



**ART 6900 Public-Making in Contemporary Practices**  
**Spring 2017**  
**CRN 13829, 3 credit hours**

**Instructor:** Paul Boshears, PhD  
**Class Times:** Mondays 3pm –5:30pm  
**Office Hours:** AH 362, by appointment

**Email:** pboshears@gsu.edu  
**Location:** Arts & Humanities 339

### **Course Description**

Who and/or what comprises “the public”? What does it mean to publish? What relationship does knowledge exchange have with knowledge generation? This course explores publishing as an artistic practice. This is a discussion-based course. By the end of this course the students will have written an annotated bibliography based on the materials covered in this seminar. Students will develop and present proposals for creating public actions in response to a fictitious Request For Proposals.

*In this class we reconsider the different audiences that professional artists engage with and how those audiences discuss those artists.*

### **Learning Outcomes**

The class will be a blend of applied and theoretical writing, including the mechanics of both research and writing. In this class we will explore the creative potential within the practices of critical writing, critical thinking, and artistic research.

This course is designed to:

- orient you to the resources of the [Atlanta Regional Council for Higher Education](#) (ARCHE) libraries, modes of research afforded by the internet, and other archival resources in the metro-Atlanta area;
- provide you with practice in writing about your own artistic process and artwork;
- provide you with an opportunity to engage in publication as a mode of artistic production.

### **Course Format**

This is a discussion-based course and there will be weekly writing assignments. Students are expected to arrive at each class meeting having read the assigned materials and prepared to present a précis of that material. Prior to each class meeting students will have posted their assigned work in our online meeting space, iCollege. In so doing, the instructor and cohort are able to discuss the matters afforded by their writing.

### **Required Texts**

Students are not required to purchase any texts for this class, all readings will be available as .PDFs and accessible via iCollege.

### **Required Materials**

Students must arrive at each class meeting with the necessary reading and writing materials to participate: paper, pencils, pens, and/or laptops are expected. Failure to participate in weekly assignments and discussions will result in significant reductions to your final grade.

## Situating this Class

**The mission of the Ernest G. Welch School of Art and Design** is to offer a rigorous, comprehensive, and accessible graduate and undergraduate education in the visual arts to a diverse student population. From Foundation to Graduate studies, courses are designed to give each student challenging, discipline-specific training while presenting the opportunity for each to discover and nurture an individual vision and voice.

This class is designed to hone your reading and writing habits. My role in this class is to provide an environment in which each of you can articulate your thinking through text-based and public-engaging media. In order for this environment to cohere among us, I task myself with observing and inducing discussions between us.

### Public life in the post-truth era

“The reality of time has been replaced by its *publicity*.” [italics. original]  
Guy Debord, *Society of the Spectacle* (New York: Zone Books, 1994), 113.

The Oxford dictionaries has announced that the word for 2016 is “post-truth.” To provide context, Oxford points to a 1992 essay by Serbian-American playwright, Steven Tesich, published in *The Nation* magazine, “Reflecting on the Iran-Contra scandal and the Persian Gulf War, Tesich lamented that ‘we, as a free people, have freely decided that we want to live in some post-truth world’.”

Arguing against the significance of the term, cynics argue that politicians have always been liars and the current popularity of “post-truth” is simply an expression of sour grapes by those enamored with liberal ideology.

It appears that what *has* changed is the primacy of knowledge exchange on social media platforms. Primarily operating as algorithmic advertising and market research services, the success of social media in shifting the tenor of social discourse cannot be understated.

Previously, the newspaper was an effective tool for both broadcasting information to a public it was also an effective screen behind which one could hide in public. Today the podcast, a bespoke presentation of information for a specific tribe of enthusiasts, has increasingly overcome the efficacy of the broadcast model and its generic mass appeal. Although one cannot as effectively hide behind a cellphone screen, one has a different sense of social belonging as a result of the affinity bias central to social media algorithms: public life owes its timbre to the physics of the echo chamber.

### Making what we say matter

Our task in this class, and for the foreseeable future, is to identify the resources within our cultural traditions that will enable us to reimagine and reinterpret our relationships to each other.

In this class we are going to read challenging texts and we are going to find ourselves thinking differently about ourselves and how our works are situated in the world.

I will be assessing both the clarity of the arguments you put forward and the evidence you provide to support those arguments in your writing.

This class culminates in a series of presentations by you and your peers. As a group we will also identify and execute strategies for making public your thinking about the materials we’ve covered this semester.

In addition to the practical knowledge you will gain from this publishing activity, I also invite you to consider the value of words between people.

Our words are promises, humans are the kind of animal that makes promises.

## Grading and Assessments

Your final grade for this course will be based on the following:

### **Class Discussion (20%)**

You are expected to read all assigned and discussed texts and participate actively in class discussions. We will also complete writing exercises and discuss these.

These discussions are designed to help the student and the professor find meaningful ways of communicating their understandings of the materials.

### **Writing Assignments (40%)**

Every week you will arrive to class having written and submitted to our online space (iCollege) a brief summary (at least 500 words) of the week's readings as well as at least one question for us to discuss during our class time.

These writing assignments are designed to facilitate the writing process for the student.

These writing assignments help the instructor understand what needs to be addressed during class discussion.

### **Public-making Activities (40%)**

Each student will be required to generate a proposal in response to a fictitious Request for Proposals (RFP) based on recent RFPs posted in the metro Atlanta area in the last several years.

In the last section of the semester students will present to the class their RFP as a work in progress that will then be workshopped as a class activity.

As a final project, the class will decide, as a collective, on a strategy for making public their proposals.

This assignment is designed to familiarize the student with the professional conventions expected of exhibiting artists and arts organizations.

This assignment demonstrates to the student the ways in which they've developed in response to the materials covered in this course.

This assignment assists the professor in understanding the students' aspirations and appreciation of the materials covered in this course.

### **Midterm Grade Notification**

Each student enrolled in the course will receive notification of their midterm grade halfway through the term via email. Your final grade is contingent on your daily discussion and participation, as such your final grade may change dramatically by the end of the semester.

### Assessing Learning Outcomes

I will ask you to complete three short assessments of learning during this semester:

- 1) On the first day you will be given a Prior Knowledge Assessment,
- 2) at the middle of the term I will give you a Learning Assessment,
- 3) and on the final day of our classes I will ask you to complete a second Learning Assessment.

I will use these tools to help gauge your learning as well as to identify ways I can better support how you learn. You will receive a participation grade for these activities.

### Rubric for Assessing Writing

I will use this rubric to assess the writings you create in response to the readings assigned in this course.

|  | 1 point  | 2 points   | 3 points   | 4 points   |
|--|--|--|--|--|
| <b>Criterion #1</b><br>Identification of critical issue          | Critical issue not identified  | Critical issue identified but with no evidence of understanding context                              | Critical issue identified with evidence of understanding social, cultural, political context | Critical issue clearly identified with evidence of deep understanding of social, cultural, political context |
| <b>Criterion #2</b><br>Thorough and insightful analysis          | Analysis is incomplete with no indication of critical thinking                     | Analysis is simplistic or vague with little indication of critical thinking                          | Analysis is complete with clear use of critical thinking                                     | Analysis is thorough and insightful with sophisticated critical thinking                                     |
| <b>Criterion #3</b><br>Clear and logical organization            | Organization is not clear and logical and does not help to support claim           | Organization is at times clear and logical and only partially helps to support claims                | Organization is clear and logical and helps to support claims                                | Organization is very clear and logical and helps to strongly support claims                                  |
| <b>Criterion #4</b><br>Proper grammar, spelling and punctuation. | Many grammatical, spelling and punctuation errors with no evidence of proofreading | Several distracting grammatical, spelling or punctuation errors with little evidence of proofreading | One or two grammatical, spelling or punctuation errors that are not overall distracting      | No grammatical, spelling or punctuation errors   |

### Letter Grades According to Rubric

|    |    |    |       |
|----|----|----|-------|
| A  | 16 | C+ | 11    |
| A- | 15 | C  | 10    |
| B+ | 14 | C- | 9     |
| B  | 13 | D  | 6 – 8 |
| B- | 12 | F  | < 6   |

### Letter Grades According to Percentages at End of Semester

|    |            |    |           |
|----|------------|----|-----------|
| A+ | 97 – 100 % | C+ | 77 – 79 % |
| A  | 93 – 96 %  | C  | 73 – 76 % |
| A- | 90 – 92 %  | C- | 70 – 72 % |
| B+ | 87 – 89 %  | D  | 60 – 69 % |
| B  | 83 – 86 %  | F  | < 60 %    |
| B- | 80 – 82 %  |    |           |

## Policies Governing this Class

### **Academic Honesty & Integrity**

Students and faculty are expected to act according to the highest ethical standards.

We can do our best work when we foster the best performances from one another.

I will be relying on and I must conform to the policies established by the community here at Georgia State University. Any and all cheating, including plagiarism, will not be tolerated and will result in an automatic grade of “F” for the course.

If you believe that I have breached these ethical standards, please follow the guidelines communicated in the Student Handbook ([codeofconduct.gsu.edu](http://codeofconduct.gsu.edu)) and refer to the Faculty Handbook (<http://www2.gsu.edu/~wwwfhh/fhb.html>).

### **Accessibility and Accommodation Planning**

It is necessary for me that this class be accessible to you.

Not all of us learn in the same ways. I want to work with each of you to ensure that we are learning together.

**If you need accommodations, you have a right to have these met**, so it's best to notify instructors as soon as possible.

Per the Office of Disability Services ([disability.gsu.edu](http://disability.gsu.edu)):

Students who wish to request accommodations for a disability may do so by registering with Disability Services. Students may only be accommodated upon issuance by Disability Services of a signed Accommodation Plan and are responsible for providing a copy of that plan to instructors of all classes in which an accommodation is sought.

### **Disruptive Student Behavior Policy**

Disruptive student behavior is student behavior in a classroom or other learning environment (to include both on and off-campus locations), which disrupts the educational process.

Disruptive class behavior for this purpose is defined by the instructor.

Such behavior includes, but is not limited to, verbal or physical threats, repeated obscenities, unreasonable interference with class discussion, making/receiving personal phone calls, text messages or pages during class, excessive tardiness, leaving and entering class frequently in the absence of notice to instructor of illness or other extenuating circumstances, and persisting in disruptive personal conversations with other class members. For purposes of this policy, it may also be considered disruptive behavior for a student to exhibit threatening, intimidating, or other inappropriate behavior toward the instructor or classmates outside of class.

For additional information on this policy see the Office of the Dean of Students: ([deanofstudents.gsu.edu/faculty-staff-resources/disruptive-student-conduct](http://deanofstudents.gsu.edu/faculty-staff-resources/disruptive-student-conduct))

Because this is a discussion-based course in which the majority of your grade is determined by how you contribute to the discussions in this class, **most—if not all—cell phone use during class time will be construed as disruptive student behavior.**

## **Plagiarism**

In this class I will ask you to give textual support for your arguments about the materials we read. This means you are going to be asked to paraphrase or quote what the authors we read state. Consequently, there is a greater opportunity to knowingly or unknowingly plagiarize.

Plagiarism will not be tolerated. GSU defines plagiarism as, "presenting another person's work as one's own." The official guidelines to which you are expected to adhere are located here: (<http://www2.gsu.edu/~wwwfhb/sec409.html>).

You will find a handy one-sheet explaining and discussing plagiarism here: (<http://education.gsu.edu/files/2016/05/Plagiarism.pdf>).

Indiana University's School of Education has an excellent website for learning about plagiarism, here: (<https://www.indiana.edu/~tedfrick/plagiarism/>).

I will issue extra credit toward your final grade if you pass and receive a verified certificate from IU's Plagiarism Certification Test, here: (<https://www.indiana.edu/~plag/test.html>).

## **Deadlines**

All students are required to meet course deadlines. Late work will not be accepted unless there are extenuating circumstances, such as those mentioned in the attendance policy below.

There are no make-up arrangements, however there may be extra credit that can be arranged.

## **Attendance**

- Class attendance is required.
- Two (2) unexcused absences will result in the lowering of the final grade by one letter grade.
- Failure to come to class with adequate materials for producing work will result in a recorded absence for that day.
- Failure to arrive on time will be recorded as half an absence, so for example, arriving late to class twice during the term will be recorded as one absence. Similarly, leaving class early will be recorded as half an absence.
- Information missed due to tardiness or absence will be the responsibility of the student.

Absences may be excused due to illness, religious holidays or other extreme circumstances as defined by the University, but it is the student's responsibility to notify the instructor and to give a written notification.

## **Security**

Georgia State University and the Welch School of Art and Design have installed punch code locks to make our buildings safer for students and faculty. You should treat any lab or studio under card lock as a secure space. As such, GSU and the Welch School of Art and Design ask that you abide by the following guidelines to help ensure the safety and wellbeing of everyone:

1. Always have your GSU ID card with you when on campus.
2. Never allow anyone to use your card. If a student or member of the staff or faculty is authorized to be in the area, their cards will give them access. If anyone asks for your card, report the incident to campus police immediately.
3. Always report suspicious people or activity to the faculty or graduate student in charge of the studio or lab. If, for any reason, there is no faculty or graduate student supervision, report suspicious people or activity to campus police (404-413-2100)

4. Never try to enter a studio or lab by 'piggybacking' on someone else. For example, if someone is entering the lab or studio before you, do not try to get through the door while it is open. Wait for the door to close and then punch in the code again to gain entry. Similarly, do not allow someone else to come through with you. It can be tempting to hold the door open for someone whose hands are full with equipment, etc. This practice, however, is not secure and can put everyone at risk. Wanting to help is good, but be smart about it.

Please refer to the Office of Safety & Security ([safety.gsu.edu](http://safety.gsu.edu)) for further information.

### **Retention of Work**

The School of Art & Design has the right to retain any student project, whether it be for display, accreditation, documentation, or any other educational or legal purpose.

### **Student Evaluation**

Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing the course, please take time to fill out the online course evaluation.

### **Subject to Change**

This course syllabus provides a general plan for the course. With the exception of grading and attendance policies, deviations may be necessary and written notification of any changes will be provided.

## Class Calendar

| Date   | In Class   | Assignment  |
|--|--|---|
| Monday, 9 January<br><br>Last Day of Drop/Add is January 13. | Review syllabus, class introductions, instructor introduction, and <b>Prior Knowledge Quiz</b>               | Read Tompkins, "Some Notes on How To Ask a Good Question about Theory...." <i>L.A. Review of Books' Avidly</i> , (2016): 1–3.<br><br>Read Warner, "Publics and Counterpublics." <i>Public Culture</i> 14 no. 1 (2002): 49–90.<br><br>Read Thornton, "The Magazine." In <i>Seven Days in the Art World</i> , 145–179. New York: Norton, 2009.<br><br><b>Writing Assignment 1: Write 500 words about what you think a publication is.</b> |
| Monday, 16 January   | <b>MLK Day No Class</b>  |   |
| Monday, 23 January   | Discuss Warner and Thornton essays.  | Read Anderson, "Cultural Roots" and "The Origins of National Consciousness" in <i>Imagined Communities</i> , 9–46. London: Verso, 2016.   |
| Monday, 30 January   | Discuss Anderson<br><br><b>GUEST LECTURER:<br/>Lauri Stallings, gloATL</b>                                   | Read Kittler, "Authors, Readers, Authors," in <i>Discourse Networks 1800/1900</i> , 108–123. Stanford, CA: Stanford University Press, 1990.<br><br>Read Gillick, "Contemporary Art Does Not Account..." in <i>Industry and Intelligence</i> , 1–12. New York: Columbia University Press, 2016.  |
| Monday, 6 February   | Discuss Kittler and Gillick<br><br><b>GUEST LECTURER:<br/>Dayle Bennett,<br/>Center for Civic Innovation</b> | Read Gillick, "1820: Erasmus and Upheaval," in <i>Industry and Intelligence</i> , 21–34. New York: Columbia University Press, 2016.<br><br>Read Allen, "Rhetoric, A Good Thing," in <i>Talking to Strangers</i> , 140–159. Chicago: University of Chicago Press, 2006.  |
| Monday, 13 February  | Discuss Gillick and Allen  | Read Gilbert, "Publishing as Artistic Practice," in <i>Publishing as Artistic Practice</i> , 7–38. Berlin: Sternberg Press, 2016.   |



| Date  | In Class  | Assignment  |
|---|---|---|
| Monday, 20 February   | Discuss Gilbert<br><br><b>Hannah Leathers &amp; Robert, Witherspoon, City of Atlanta's Office of Cultural Affairs</b><br><br><b>Center for Excellence in Teaching &amp; Learning GIFT Session</b> | Read Møeglin-Delcroix, "Some Preliminary Notes..." in <i>Publishing as Artistic Practice</i> , 40–51. Berlin: Sternberg Press, 2016.<br><br>Read Ludovico, "The Social Sense of Print," in <i>Publishing as Artistic Practice</i> , 226–235. Berlin: Sternberg Press, 2016.                         |
| Monday, 27 February<br><br>Last Day to Withdraw without Academic Penalty is 28 February | Discuss Møeglin-Delcroix and Ludovico<br><br><b>GUEST LECTURER: Victoria Camblin, Art Papers</b>  | Read Corris, Yankelovich, and Ives, "Black and White Debates..." in <i>Corrected Slogans: Reading and Writing Conceptualism</i> , 64–107. New York and Denver: Triple Canopy and Museum of Contemporary Art Denver, 2013.   |
| Monday, 6 March   | Discuss Corris, Yankelovich, and Ives<br><br><b>GUEST LECTURER: Shannon Turner, StoryMuse</b>   | Read Allen, "Introduction//Magazines in and as Art," in <i>The Magazine</i> , 12–21. Cambridge, MA and London: MIT Press and Whitechapel Gallery, 2016.<br><br>Read "Art Magazines, Art Worlds," in <i>The Magazine</i> , 22–55. Cambridge, MA and London: MIT Press and Whitechapel Gallery, 2016. |
| <b>13–19 March</b>  | <b>Spring Break</b>   |   |
| Monday, 20 March  | Discuss <i>The Magazine</i> readings<br><br><b>GUEST LECTURER: Susannah Darrow, ArtsATL</b>   | Read Lefebvre, "Portrait of the Artist as a Publisher..." in <i>Publishing as Artistic Practice</i> , 52–61. Berlin: Sternberg Press, 2016.<br><br>Read Benzou, "On Unpublishing and Fugitive Materiality..." in <i>Publishing as Artistic Practice</i> , 282–295. Berlin: Sternberg Press, 2016.   |

|                            |   |   |
|----------------------------|---|---|
| Monday, 27 March           | Discuss Lefebvre and Benzon                   | Read Holmes “Articulating the Cracks...” in <i>Escape the Overcode: Activist Art in the Control Society</i> , 202–217. Eindhoven and Zagreb: Van Abbemuseum and WHW, 2009.<br><br>Read “We Are Here Manifesto, Interview, and Speech” in <i>Collective Struggle of Refugees. Lost. In Between. Together.</i> 20–45. Utrecht: BAK, 2013. |
| Monday, 3 April            | Discuss Holmes and <i>Collective Struggle</i> | Read Parisi, “Scribes, Self-Publishers, Artists...” in <i>Publishing as Artistic Practice</i> , 154–171. Berlin: Sternberg Press, 2016.   |
| Monday, 10 April           | Presentations                                 |   |
| Monday, 17 April           | Presentations                                 |   |
| Monday, 24 April           | Presentations                                 |   |
| <b>Last Day of Classes</b> | <b>Assessing Outcomes Assignment</b>          |   |

This syllabus reflects a plan for the semester. Deviations may become necessary as the semester progresses.