-processed) in a kiln at a range of high temperatures from 593 °C (1,099 °F) to 816 °C (1,501 °F). This allows for layering of various glasses.

glass, blown: Glass formed by gathering molten glass onto a hollow pipe (blowpipe) then inflating glass by blowing into it and shaping it by pushing, rolling and stretching. A person who blows glass is called a glassblower, glassmith, or gaffer.

graffiti: Unauthorized lettering that has been scratched, scrawled, painted or marked in any manner on property.

granite: Light-colored, coarse-grained igneous rock which is hard and tough and therefore is widely used as a construction stone. It requires skill to carve by hand. Modern methods of carving include using computer-controlled rotary bits and sandblasting over a rubber stencil.

ground: Surface (often gesso) to which paint is applied. The ground is applied to the support to create a surface that will best hold the type of paint to be used.

iconic: Historically referred to a religious work of art. In modern culture, icon is used to mean "symbol," i.e. a name, face, or other image that represents something else of greater significance through literal or figurative meaning. Icons are usually associated with religious, cultural, political, or economic standing.

illusion: A perception of visual stimuli that is different from reality. **Op art** (from optical) is a style of visual art that makes use of optical illusions. Op art works are abstract and when the viewer looks at them, they appear to have movement, hidden images, flashing and vibration, patterns, or alternatively, of swelling or warping.

industrial: Of, pertaining to, or resulting from industry.

installation: Art that is or has been installed either by the artist or as specified by the artist. It might be site-specific or not, and indoors or out. The term became widely used in the 1970s and 1980s. Installations may be temporary or permanent, but most will be known to posterity through documentation.

kinetic: Art that has moving parts or depends on motion for its effect. They are generally powered by wind, a motor or the observer. Alexander Calder is a well-know kinetic sculptor.

In situ: Latin phrase meaning, "in the place." In art, *in situ* refers to a work of art made specifically for a host site, or that a work of art takes into account the site in which it is installed or exhibited.

Also see: Site-specific art.

LED: Light-emitting diode.

masonite: Board made from wood chips that are blasted into long fibers with steam. Masonite is often used as a support for painting.

medium: (The plural is media.) The material(s) used by an artist to create a work.

minimal: Of the least possible; minimum or smallest. Also the name of an art movement in the 1960s.

mixed media: In visual art, refers to an artwork made with several materials and/or techniques combined in one composition.

mural: An artwork painted directly on a wall, ceiling or other large permanent surface.

modern art: Works produced during the period roughly from the 1860s to the 1970s. The term is associated with art in which past traditions have been replaced with experimentation for new methods. Modern artists experimented with new ways of seeing and with fresh ideas about the nature of materials and functions of art. Their work often tends toward abstraction.

multimedia: Implies a broader scope than *mixed media*. It combines visual art with non-visual elements (such as recorded sound, for example) or with elements of the other arts (such as literature, drama, dance, motion graphics, music, or interactivity).

naïve art: Characterized by an unsophisticated, childlike simplicity in its subject matter and technique. While many naïve artists appear, from their works, to have little or no formal art training, this is not necessarily true.

narrative art: Represents elements of a story.

natural: Existing in or formed by nature.

neon: A chemically inert gas used in glass tubes as light. Neon signs and forms are produced by the craft of bending glass tubing into shapes by craftsmen known as glass benders, neon or tube benders. The American sculptor, Chryssa, is known for pioneering the use of neon in art.

nonabrasive: Does not scrape, scratch, or scuff. Example: soft cotton cloth is nonabrasive; sandpaper is abrasive. This quality can be important when creating and/or maintaining a surface.

non-objective: Describes subject matter that is not representational, i.e. uses shapes, colors, textures and other visual effects as subject matter rather than recognizable objects.

non-traditional art: Goes against established ways, rules, methods or media. Modern artists explored non-traditional materials, treatment of subject matter and techniques.

non-permanent art: Will be moved or is a traveling installation.

opaque: Not transparent or translucent; impenetrable to light; not allowing light to pass through.

ordinance: Legislation or law.

objective: Describes subject matter with recognizable objects such as a shoe, a horse, trees, a person, etc.

oil paint: Slow drying paint made by mixing pigments with an oil – linseed oil being most traditional. The oil dries with a hard film, and the brightness of the colors is protected. Oil paints are usually opaque and traditionally used on canvas. They can have a matte, semi-gloss, or glossy finish.

permanent art: Art that is installed to stay in that place and not be moved.

primitive art: Early or undeveloped; simple. Caution: what one person interprets as primitive may be interpreted by some as sophisticated in other ways. Such things are relative. Primitive art should not be confused with naïve, folk, or outsider art, although some artists have intentionally made art so that it will display qualities of primitive art.

Plexiglas: A light, transparent weather-resistant plastic.

representational art/realism: Depicts something easily recognized by most people.

relief: A sculptured artwork in which a carved or modeled form is raised or, in a **sunken-relief**, lowered, from a plane. Reliefs are common throughout the world, for example on the walls of monumental buildings. **Bas-relief** is a term for low relief.

resin: A man-made or natural substance historically used to make varnishes. In contemporary times resins are used to cast forms as well as mix with paints and for other applications.

reflective: Show an image of; mirror.

saffron: An expensive spice which has a very strong orange color and is also used as a dye. In India its color is considered the epitome of beauty and it is the official color of Buddhist robes.

site-specific art: Art made for a specific place, or that a work of art takes into account the site in which it is installed or exhibited. *Also see: in situ.*

stainless steel: A steel mixture that is very durable. It does not corrode, stain, or rust as easily as other steel products.

sculpture: A three-dimensional artwork created by shaping hard or plastic material, commonly stone, metal, glass, or wood.

soapstone: A metamorphic rock also known as steatite or soaprock. It is largely composed of the mineral talc. Steatite is relatively soft (because of the high talc content, talc being one on Mohs hardness scale), and may feel soapy when touched. It has been a medium for carving for thousands of years and is also used for inlaid designs, sculpture, and kitchen countertops. The Inuit tribe often used soapstone for traditional carvings.

symbol: Something used for or representing something else.

synthetic: Manmade; something formed through a chemical process by human agency rather than something of natural origin.

technician: A specialist in the techniques and technical details of a subject or occupation.

tile: A thin slab or bent piece of baked clay, sometimes painted or glazed, used for various purposes, usually functional.

trompe l'œil: (French for 'fool the eye'.) Art technique involving extremely realistic 2-dimensional image that creates the optical illusion of being 3-dimensional.

transparent: Something so sheer as to permit light to pass through with little distortion.

translucent: Permits light to pass through but diffusing it so that persons, objects, etc. on the opposite side are not clearly visible. Example: frosted window glass.

traditional art: Art that is a part of the culture of a group of people; skills and knowledge that are passed down through generations from master craftsmen to apprentices.

urban: Of or pertaining to the city; characteristic of or accustomed to cities.