CHAPTER 1

NEGOTIATING SPACE / NEGOTIATING SELF

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SUBJECT AREAS: Art, Language Arts, Social Studies, History, Media Studies and Architecture

This chapter investigates how history, the law, and class structures are embedded in the physical environment and the ways they affect our social life. It is public space which bears witness to and reveals the marks of history, allowing articulations of the self to be created. In the abstract, space is the demarcation of a bound area or place. However, spaces are not natural; they are socially made and are products of political and capital values. Simple as it may seem, the demarcating line that creates spaces of difference—in and out, here and there—is essentially whatformulates identity with the exclusionary definition of an “us” and “them,” turning space into a social and political issue. Students will understand how to interpret social spaces as vestiges of our ideas of humanity, political values, and notions of rights. How are spaces of difference created and how does authority affect how we move through social spaces? Whose needs are expressed or represented in public and private spaces? Does public space serve our collective human needs? What are major forces that influence the development of space and how much of those forces are for capitalist productions? Finally, students will understand the relationship that democracy has to public space and will debate the central question of public space—whether it is a universal place free from politics or if it is the very sphere of politics.

Included in this chapter are artists’ works that articulate personal narratives, expressions, and representations of an “otherness” that challenge the reality and future of social structures and conditions.
LESSON 1

Function and the Ins and Outs of Space

OBJECTIVES:

- Students will understand that spaces are socially constructed.
- Students will learn how to “read” a space according to its designed function and the type of “public” it serves.
- Students will learn about the importance of context in installation artworks and create a collage representing contradictory spaces.
- Students will build language skills and learn vocabulary related to spatial studies.

TIME: One session

MATERIALS: Glue, scissors, found images of places and social spaces (newspaper/magazine), paper, and pencils

ARTIST RESOURCES:

Urs Fischer: you (2007) (Figure 30)
Rivane Neuenschwander: Continente-Nuvem (Continent-Cloud) (2007) (Figure 82)

SUGGESTED PROCEDURE:

1. Read the chapter introduction and present the scope of the curriculum and its objectives. Space is an empty area demarcated by purpose or function. When we think of the word “space” we often conceive the area our own body occupies and the social and political world we inhabit. Make a list of different types of social spaces (i.e. train stations, parks, home, malls, libraries, streets, restaurants, airports, cafes, stores, museums, and plazas). Classify the listed spaces as: “in” or “out”; “private” or “public”; and “man-made” or “natural.”

2. Students will consider the relationship spaces have to function and how it affects who uses them. Observe the classroom as a specific case.
   - What can students learn from the orientation of the room, chairs, and tables?
   - What are some educational needs that are designed into the room? How, for example, would it change interactions if the room or its arrangement were circular?

Compare the classroom to a public park. A park is open to the public and must host multiple uses and variable users.
• What are some design considerations that a park must have in order to maintain safety for all?
• What kinds of acceptable activities are allowed in the park?
Relate students' responses to the curriculum theme of the social and political implications of space.

3. Discuss how spaces are limited and contained within boundaries by presenting Rivane Neuenschwander's Continente-Nuverm (Continent-Cloud). Have students begin by describing what they see in the installation and what they think it resembles. Consider other artworks that are placed on the ceiling, such as Michelangelo's painting in the Sistine Chapel, and ask:
• How does the placement of the installation on the ceiling affect our viewing of the work? What associations do students have to "looking up" as opposed to "looking ahead"?
• If the ceiling represents the sky and the rest of the world, how might the change in scale affect the viewer and their perception of themselves within the room?
• What space is the artist limited to with this installation? What are the parameters the artist is working within to create this environment?

4. Elaborate on the construction and containment of space by presenting Urs Fischer's you. Students will describe what they read about the work and compare/contrast the associations between clean white spaces and rubble groundwork.
• What type of interactions do you usually associate with this social space?
• What design features and qualities does the white cube of the gallery typically have and why?
• Where do we usually encounter raw spaces? Describe the experience of walking into a space that reveals a contradiction that is both inside/outside and clean/rough. Why did the artist juxtapose these two spaces together?
• Fischer has uncovered the ground to show what is beyond the boundaries of a contained space. Metaphorically speaking, what does it mean to "unearth" or "uncover" something? What do you suppose Fischer is revealing about the gallery?

5. In modern art we traditionally look at form and content to understand and interpret the meaning of a work of art. In contemporary art we broaden the significance to include context as a third relative source of meaning. Define installation art and compare and contrast Fischer's and Neuenschwander's aforementioned artworks. Define context and apply the term in relation to the gallery.
• How do both artists reveal the social limits of a gallery space? Who goes to the gallery and is the gallery a public space?
• Is it possible for a space to be neutral? Explain.
6. Define temporary autonomous zone (T.A.Z.) and have students apply the term T.A.Z. to the artworks. Elaborate on constructed spaces by asking what it means to be in an unfamiliar environment.
   - How does an unfamiliar environment affect experience?
   - What kind of activities can the students imagine occurring in Fischer’s and Neuenschwander’s T.A.Z. spaces?

7. Choosing a social space such as a mall, corporate plaza, or public park, students will create a T.A.Z.—a space of contradiction. Clarify the relationship between site and context and have the students design a space that considers these two elements. Executed in collage, this project will allow students to consider how arrangement can have a profound effect on interrogating the social order of spaces. Challenge students to take Vito Acconci’s position on public art—its function is to “make or break a public space.”

**HOMEWORK:**

Students will collect images of cityscapes and landscapes to complete their assignment.

**EXTENDING THE LESSON IN ARCHITECTURE:**

On the relationship between space and function, present and analyze *House in a Plum Grove* (1999–2000) by the architectural firm SANAA. For contemporary art related to space and collage, refer to Martha Rosler’s work on the Global Classroom (G:Class) website: www.gclass.org

**EXTENDING THE LESSON IN ART HISTORY:**

Extend the lesson by examining artistic methodologies in earth and land art of the 1970s with works by Ana Mendieta, Robert Smithson, Walter De Maria, and James Turrell.

**ASSESSMENT:**

Assess students’ abilities to participate and understand complex issues discussed in class and how these issues are addressed in their collage assignment. Did students understand and use new vocabulary learned in class?

**ADDITIONAL RESOURCES:**

For information on Vito Acconci’s position on public art that its function is to “make or break a public space” refer to Acconci’s essay “Public Space in a Private Time” (http://forerunner.finearts.yorku.ca/~couriou/facs3931a/acconci.pdf).
LESSON 2
Spaces of Transition and Traces of History on the Present

OBJECTIVES:

- Students will understand how installation and site specificity can engage social and historical context within a given context.
- Students will create public art installations that inscribe narrative to a site.

TIME: One session

MATERIALS: Paper and pencils

ARTIST RESOURCES:
Carlos Garaicoa: Untitled (La Internacional) (2006), Untitled (RCA Victor) (2006) (Figure 35), and Overlapping (Anthony Walker’s Corridor) (2006)


SUGGESTED PROCEDURE:
1. Have students consider major and minor changes in their area by listing the
closing/opening of a school, newly built roads and buildings, or landmark renovations.
Provide examples of changes in the built environment and their impact on places and
people, such as the massive infrastructure development in Penang where a built
highway system, along with new apartment blocks, deeply affected the local fishing
industry. Such changes effectively cut off access to the sea, and because waters were
becoming polluted with waste from the developing city, the fishing community and
their families’ next generations were forced to work in nearby sweatshops for
a living.

2. Define the term palimpsest as a residual trace of something that was once there.
Have students read about Sigal’s practice and the process it took to complete Line-up.
Sigal gained the support and cooperation of building owners, neighborhood groups, and
other artists to execute this project.
  - How does a palimpsest relate to the temporality of Sigal’s gesture?
  - How permanent can the ephemeral be?
  - What impact does the work have on the surrounding businesses, residents, and
    neighborhoods?
3. Present Carlos Garaicoa's *Untitled (La Internacional)* and *Untitled (RCA Victor)*. Have students describe each layer of the image. What do students see in the background photograph and the pinned texts? Look at the architecture of the Havana buildings and compare them to the foreground text. Define juxtaposition and the effect that overlapping creates. What period are the buildings representative of?

4. Provide the context of the city of Havana and read about Garaicoa’s practice and his work:
   - If space is the manifestation of history, what evidence of the past is visible on the present? How can history be inscribed or written into the present environment?
   - Consider forms of commemoration in public space. How does the subject matter of Garaicoa’s work differ from what is usually represented in public?

5. The idea of the poltergeist, a disturbing spirit that takes possession of a particular space, is a metaphor for unjust repression of narratives. The idea of the poltergeist is very site-specific and functions to create a disturbance to uncover past, forgotten occurrences in history. Present Garaicoa’s *Overlapping (Anthony Walker’s Corridor)* (2006). Read and present the background history of Anthony Walker’s beating. Ask students:
   - How does this representation of Walker’s beating relate to the idea of a poltergeist?
   - Why do you think the artist chose to represent this site?

6. Define site specificity and have students determine if the aforementioned works are site-specific. Both Lisa Sigal and Carlos Garaicoa have chosen to represent an alternative version of history that has been abandoned.
   - How does a history of place affect our experience of the present?
   - What is the critical potential of inscribing history to a site in an installation?

7. Take the students for a neighborhood walk. Assign them the task of creating a mixed-medium, site-specific public art installation that must represent a narrative past. Have students reflect on the history of the chosen site and use official or personal histories to mark the site as specific.

**Homework:**

Students will continue their assignment by sketching and writing a summary of the site-specific narrative they want to represent.

**Extending the Lesson in Art:**

For relevant artworks on how history is represented in place see Repo-History and Nils Norman. For examples of site specificity, investigate the controversy of the relocation of Richard Serra’s *Titled Arc* in New York City, 1981.
ASSESSMENT:
Assess students’ ability to participate and analyze presented artworks.
Evaluate student projects and methods used to convey history, memory, and narrative.

ADDITIONAL RESOURCES:
Refer to the New Museum Global Classroom website (http://www.gclass.org/da/sigal) for additional resources on Lisa Sigal’s artwork.
Materials and images of Carlos Garaicoa’s “Overlapping” series can be found at
http://liverpoolbiennial.adatabase.org/index.php/objectui/type,vra.wrawork/id,17952 and
http://www.smartprojects.net/artists/1651.xml.
For information on Anthony Walker refer to: “Youth Guilty of Racist Axe Murder,” BBC
LESSON 3
Class and Unequal Development: Rights versus Privileges

OBJECTIVES:
- Students will learn about the economic imbalance within the development of spaces and will apply this knowledge to debate possible solutions to public housing.
- Students will be exposed to participation-based art projects as these relate to urban revitalization.
- Students will understand how documentary projects affect our perception of social and political conditions and its relevance to the understanding of contemporary life.

TIME: One session

MATERIALS: Paper and pencils

ARTIST RESOURCES:
Center for Land Use Interpretation: Up River: Points of Interest on the Hudson from Battery to Troy (2007) p. 247

SUGGESTED PROCEDURE:
1. Have students discuss the equality of neighborhoods. List social services and structures necessary for a functional neighborhood: schools, post office, banks, private businesses, local transportation, and cultural institutions. Do all neighborhoods have these services and structures in place? Why and why not? Make a list of conditions and factors that can affect the development, vitality, and living standards of a neighborhood.

2. Focus on tent cities and how economic conditions affect a city, state, or nation. Tent cities exist in Washington, Nevada, and Georgia, as well as Sacramento, where the fastest growing tent city in America is located as a result of the high rates of home foreclosures following the twenty-first-century economic crisis. Discuss how consensus and agreement create a sense of community. Relate this to tent city residents and how they define community values, rules of conduct, security, and communal property. Discuss federal responses to the housing crisis and if the state should furnish tent cities with infrastructure (i.e., access to water, sanitation, and security). Contextualize this possibility by defining the term ghettolization and ask if this would solve the problem of massive
homelessness, or if it would turn the temporary solution of tent cities into permanent ghettos.

3. Continue the discussion and debate by comparing different responses to the housing crisis, such as Florida’s Take Back the Lard program initiated by homeless advocate Max Rameau, who assisted homeless families in moving into and squatting foreclosed homes; and Cleveland’s attempt to have the city buy foreclosed homes as extensions of public housing. Differentiate between rights and privileges.
   - Should housing be a privilege or a right?
   - How does homelessness affect personal and civil rights?
   - Do property rights impinge on our human rights?

4. How do spaces get neglected? Define and contrast the terms redevelopment and urban renewal. Present Taryn Simon’s *Eminent Domain for Urban Revitalization, La Rosa Residence, Long Branch, NJ.* Have students describe what they see in the photograph. Describe the woman’s facial expression and the type of house represented.
   - What kind of mood is created by the lighting?
   - What emotion is created by the woman’s partial appearance in the house?
   - What associations do students have of looking into a house through a window? Are we looking in or is she looking out?

5. Define eminent domain and introduce the significant US Supreme Court case of *Kelo v. City of New London* (2005) where private property was seized by the government for economic yet private development. Eminent domain has historically been applied to building infrastructure, which was justified in serving the greater public by expanding and developing public needs. In the 2005 court decision, government shifted its service from public interest to private developers.
   - What should the role of government be in urban and rural development? What are the major implications of eminent domain on private ownership? What are the major implications on property rights with eminent domain?
   - Relate the above responses to interpret Simon’s intention in documenting La Rosa residents. Why do you think Simon decided to place the viewer in a position of looking similar to that of an outsider or spy? Have the students explain what the artist’s position is on the role that the government is playing in respect to private home ownership.

6. Contrast the former work with a presentation of Center for Land Use Interpretation (CLUI) photographs that show man-made sites of industry. CLUI has been documenting distant and unfamiliar spaces to generate both interest and understanding for how land is utilized. Refer to CLUI’s *Up River: Points of Interest on the Hudson from the Battery to Troy* and show documentation of the General Motors factory at North Tarrytown and Wanton Island as a real


7. Define objectivity in documentary artworks and have students consider its difference to symbolic and fictional forms of representation. Provide examples in art history by showing earlier models of documentary works by photographers Dorothea Lange, Walker Evans, and Richard Avedon. Students will create a photo documentary project of an issue relevant to their everyday lives, such as their relatives’ working conditions, housing, environmental/neighborhood changes, or social group subcultures. Students will produce a series of five photographs that relate to their chosen issue.

HOMEWORK:
Students will collect images and story clippings that relate to the issue of public space. Students will list four or five examples of the social life of a neighborhood or street by writing short, descriptive paragraphs and taking a photograph of each example.

EXTENDING THE LESSON IN SOCIAL STUDIES:
Study how the national economy affects housing and make historical connections to tent cities of the Great Depression. Present Jacob Riis’s social reform photography with inner city slums and housing conditions.

ASSESSMENT:
• Assess students’ ability to participate and analyze presented artworks.
• Evaluate students’ documentary projects.
• Discuss the difference between advocacy and objectivity and assess students’ ability to work and question these two positions.

ADDITIONAL RESOURCES:
Visit http://www.heidelberg.org for an example of neighborhood initiatives for urban renewal and art intervention.
For more information on Take Back the Land program, visit http://www.takebacktheland.org/index.cfm
LESSON 4
Pounding the Pavement:
Sightings of Public Art and Interventions

OBJECTIVES:
• Through discussions on contemporary art and spatial issues, students will understand the critical difference between public and private space and how it affects general laws and rights.
• Students will evaluate class discussions and write a persuasive essay on the central debate about public space: is it a place free from politics or is it the very sphere of politics?

TIME: One session

ARTIST RESOURCES:
Sharon Hayes: *Everything Else Has Failed! Don’t You Think It’s Time for Love?* (2007)
Rikrit Tiravanija: *untitled (less oil more courage)* (2007) (p. 295)

SUGGESTED PROCEDURE:
1. Focus students’ attention on the most openly public space—the street. This public property is open to all citizens, without discrimination, for general and common needs. Ask students to interpret what they regard as general and common needs. Describe the social life of the street and the types of activities, exchanges, and business occurring on the street. Define public space and list existing public spaces.
2. Read the following quote by Rosalind Deutsche:
   How we define public space is intimately connected with ideas about what it means to be human, the nature of society, and the kind of political community we want. While there are sharp divisions over these ideas, on one point nearly everyone agrees: supporting things that are public promotes the survival and extensions of democratic culture.²
3. Based on Deutsche’s comment and the availability (or lack of) public spaces, have students interpret the nature of our society.
   • What are some major consequences when a space is universally open to all?
   • What could be positive and negative qualities of this openness?
   • Discuss who would be included and excluded within the public space.
4. What are the available methods of disseminating information or the different forms of exercising free speech? Define speaker's corner and discuss the relationship between public space and democracy. Democratic power comes from the people and makes their collective presence known and visible in public space. Public space, synonymous with "the people," is the very space of democracy. Human rights movements have always staked their claim in public space, from the Civil Rights Movement, to gay and lesbian rights, to housing rights of the poor.

5. Present and analyze Sharon Hayes's *Everything Else Has Failed! Don't You Think It's Time for Love?* Have students respond to the private format of a love letter and the public nature of the artist's use of public speaking as a form of address.
   - Describe the context of the performance. What time of day and section of city does the performance take place? Who is the intended audience of this work?
   - How can love inform political conditions?

6. Sharon Hayes has written a fictionalized account of two lovers who were affected by the United States' occupation of Iraq. Discuss the effect of juxtaposing love and political engagement. Read an excerpt from the transcript:
   
   Do you remember how you made me stop at 14th Street so you could fix your sign. You wanted to add a slogan to the back ... You said you wanted to be more clear. "If everyone acted like us" it said on the front and you turned it over and wrote "there would be power in the streets." My sign said: "Together we can change the world" ... which you told me was simplistic and cheesy but by the end of the day you were shouting it out at the top of your lungs as if it was the most important thing in the world to say.³
   
   - What is the narrative between the two lovers and what caused their separation?
   - Define "public art" and the inherent contradiction between the public and the private production of art. How does Hayes use this contradiction to affect the reading of the work?
   - Reread the slogans in the excerpt and have students interpret what "power in the streets" means. Do students participate in demonstrations? Why or why not?

7. Present and analyze Rikrit Tiravanija's *untitled (less oil more courage).* Based on the location of the sign, have students determine the targeted audience for the message. Consider how this message differs from advertising and have students interpret the statement and its political significance. Tell students that the work was conceived after the artist received an invitation to Peter Cain's exhibition at Matthew Marks, a gallery in New York City. The invitation was a reproduction of Cain's notebook, containing a text that read: "More courage less oil." Tiravanija kept the invitation in his studio for years. Read the artist's statement regarding the work:
Taken in context, that message was clearly a note to himself about the dilemma of being a painter and the moral choices one faces in executing a painting ... Today, in the present context, we face a different dilemma altogether. The question of courage and the thoughts facing our present condition come ironically from the turn of Peter Cain’s inspired message.4

- What political issue is the artist responding to?
- Have students interpret the statement and its political significance. How does this message differ from advertising?
- Based on Tiravanija’s anecdote, how do students interpret Tiravanija’s position on the artist’s role and his responsibility regarding political issues?

8. Debate whether political activities impinge on the general and common function of public space. Elaborate on the importance of this debate by asking the central question of public space and whether it is a universal place free from politics or if it is the very sphere of politics. If politics does not belong on the street, what available means do the public have in expressing their political views?

9. Have students consider the similarity in content and method between the works of Sharon Hayes and Rikrit Tiravanija. Both of these artists are occupying/hijacking public space to exercise democratic expression. Students will observe ways that messages are circulated in public space and will create an intervention such as public speaking, installing banners, or picketing in a public space that nurtures a democratic social life. This assignment can be executed through graphic design, performance, or installation.

HOMEWORK:

Observe and document areas in public that show signs of authority to deter loitering.

EXTENDING THE LESSON IN EUROPEAN HISTORY:

Present available public spaces in ancient Rome with the Nolli Maps by Piranesi.

ASSESSMENT:

Assess students’ ability to participate and analyze presented artworks.

ADDITIONAL RESOURCES:

For more information on Sharon Hayes’s Everything Else Has Failed! Don’t You Think It’s Time for Love? visit www.shaze.info/
LESSON 5
Leisure versus Loiter and 
How the Citizen became a Customer

OBJECTIVES:
• Students will understand the type of "public" acceptable in public space.
• Students will critically analyze how naming produces class distinctions by normalizing some behavior while criminalizing others, especially in the constructed difference between leisure and loiter.
• Students will be exposed to artworks that use social relationships to create an exchange.

TIME: One session

MATERIALS: Paper and pencils

ARTIST RESOURCES:
Dave McKenzie: I'll Be There (2007-) (p. 274)

SUGGESTED PROCEDURE:
1. Define privatization and provide examples. Private spaces are open only to a specified few and have particular designations of function, rules/codes of behavior, and access.
   • What are the potential consequences of privatizing spaces?
   • How do shifts from government-protected spaces to private places of business affect who is allowed to use it and how it is used?
Have students consider the types of public spaces they have access to and those they do not.
   • If what ways are their social needs—as a group—reflected in public spaces?
   • What types of spaces and kinds of functions would they like represented in the public sphere?
2. Define loitering and present the historical case of City of Chicago v. Morales (1999). Anti-loitering laws legalized persons from lingering in public spaces with no clear business or purpose. According to this law, people needed to have a justifiable purpose for being in public.
   • Who would be affected most by this law?
   • What are some major implications of this law and how would it affect public use, function, and access to the street?
3. Discuss how behavior is related to social space by considering unwritten, yet understood, codes of appropriate behavior.
   - Is space designed by how the public wants to use it or is it public space and the rules associated with it that socialize our behaviors and desires? What would the latter imply?
   - What is the difference between being a citizen and a customer?

4. Read the quote by Lance Freeman, Associate Professor of Urban Planning, Columbia University:
   You have on the one hand the more romantic view of public space as a place where people can come together unfettered unrestrained, compared with the view of public space as a place of ordered, controlled recreation. Gentrification is typically associated with the latter, as a place where space is controlled and privatized, with less opportunity for random interaction.5

5. Define gentrification and have the students interpret what "controlled recreation" means. Return to the difference between citizen and customer and ask:
   - If social interactions are forms of controlled recreation and they occur in predetermined designated areas, how does it affect personal expression and individual desire?
   - Are the needs of a citizen similar to those of a customer?

6. Present Dave McKenzie's *I'll Be There*. Show students items of the project documentation and begin by asking what calendars and date books are used for.
   - How do we usually meet new people? What kinds of uncertainties and expectations are present with this planned, yet random, encounter? What does it mean that the artist wants to meet his audience?
   - What are the limitations of having this experience in a museum? How does meeting outside the exhibition space change the meeting/encounter with the artist?
   - What does it mean to experience art outside the context of a museum?

7. Dave McKenzie has often described his work as a tool for meeting new people. Define relational aesthetics and have students respond to the merging of art and life.
   - Does having an encounter as a form of art change our conventional perception of art? Why or why not?
   - Is there a critical potential in using social engagements, such as a party, as a form of art?

8. Have the students consider if there are spaces that exist with no function or any functions and activities for which there is no space. Present Pedro Reyes's *New Group Therapies.* What can you tell from these documentations of Pedro Reyes's project?
   - Based on the materials used, is the space permanent or temporary?
   - What type of space is created and who is it intended for?
• What associations do students have with the title New Group Therapies?

9. Read Pedro Reyes's interview by Tatiana Cuevas and introduce project background. Reyes constructed guitar sculptures and provided a karaoke-like setting for music enthusiasts in a market in Tlatelolco, Mexico City. For New Group Therapies, volunteering participants were able to perform chosen songs, culminating in the destruction of the guitar sculptures.
• Why do you think Reyes has chosen to produce this space of controlled violence?
• What does it mean to create new forms of ritual?
• The division between public and private relegates some acts and expressions in the private realm. What are some consequences of this division? What potential conflicts may arise from performing private acts, like singing, in public space?

10. Pedro Reyes has activated spaces with an alternative form of engagement whether through a ritual of an action or through a specific form of encounter. Students will create a relational artwork—a situation that supports an activity or form of exchange, fostering a social interaction. Students may want to begin by creating a form of social intervention within that context and host/manage an interaction.

EXTENDING THE LESSON IN ART HISTORY:
Teach and introduce the concept of the dematerialization of art in 1970s Conceptual art.

ASSESSMENT:
Evaluate students' ability to understand relational forms of art and their ability to construct a social interaction.

ADDITIONAL RESOURCES:
For more information on City of Chicago v. Morales refer to http://www.firstamendmentcenter.org/faclibrary/casessummary.aspx?case=Chicago_v_Morales

For interview between Pedro Reyes by Tatiana Cuevas, visit Bomb Magazine's website:
http://www.bombsite.com/issues/94/articles/2779

Refer to http://plato.stanford.edu/entries/conceptual-art/ for more information on Conceptual art.
Hey You, There! Space Invaders, the Invisible Enemy

OBJECTIVES:
- Students will understand how identity determines how we are perceived in a place and how it affects how people circulate and navigate spaces.
- Students will understand how politics of inclusion and exclusion affect political issues on a national and international level.
- Students will interpret and evaluate the implications of the USA PATRIOT Act of 2001 and formulate an intelligent opinion on its effects on American civil liberties.

TIME: One session

MATERIALS: Paper and pencils

ARTIST RESOURCES:
Hasan Elahi: Tracking Transience (2002–)

SUGGESTED PROCEDURE:
1. What are connotations of access? Is access just a matter of entering a space, a sense of belonging, or representation? The depiction of the outsider or “other” as a threatening presence, like aliens from outer space, has always been a method of uniting different groups to gather in the face of a shared enemy. The notion of “us” is negatively defined against the idea of a “them.” Throughout history this excluded “other” has taken on different identities.
   - How does naming affect our perceptions of a group: for example, calling or categorizing a group of people as illegal, aliens, or terrorist?
2. Have students describe qualities of spaces that help produce the feeling of belonging. How would fear affect an individual’s experience of place? Define antagonism and name visible signs of authority in a space, rendering it inaccessible and antagonistic. Introduce Hasan Elahi and present his project Tracking Transience.
   - What do you notice about this collection of images?
   - What do we usually associate with the use of aerial view photography? Who uses these tracking devices and who is being tracked?
3. Read Elahi’s quote: “I am intrigued by the way humans interact with [databases and other electronic forms of] information, and prefer to investigate the acceptance of technology rather than technology itself.”

- Describe the airport spaces that Elahi documents. How are airports and spaces of transit different from other social spaces?
- Transience is an impermanent or temporary moment in time. Why do you suppose the artist has chosen this in-between moment or passing of time as something worthy of documentation?

4. Discuss police profiling and whom it affects. Since September 11, 2001 many Arab and Muslim travelers have experienced what is called airport profiling in which individuals have testified to excessive security scrutiny: for men to remove their turbans, for women to remove their headscarves, and others altogether ejected from their flight.

- How does the context of airport security post September 11 affect the reading of Elahi’s work?
- What are surveillance cameras used for? Interpret Elahi’s quote and discuss his form of “acceptance” to surveillance technology. Why is Elahi creating a form of self-surveillance and how does his form of surveillance differ?
- What are the stakes, if any, in producing his own form of self-surveillance?

5. Elaborate on the conditions of access seen in Andrea Bowers’s Nonviolent Civil Disobedience Drawing (Elvira Arellano in Sanctuary at Adalberto Methodist Church in Chicago as Protest against Deportation, 2007). Ask students what national issue is being addressed. Have students describe how the drawing is rendered.

- Why did the artist choose to draw realistically?
- What can students infer from the woman represented in the work? Who is she?
- Based on the conversation of inclusion and exclusion, have students interpret the question “Who would Jesus deport?” posed by the artist.
- How do students interpret the artist’s choice of comparing the law of man and the law of God?

6. Have students discuss common perceptions of immigrants and terrorists. Discuss the USA PATRIOT Act, which was passed by President George W. Bush on October 26, a month after the tragedy of September 11, 2001. The Act, officially titled “Uniting and Strengthening America by Providing Appropriate Tools Required to Intercept and Obstruct Terrorism Act of 2001,” was scheduled to expire four years after it passed, but was re-signed into law in 2006. The PATRIOT Act gave the government the right to search personal records, regulate
financial transactions of private individuals, and extended its rights to detain (at times indefinitely) and deport immigrants suspected of terrorism. 
- Focus on the full title of the Act and ask how this relates to previous conversations of the notion of "us" and "them."
- How does the Act affect civil rights against illegal search and seizure and a right to privacy?
- How does this impinge on democratic values?

7. Students will write an expository paper defining the type of general public allowed in public space. Students will consider and include specific examples of how identity, sex, and class affect an individual's experience and access to social spaces. Students must research and relate this question to a national or international case, issue, or event.

**HOMEWORK:**
Students will create an image and text poster that illustrates ideas expressed in their paper.

**ASSESSMENT:**
Evaluate students' ability to participate in discussions and how they understand the complex issue of "otherness" in their paper.

**ADDITIONAL RESOURCES:**
The USA PATRIOT Act can be found at: http://frwebgate.access.gpo.gov/cgi-bin/getdoc.cgi?dbname=107_cong_public_laws&docid=f:publ056.107.pdf
LESSON 7
Getting to Know You: Publicity of Private Narratives

OBJECTIVE:
- Students will discuss how private narratives of subjectivity become political positions.

TIME: One session

MATERIALS: Computer and Internet access

ARTIST RESOURCES:
Susan Hefuna: *Vitrines of Araf* (2008) (Figure 4)

SUGGESTED PROCEDURE:

1. Have students discuss where they spend time and what spaces are available/accessible to their age group. Define dominant culture and dominant space. How do these “dominants” affect marginal groups and their access for representation in social space? For example, skateboarding parks are a relatively new feature in the public space and their mere inclusion serves as a validation of the activity. What other examples of new types of social spaces exist?

2. Discuss how social groups mark their own spaces to create a sense of community and belonging. Read and interpret Henri Lefebvre’s quote: “‘Change life!’ ‘Change Society!’ These precepts mean nothing without the production of an appropriate space. A lesson to be learned from the Soviet constructivists of 1920–30, and from their failure, is that new social relationships call for a new space, and vice versa.”

3. Discuss marginality and possible methods an individual might employ to gain new ground or visibility in dominant culture and space.

4. Present Ginger Brooks Takahashi’s *Julius Bootleg Print*. Have students describe the scene depicted in the image. Describe the social space and what the male figures are doing in the print. Describe the group’s relative comfort in the space and with each other.
   - Nudity is restricted in public space. What does it mean for these men to transgress this restriction together?
   - What does it mean to perform private acts in public spaces?
   - Have students respond to the outside observer looking into the space; what does his presence signify?
5. Present Susan Hefuna’s *Vitrines of Araf*. Have students describe the display and the items displayed in it. Araf refers to the name given to women whose names are kept unknown in public, in a manner that suggests protecting them in the traditional Egyptian culture. Contextualized, the display resembles a vitrine used by street vendors.
   - How does Hefuna’s role differ from that of other vendors and the items that she is displaying?
   - How might the public perceive her presence?
   - What is her role in presenting unnamed women?

6. Reflect how artists invest private narratives into public space and relate to Lefebvre's position regarding the creation of new spaces to represent social relationships. Have students create a blog or Internet page that can give visibility to identity.

**Extending the Lesson in New Media:**
Present blogs that are representative of the assignment given.

**Assessment:**
Assess students’ ability to participate and analyze presented artworks.
Evaluate students’ blogs and their ability to use the personal as the political.

**Additional Resources:**
For images of Ginger Brooks Takahashi’s *Julius Bootleg Print* (2007) refer to the Global Classroom website: www.gclass.org
LESSON 8
Dominant Spaces and their Symbolic Destruction

OBJECTIVE:
- Students will deconstruct an image in order to understand value and icon constructions.

TIME: One session

MATERIALS: Paper and pencils

ARTIST RESOURCES:
Huang Yong Ping: Pentagon (2007) (p. 262) and Colosseum (2007) (Figure 53)
Julie Mehretu: Black City (2007) (p. 275)

SUGGESTED PROCEDURE:
1. Motivate students to think about representations of destruction by showing them clips from Hollywood cinema, pop media, and current and natural events (show the movie clip of the explosion in Zabrieski Point). What is the fascination with and the emotional effect of images of destruction? Define catharsis.
2. Read the statement by Boris Groys, Global Distinguished Professor of Russian and Slavic Studies at New York University, on destruction:
   This city of eternal ephemerality has frequently been depicted in literature and staged in the cinema: this is the city we know, for instance from Blade Runner or Terminator I and II, where permission is constantly being given for everything to be blown up or razed to the ground, simply because people are tirelessly engaged in the endeavor to clear a space for what is expected to happen next, for future developments. Have students summarize Groys's statement by relating the “city of eternal ephemerality” to their own experiences.
3. Present Julie Merethu's Black City and have students name recognizable elements in the painting. Inform the students of the scale of the painting.
   - How are the lines and textures arranged to create movement and action? Describe this movement.
4. Present two of Huang Yong Ping’s works, Pentagon and Colosseum. Have students describe the two buildings and the artist’s alteration of the buildings.
• Describe the material and list items usually made from this material. What scale are these items usually produced in?
• How do the material, color, and scale of the buildings, in relation to the room, affect our perception of the object?

5. Define icon and iconoclasm. Read the following quote by Boris Groys: “Iconoclasm can thus be said to function as a mechanism of historical innovation, as a means of revaluing values, through a process of constantly destroying old values and introducing new ones in their place.”
• How does this relate to the definitions of icon and iconoclasm?
• How has the artist chosen to “break” these images? Why has he chosen to turn the buildings into planters and what does it signify?

6. Have students make a list of icons from which they will choose one to “break” according to iconoclasm. Students will interpret Groys’s quote and critically analyze their selected icon and its values by critiquing the imagery and the values they represent.

ASSESSMENT:
Based on their “image-breaking,” did students articulate an understanding of the icon and its values?

ADDITIONAL RESOURCES:
A movie clip of the explosion in Zabrieski Point can be found at: http://www.youtube.com/watch?v=bJsW61a4XBo&feature=related
LESSON 9

Other Topias of Possibility: Designing Desire for the Future Part 1

OBJECTIVE:

- Students will be presented with contemporary art and architecture and will understand how alternative social values can be used in projections of future designs.

TIME: One session

MATERIALS: Paper and pencils

ARTIST RESOURCES:


SUGGESTED PROCEDURES:

1. Present major issues of climate change (such as the rise in global population) and its potential effects on designs of future spaces, life, and living. It is predicted that by 2050, world population in cities will grow to ten billion. By 2015, India’s slum population will reach ten million while Africa will grow to 332 million (a sum which will double every fifteen years thereafter). How will growing populations affect resources, environment, and health?

2. Present Haegue Yang’s Dehors. Look at the cityscape and have students describe what they can tell about the scale of the city. Have students describe the project—its transparencies and blacked-out areas. Contrast the sprawl of low-density housing to the high-rise buildings being built. Read about Yang’s practice and ask students:
   - Where are these images from, and what do they think they represent?
   - What are some potential major consequences of a newly built skyscraper?
   Consider them being “advertisements,” announcing the near future of the city. Interpre: the visibility of logos and articles seen through the skyscraper advertisements. Have students imagine what the erased slogans or headlines might say.
   - How would developers try to present this change?
   - What would this type of change claim to improve?
   - Do students agree or disagree with these “improvements”? Why or why not?

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3. Define urbanism and relate it to what students envision for possible future architecture. Present and analyze Pedro Reyes’s and Jorge Covarrubias’s proposal Parque Vertical. Have students describe what information they can gather from the architectural model. Name recognizable features in the interior of the building.

- What associations do students have with the scale used to represent the tower?
Have students respond to why Reyes has chosen the model scale of a dollhouse and simplified building blocks to represent the interior.
- What are models used for and how is this model different from other architectural models?

4. Read the following quote by Pedro Reyes in an interview with Tatiana Cuevas for Bomb Magazine:

The idea of utopian architecture alludes to a place that does not exist, or perhaps whose existence is just temporary. I think we need other topias in our bag of references—we need more topias to play with. We should talk about psychotopia, a mental place; neotopia, a new place; prototopia, almost a place; ecotopia, a sustainable place; hypnotopia, the place of our dreams; teotopia, a sacred place; infratopia, less than a place; and so on.¹²

- Based on Reyes’s quote, have students interpret the type of topia being proposed.
- What utopian values are expressed in the proposal?

5. Refer to the “Investigating Neighborhood” lesson on the G:Class website (www.gclass.org) and read the historical background of Tlatelolco, Mexico. Present the specific context of “Icon Tower” and its proposed reconstruction as a “green skyscraper.” Discuss how residents can affect, respond to, or demand changes in their neighborhood, city, or state.

- What recourse do residents have to respond to these changes or to demand them?
Discuss Reyes’s strategies for creating awareness, interest, and desire for this project.
- How does Reyes create expectation and desire among residents? What are the kinds of resistance to this type of proposal?
- Imagine the project in practice. What are some potential gains and possible conflicts?
- What utopian values are represented in this proposal? How does this project foster community? How would it change or redress everyday life and needs?

6. Present the notion of unitary urbanism to the students and have them articulate their initial responses to this idea. What are the ways in which we see the social functions being integrated in daily life? What previous works already discussed in class would be a great example of unitary urbanism? What could be the disadvantages of merging art and life? Does anyone in class disagree with the proposal for unitary urbanism? Have students explain their critique.
7. Assign students to create a painting of an image that represents an aforementioned topic. Make connections to art history and present Surrealist compositions by Giorgio de Chirico and René Magritte. Brainstorm with the students and have them use the following guidelines to enhance their painting composition.

- Have students begin with a site (if students completed Lesson 1, encourage them to develop this work further). The notion of place will be created through an ordering or combination of different types of spaces.
- Students will manipulate and distort scale.
- Students will use architectural features in the composition and compose an area of the composition using pattern or texture.
- Include a still life of two to three objects in the composition.

ASSESSMENT:
Evaluate student participation in discussions and their ability to use new vocabulary introduced in class.
Evaluate students' public proposal against larger social issues discussed in class.

ADDITIONAL RESOURCES:
Complete documentation of Haegue Yang's *Dehors* (2006) can be found at the artist's website:
http://www.heikejung.de/cehors.html

For more information on Surrealism refer to the Heilbrunn Timeline of Art History:
http://www.metmuseum.org/toah/hd/surr/hd_surr.htm

More information on "Icon Tower" can be found at http://bombsite.com/issues/94/articles/2779
LESSON 10

Other Topias of Possibility:
Designing Desire for the Future Part 2

OBJECTIVE:

- Students will be presented with Thomas More's concept of utopia and artworks that reflect on the utopian desire.

TIME: One session

MATERIALS: Paper and pencils

ARTIST RESOURCES:

Edgar Arceneaux: Watts House Project (1996–) (Figure 13)
SUPERFLEX: FREE SHOP (2003–) (Figure 119)

SUGGESTED PROCEDURES:

1. Define Thomas More's concept of utopia and discuss contemporary society in relation to the concept. What are some social ills that students would redress in a utopian version of society? Brainstorm with the class and as a group, define and articulate an ideal form of society. Discuss the paradox of utopia in practice; how, for example, would such a society's relationship to authority enforce perfect harmony?

2. Provide an example of utopian society literature and read an excerpt from B.F. Skinner's Walden Two. The character Frazier, a founding member of the utopia Walden Two, explains how they have dispensed with the monetary system and implemented the four-hour workday:

   Labor credits are a sort of money. But they're not coins or bills—just entries in a ledger. All goods and services are free, as you saw in the dining room this evening. Each of us pays for what he uses with twelve hundred labor credits each year—say four credits each workday ... A credit system also makes it possible to evaluate a job in terms of the willingness of the members to undertake it. After all, a man isn't doing more or less than his share because of the time he puts in, it's what he's doing that counts. So we simply assign different credit values to different kinds of work, and adjust them from time to time on the basis of demand.13
3. Have students discuss their parents’ occupations and the time it takes to earn a living (include education, training, and length of their workday). Discuss the outcomes and results of the labor credit system described in Skinner’s utopia.
   • Compare and contrast our economic conditions to the form of social production described in *Walden Two*.
   • How are the problems of our monetary and work system addressed in *Walden Two*? What are some social values that are in practice in Skinner’s utopia? What are the advantages and disadvantages of our labor system?
   • How would the labor credit system affect class distinctions—or the general quality of life and culture?

4. Present SUPERFLEX’s *FREE SHOP*. Show FAMILY MART, Roppongi Hills, Tokyo 2003 and SELIN IZMIR FEINKOST, Bremen, Germany 2003. Read the following description of the project:

   *FREE SHOP* takes place in an ordinary shop. Anything purchased in the shop by any given customer when *FREE SHOP* is performed is free of charge. There are no signs or other means of information communicating that merchandise, goods, services, etc. in the shop are free of charge. A customer in the shop may not realize that merchandise, goods and/or services have been purchased for free until the counter clerk gives the customer the bill for the purchase, stating the amount of 0.14

5. Review the term *relational aesthetics* and how this relates to the project. Have students describe the types of stores this occurs in and what the general response of the customers is when they learn that the items are free.
   • How is *FREE SHOP* different from the marketing strategy of the giveaway? How would students respond to this chance possibility of receiving free goods?
   • Why do students think the artists have chosen to reveal that the goods were free only in the end? Is it significant that the cashier follows through with a normal exchange of itemizing the goods and passing a receipt?
   • Compare and contrast *FREE SHOP* in Tokyo and in Bremen. How did customers respond to the free goods? What evidence can students gather from the images of how customers took advantage of the situation?

6. Edgar Arceneaux’s Watts House Project (WHP) is a collaborative artwork in the shape of a neighborhood redevelopment. Present imagery of Simon Rodia’s Watts Towers landmark. Read WHP’s mission statement and discuss how Watts Towers or a landmark can affect the visibility of an area:

   Located on 107th Street and centered around the historic Watts Towers, the Watts House Project is an ongoing, collaborative artwork in the shape of an urban
redevelopment initiative. WHP expands and enhances community through exhibition spaces, artist in residence programs, educational and social programming and residential housing. Generating a physical and social infrastructure for creativity, WHP catalyzes artistic production and community pride of place, establishing partnerships that can lead to real solutions, hope, and change.15

7. Present Edgar Arceneaux’s *Simon Rodia’s Red Car* (2008). Have students describe the image and inform students that it is an edition print to raise money for the Watts House Project. Ask students:

- How is art being used in relation to the larger community?
- What is the similarity between Watts Towers and the role of art proposed by Arceneaux?

Define *cultural capital* and ask students what the critical potential of art is in reshaping social and economic values.

8. Define the term *intentional communities*. Research and provide examples such as Twin Oaks or Drop City. Students will consider possible and impossible utopias and design an intentional community.

**EXTENDING THE LESSON IN SOCIAL STUDIES:**

Make connections to the history of Native American land rights, such as the case of Alcatraz Island and the shift of property rights with changes in eminent domain reform.

**EXTENDING THE LESSON IN LITERATURE:**

Read excerpts from Thomas More’s *Utopia*.

**EXTENDING THE LESSON IN CONTEMPORARY ART:**

View and discuss works of the following artists’ works related to ‘the theme of public space and activism’ Nils Norman, Krzysztof Wodiczko, and Vito Acconci.

**ASSESSMENT:**

Evaluate students’ participation in discussions and their ability to use new vocabulary introduced in class.

Evaluate students’ public proposal against larger social issues discussed in class.

**ADDITIONAL RESOURCES:**

Refer to the SUPERFLEX website for project documentation at http://www.superflex.net/projects/freeshop/index.shtml
Please refer to the New Museum's Global Classroom website for a lesson on "After Nature: Dystopia and Detournement": http://gclass.org/lessons/plans/after-nature-dystopia-and-detournement

Refer to http://www.wattshouseproject.org/ for more information and images of the Watts House Project, as well as to research redevelopment initiative and provide context to students.

CHAPTER 1 NOTES
3 Sharon Hayes, excerpt from the transcript "Everything Else Has Failed! Don’t You Think It’s Time for Love?" 2007.
10 Ibid., 75.
11 Mike Davies, Planet of Slums (New York: Verso, 2006).

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