“NYU is a leader in education for the arts and creative research and practice, and art on campus and in public building spaces should reflect this leadership status.”

From the NYU Public Art Committee Report
May 4, 2018
Background: The Work So Far

While NYU has great potential for the display and promotion of art in our own buildings as well in outdoor spaces on and around campus, that potential has yet to be fully realized. In an effort to move NYU closer to reflecting in its physical environment the deep appreciation and mission-centered value our community places on the study and creation of art, NYU’s Provost convened in 2017 a leading group of University faculty—scholars and practitioners—across a wide spectrum of schools and disciplines. Their charge was to begin to lay the groundwork for a public art initiative by researching the practices and policies of other universities and identifying issues to be considered in order to activate our campus with the visual arts.

That 24-member committee (called at the time the Public Arts Committee) met throughout 2017-18 and submitted a preliminary report in May 2018. (See Appendix A for a roster of its members and the report.) In that report, the Committee:

- Researched the public art practices of eight large public and private universities to distill a set of common and best practices to help guide NYU’s efforts;
- Drafted a “policy statement” that laid out the rationale for elevating the presence of art on campus;
- Offered a set of guidelines regarding what constitutes “public art” and the identification of appropriate places for the location of art [It is important to note in this regard that the NYU “campus” for these purposes is defined as the Washington Square area; the non-Langone portion of the First Avenue health corridor and downtown Brooklyn, including the Tandon campus (surrounding the MetroTech Commons) and 370 Jay St];
- Considered criteria for the acceptance (or rejection) of art as well as criteria for deaccessioning.

While the Committee at that time did not offer specific recommendations in the following areas, it raised them as important action items that deserved further study:

- How to assure adequate and reliable sources of funding for the acquisition, installation and maintenance of art; and
- How to elevate the visibility of art works once installed for the greater appreciation of members of our own community as well as neighbors and visitors.
Next Steps

In order to advance the research and conceptual work of this first Committee, the Provost asked a subset of members of the original Committee to constitute themselves into the Art in Public Places Committee (the authors of this report) to meet this past year to refine what next steps might be taken.

One obvious task was to undertake two important inventories:

1) To catalogue all of the existing art installed on campus or in our facilities (excluding the Grey Art Gallery)

2) To survey all potential sites around campus (which NYU owns and including that broad definition of “campus” noted above) and appropriate interior spaces which may lend themselves to the display of visual arts, in a wide spectrum of media.

(Appendix B contains that inventory and survey.)

Resources

Art may delight the senses and nurture the soul, but it needs a revenue source in order to be created, installed and maintained. To that end we recommend:

Capital and Maintenance Budgets. A specified percentage (in the range of 1-2%) of every major capital improvement project should be set aside for the purpose of acquiring and installing works of public art to be located in or in proximity to the new or renovated facility. This range is based on practices of other universities. “Major” should be defined by NYU’s Office of Facilities and Construction Management but we expect that to fall in the range of a $10-25 million project. For very large projects, whose budgets reach into the hundreds of millions of dollars, a monetary cap could be imposed on the overall art budget.

Equally important, the costs of maintaining and repairing art, once installed, should be built into the ongoing operational budgets for these facilities per guidance from FCM.

Fundraising. The Office of Development and Alumni Relations should be asked to identify and add to their list of prospective donors—individuals or corporations or foundations—those who may be interested in funding works of art in and around campus (through commissions or outright purchases or in special cases, donations from their own collections). The terms of such donations should be determined by gift agreements and protocols (new or existing) as determined by UDAR.
Public Visibility

A campus like NYU’s—woven into the urban fabric and distributed over many city blocks and non-contiguous locations and neighborhoods—presents both opportunities and challenges. In the latter category is how to ensure that our own community and external audiences are aware of the art—some that already exists and is installed but especially as we add to the “collection.” This puts a premium on a robust awareness campaign, whose elements should include:

- Creation of a website dedicated to “NYU’s Art in Public Places”— with all of the works featured, identified and their significance explained;
- Online/virtual tours of the art;
- Actual tours offered by trained volunteers that may be offered to our internal community, prospective students and parents on campus for admissions tours, interested community/civic/cultural groups.

NYU’s Office of Public Affairs should also be asked to develop a strategic communication plan that emphasizes NYU’s profile as a university deeply committed to expressions of cultural and artistic appreciation through its facilities and grounds and highlight art installations as they are put in place. In this regard, NYU may be seen as advancing a civic good in line with many other organizations supporting public art in NYC.

Integration into Teaching and Research

At its core, NYU is a major teaching and research institution. Every attempt should be made to find ways to engage interested students, working under faculty supervision, and faculty themselves in relevant disciplines or practices in discrete projects that proceed forward as a result of this initiative.

Coordination

Across NYU there already exists various galleries/exhibition spaces/viewing windows, etc. many of which feature revolving art installations, some commissioned by specific offices or schools and include faculty and student work, as well as work by artists outside NYU. Regularized mechanisms should be developed to assure that the APP Committee or its successor and the Provost’s Office are aware of planned exhibits so as to better coordinate installations and be able to develop compelling and consistent messaging and promotion. These presentations should also appear on the website and added to the virtual and actual tours.
Collaborations

NYU should be open to and seek out appropriate public and private partners who share a similar mission to enhance art in public places and explore ways in which we may collaborate. Examples include the Public Art Fund, Creative Time, the local business improvement districts of which NYU is a member, etc.

Creation of a Permanent Committee to Oversee Art in Public Places

In looking at best practices across universities, most take the step of establishing a permanent committee to offer advice on such matters as:

1) how to maintain art as a priority at NYU and promote those efforts;

2) reviewing specific proposals for public art with a view toward advising senior leadership;

3) development of comprehensive policies and guidelines around the solicitation, placement, duration and maintenance of art work on campus. Such policies should apply university-wide.

We recommend such a Provost-appointed committee, of anywhere from 5 to 7 voting members (primarily faculty) representing key expertise in these areas as well as ex-officio members drawn from relevant administrative offices whose knowledge is needed in the areas of construction and maintenance, fundraising, communications, etc.

We also recommend a modest level of administrative support for the committee to handle such tasks as scheduling meetings, to organize materials, take notes, etc.

Ongoing Role of the Existing APP

Until a permanent committee is established, the writers of this report are pleased to serve as needed to advance the recommendations we have put forth; help vet or offer advice on opportunities for the commissioning or placement of art; to work on special projects undertaken by the Provost’s Office that may call for solicitation of proposals from the university community; to serve as a liaison to NYC civic and community arts organizations.
Possible Projects in the Near-Term

Existing Assets: The Committee feels there are a number of enhancements and interventions that can be undertaken immediately to enhance existing artistic/cultural assets of the University. Examples include:

1. Better signage and lighting to reveal the commissioned murals at 19 University Place that face 8th St. (Appendix C contains an article about this installation.)
2. Better signage and description of the murals in the Gallatin ground floor space
3. Examination of and interventions to the Grey Art Gallery to help better locate entrances and improve accessibility, improve signage and enhanced use of the windows.

181 Mercer: This facility, under construction now, will fill the span of a city block, become a major new destination for the university community, and establish a new nexus between SoHo and NoHo. In terms of location and usage (from classrooms to athletic facilities to theaters and rehearsal space to student and faculty residences), 181 Mercer will assume a pivotal place among NYU’s facilities and represents a major new opportunity for the display of art. Several interior areas of the new building (the ground floor atrium and the “Commons”) as well as the expansive outdoor Greene St. walkway have been identified as areas that lend themselves to the placement of art of some sort. (Appendix D shows some of the opportunities.) The Committee is glad to work with the 181 Mercer St Steering Committee to be part of the decision process for those areas.

Bobkin Alley/Schwartz Plaza. This area between Bobst and the Stern School, which is owned by NYU, should be studied and analyzed for its capacity to become a more welcoming area, either for transit or rest. Landscape changes and/or placement of outdoor furniture and/or art installations should be considered. Consultations with either landscape designers or urban planners should precede any interventions.

Empty Ground Floor Retail Spaces. NYU is not alone in experiencing many empty retail spaces in properties that it owns in and around the Washington Square and Third Avenue. Consideration should be given to creating a modest designated fund that could be put toward ensuring that, until rented, the exteriors and windows of these empty spaces be properly cleaned and maintained and non-permanent visuals be installed (examples: photos of historic scenes from Greenwich Village; student or faculty art displays; other exhibit-like features).

(Appendix E offers some examples from NYU and other locations of such temporary installations.)
Appendices

Appendix A

1. 2017 Public Arts Committed Report
2. Public Arts Committee Roster

Appendix B

1. List of Sites Surveyed
2. Spreadsheet of Collected Data
3. Catalog of NYU Art in Public Places Holdings

Appendix C

1. New York Times Article, “Famous writers and Their Work Spaces Come Together in a Mural.” (8.01.08)

Appendix D

1. Renderings of 181 Mercer Street that show opportunities for public art placement.

Appendix E

1. Example of graphic interventions for empty retail space.
From: Edward J. Sullivan; Helen Gould Sheppard Professor of the History of Art, Institute of Fine Arts (Deputy Director) and Department of Art History

To: Public Art Committee

May 4, 2018

Dear Public Art Committee Members,

Attached you will find a proposal for the New York University Public Art Policy. I am greatly indebted to the staff of the Grey Art Gallery for their help in this report and especially to the Graduate Curatorial Assistant Madeline Turner who did a herculean task in doing the research for the enclosed.

In order to understand the most critical issues facing university public art collections and their display, we consulted the Public Art Policies of the following institutions: Carnegie Mellon University (CMU), Drexel University (Drexel), University of Houston (UH), University of Kansas (KU), Pennsylvania State University (Penn State), University of Pennsylvania (UPenn), University of Texas (UT), and University of Wyoming (UW).

There were several consistent issues addressed in the consulted policies, which the NYU Public Art Committee (PAC) will have to consider as they form their own version. First, the PAC must define their interpretation of Public Art. Many universities limit their definitions of Public Art to permanent installations, meaning that public art installations with a determined time limit would not fall under the purview of the PAC. Second, most university public art collections have a designated curator. Though NYU will not have a Curator of Public Art, this position could be created in the future. Third, the PAC will have to determine which additional NYU committees and offices will need to be consulted in order to execute their plans for the implementation and maintenance of public art projects. Throughout this draft, there are examples that specify how other universities have approached related issues.

Most university Public Art Policies are displayed clearly on their websites, and thus we recommend that NYU does the same once the policy is finalized. We hope that you will find the following proposal informative. Please do not hesitate to contact me with any questions about the research and development of this policy.
Policy Statement

The policy addresses the review, acquisition, acceptance, siting, and deaccessioning of public art at New York University (NYU). Art in public spaces controlled by NYU should serve to educate and enrich the lives of students, faculty, staff, alumni, the local community, and visitors. NYU is a leader in education for the arts and creative research and practice, and art on campus and in public building spaces should reflect this leadership status. Acquired public art should expand the educational mission of NYU by providing interesting and challenging work of high quality, accompanied by interpretive programs to make the works accessible to non-specialists.

Reason for the Public Art Committee (PAC)

The PAC is established to consider specific proposals for public art projects with the purpose of recommending the project to the Provost for their review, suggestions for modification, or rejection, and its siting on the NYU campus.

Definition of Public Art

Public Art at NYU represents original and unique creations in visual media produced by or under the control of practitioners generally recognized by their peers and critics as professional artists, and located in Public Art Spaces.

Public Art at NYU excludes acquisition activities of the various galleries and exhibition sites across campus, and student or faculty art installations with a defined time limit.

Examples:

CMU: “Public Art is considered to be permanent or long-term art in public spaces on campus... Public Art does not include: short term exhibitions, exhibitions at CMU’s Miller Gallery, student or faculty art installations with a defined time limit.”

UT: Excluded from the UT PAC are: The Blanton Museum, Harry Ransom Center, The Visual Arts Center, and of other curated and archived exhibitions and collections.

Penn State: “Public Art is defined as original and unique creations in visual media produced by or under the control of practitioners generally recognized by their peers and critics as professional artists, and located in exterior areas of the University accessible to the general public or interior building lobbies and foyers. This policy does not apply to functional exterior building features, interior spaces (with the exception of lobbies and foyers), and landscaped features, unless it is undertaken as a form of Public Art.”

Definition of Public Art Spaces

There are three different types of public exterior space:
(1) Iconic spaces are the most visible places on campus and are recognized symbols of NYU. The exterior artworks in these spaces have a universal interest and a great significance to NYU.

(2) Public spaces are among the most highly visible and most widely recognized spaces and are visible to the public and well visited. The exterior public artworks in these spaces is as visible and significant as the space it occupies.

(3) Private spaces are courtyards or niches between buildings that are not as highly visible to the public and are generally visited by those who work or live adjacent to these spaces. The exterior public artworks in these areas can more directly relate to a unit or represent a more personal statement by a donor.

Committee Responsibilities

The PAC is advisory to the Provost and all proposed public art and its proposed site must be reviewed by the PAC and approved by the Provost.

The duties of the PAC include the following:
- Recommend an artist and/or works for proposed public art projects.
- Recommend the location for public art projects. Sites will be identified during the planning or early development stages by the PAC in conjunction with the Head of University Relations and Public Affairs.
- Considerations for recommending acceptance of public art projects should include: sufficient budgets for the operating support, conservation of the public art collection, and other requisite activities.
- Meet whenever appropriate to consider all previously mentioned. The Chair of the Committee will be responsible for scheduling and calling these meetings.

In order to ensure that the PAC has the opportunity to receive input from all campus constituencies, prior to recommending acceptance of the public art projects, the PAC will hold at least one public meeting which all interested members may attend for purposes of advisement and comment. Additionally, stakeholders of the specific sites for the proposed public art project must be consulted.

Public Art Committee Membership

The PAC is led by The Chair of the Public Art Committee. It consists of three ex-officio members and three additional members. The ex-officio members are the Provostial Fellow for the Arts, the Director of the Grey Art Gallery, and the Head of University Relations and Public Affairs. The three additional members will be chosen from the following categories: faculty, trustees, students, staff, artists who have work in the current collection and who would not be selected for future commissions, and art professionals unaffiliated with NYU.

Funding

The PAC will work with the Office of the Provost on issues of budget oversite, which will include the costs of the acquisition, purchase, shipping, installation, wall-to-wall insurance, appraisal, and maintenance.
Examples:

Drexel: “An external funding source to cover all costs will be determined prior to acceptance of any exterior public art. If sufficient funding is not immediately available, this criterion may be waived in exceptional circumstances by the University President. An account will be established with the finance office so that all charges can be billed directly to the Public Art account. The curator of the Drexel Collection maintains the account.”

UT: “Following the standards established by many other public universities, the University has committed to a public art funding policy that sets aside 1–2% of Capital Improvement Project (CIP) budgets for the purpose of acquiring works of public art.”

CMU: “Public art is acquired through donations, solicitations, purchases, and loans [...] As the university’s financial strength becomes more robust and such funds become available, it is the university’s aspiration that major new campus facilities projects will allocate a percentage of project funds for the acquisition, commission, and/or integration of public art that will enhance the contribution of the new facility to the quality of campus life. If acquisition funding can be raised, consideration must also be given to maintenance and the future maintenance of the art endowed.”

UPenn: “Any artwork purchased with University funds that is valued over $1,000,000 should be registered with the office of the Curator. Invoices and copyright documentation should be sent to the Office of the Curator.”

Criteria for Acceptance/Rejection of Public Art

The PAC will use the following criteria in considering gifts or purchases of public works:
- Proposed work will support and enhance the academic and creative missions of NYU.
- An appropriate site on campus public space will be available.
- The work is conceptually and visually compelling.
- The work is of museum quality.
- Proposed work will be structurally sound and present no environmental or safety hazard.
- The donor’s clear title to donated works and authenticity of the works will be confirmed prior to acceptance.

Conflict of Interest

Members of the PAC must recuse themselves from any decision-making process, discussion, or vote on a selection of artists or artwork if they would receive financial gain from the selection of said artists or artwork or have personal relationships (e.g., familial, business) with any of the artists or other entities connected with the work under consideration.

Ownership

Ownership and acquisition terms will be determined by the standard existing gift agreement between NYU and the donor of the public art project.
Maintenance of Public Art

Note: An important future agenda item should be to determine who will oversee maintenance of the public art projects.

Examples:
Penn State: The Office of Physical Plant provides maintenance for Public Art.

Drexel: “University Facilities will maintain exterior public art, providing it with optimum storage and exhibition environments and regular cleanings as stated by the American alliance of Museums best practices. In the case a piece needs cleaning/conservation, the curator of the Drexel Collection maintains a file or recommended art conservators who may be contacted for object assessment.”

UH: “Conservation priorities, schedule and a budget shall be established annually by the Curator and approved by the [Public Art Committee]. Priorities will be established based on available funding, artwork condition and the Strategic Plan. A conservation schedule, established by a conservator will be followed according to recommendations for each artwork. The entire Collection will be assessed annually for any conservation work needed or addressed more immediately if damage is noted. An annual conservation plan will be presented each September to [the Public Art Committee].”

UPenn: “Care of art objects is the responsibility of those who have the use of them. In most instances, deans and department heads have delegated this responsibility to building administrators. Deans and department heads should advise the Office of the Curator is a staff member other than a building administrator is designated responsible for University artwork.”

Criteria for Deaccessioning

In the case of a proposed deaccession, the PAC may consider the deaccessioning of artwork for one or more of the following reasons:
- The site is no longer appropriate for the project.
- The condition or security of the artwork cannot be reasonably guaranteed.
- The artwork has been damaged or has deteriorated and repair is impractical or unfeasible.
- The artwork endangers public safety.
- In the case of site specific artwork, the artwork’s relationship to the site is altered because of changes to the site.
- NYU, with the concurrence of the PAC, wishes to replace the artwork with work of more significance by the same artist.
Public Art Committee members: 2017-18

Bruce Altshuler
Jonathan Berger
Rachel Boate
Jesse Bransford
Lynne Brown
Linda Chiarelli
Linda Digiacomo
R. Luke DuBois
Kathy Engel
Dennis Geronimus
Lisa Gitelman
Lynn Gumpert
Pato Hebert
Sarah Higby
Nicola Lees
Lori Novak
Arlene Peralta
Todd Porterfield
Michael Stoller
Jack Tchen
Deborah Willis
Michele Wong
Eric Zimmerman

Edward J. Sullivan (Chair)

24 members

Karen Nercessian, ex oficio
Appendix B

NYU Art in Public Places Research

Compiled by Amelia Russo, Graduate Research Assistant, NYU AIPP Committee

April 29, 2019

This appendix comprises research of various NYU-owned properties to review their potential as future locations for the installation of art. 59 sites were surveyed between February and April of 2019.

Enclosed are the following research materials:

1. List of Sites Surveyed (2 pages)
2. Spreadsheet of Collected Data (11 pages)
3. Catalog of NYU Art in Public Places Holdings (11 pages)
Sites Surveyed as Potential Locations for Art in Public Places on NYU-Owned Property
April 29, 2019

Interior Spaces Visible to or Accessed by the General Public
1. 1 Washington Place, Gallatin School of Individualized Study, 1st floor windows
2. 715 Broadway, Lobby between Gallatin and Tisch, 1st floor windows
3. 721 Broadway, Tisch School of Arts, 1st floor windows
4. 10 Washington Place, Arthur L. Carter Hall, 1st floor windows
5. 12–16 Waverly Place, Center for Genomics and Systems Biology, 1st floor windows
6. 13–19 University Place, NYU Language and Literature Building, 1st floor windows facing west
7. 19 W 4th Street, 1st floor windows
8. 32 Waverly Place, Waverly Building/Silver Center for Arts and Science, 1st floor windows facing Washington Square Park
9. 246 Greene Street, Kimball Hall, 1st floor windows
10. 383 Lafayette Street, StudentLink Center, 1st floor windows facing Lafayette Street
11. 181 Mercer Street, public atrium
12. 70 Washington Square South, Bobst Library, atrium
13. 100 and 110 Bleecker Street, Silver Towers, lobbies
14. 60 Fifth Avenue, Forbes Building, 1st floor windows facing Fifth Avenue and 12th Street
15. 1 East 78th Street, James B. Duke House, Institute of Fine Arts, atrium
16. 82 Washington Square East, Virginia and Muriel Pless Hall, 1st floor windows
17. 345 E 24th Street, Schwartz Building, lobby

Washington Square Village, Lobbies of Residential Towers:
18. Tower 1
19. Tower 2
20. Tower 3
21. Tower 4

Brooklyn:
22. 5 MetroTech, Dibner, 1st floor windows
23. 6 MetroTech, Jacobs (“Rogers Hall”), 1st floor windows
24. 101 Johnson Street, Othmer Residence Hall, 1st floor windows
25. 370 Jay Street, public atrium

Exterior Spaces, Open to the General Public
26. 245 Sullivan Street, The Braff Family Garden at Furman Hall, NYU School of Law
27. 40 Washington Square South, Vanderbilt Hall, NYU School of Law, entryway gardens
28. West 4th Street between Mercer Street and Washington Square East, Gould Plaza, Stern
29. Corner of Mercer Street and West 4th Street, Cogen Plaza
30. Washington Square Village, Sasaki Garden
31. 240 Mercer Street, Hayden Hall entryway
32. 70 Washington Square South, Schwartz Plaza and NYU Native Woodland Garden
33. 1/2 Fifth Avenue, Willy's Garden
34. Washington Mews
35. 100 and 110 Bleecker Street, Silver Towers, Oak Grove
36. 181 Mercer Street, Greene Street walkway

**Brooklyn:**
37. 101 Johnson Street, Othmer Residence Hall, entrance patio
38. 370 Jay Street, pedestrian walkway

**Exterior Spaces, Not Open to the General Public**
39. 120 East 12th Street, Founders Hall Residence, courtyard
40. 14 University Place, John W. Draper courtyard
41. 25 Union Square West, Carlyle Court, courtyard
42. 75 Third Avenue, Third Avenue North Residence, courtyard
43. 29 Washington Square West, courtyard
44. 19 Washington Square North, NYU Abu Dhabi, courtyard and roof deck
45. 22 Washington Square North, Global Law Program, NYU School of Law, 2nd floor deck
46. 53 Washington Square South, King Juan Carlos I of Spain Center, courtyard
47. 108–110 West 4th Street, garden connecting Filomen D’Agostino Hall, NYU School of Law and Lipton Hall Faculty Club
48. 181 Mercer Street, rooftop space
49. 433 1st Avenue, Meyers College of Nursing Building, courtyard

**Washington Square Village:**
50. The Backyard
51. The Side Yard
52. Key Park

**Display Windows (only seen from exterior, street view)**
53. 70 Washington Square South, Henry Kaufman Management Center (facing Schwartz Plaza)
54. 726 Broadway, NYU Bookstore and Computer Store
55. Corner of West 4th St & Greene St, vacant NYU-owned retail building

**Currently Programed by 80 WSE:**
56. 55 East 10th Street (on corner of Broadway), Brittany Residence Hall
57. 80 Washington Square East, between Pless Hall and 80 WSE

**Currently Programed by Kimmel Galleries:**
58. Corner of West 3rd Street and LaGuardia Place (entrance to building is 60 Washington Square Park), Kimmel Center for University Life

**Currently Programed by Gray Art Gallery:**
59. 100 Washington Square East
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Survey of academic affairs and academic units, with a focus on the Office of the Provost.
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NYU Public Art Holdings
Compiled by Brian Bentley, GCA, Grey Art Gallery (May 3, 2017)
Updated by Amelia Russo, Graduate Research Assistant, NYU AiPP Committee (April 29, 2019)

   10 x 30 feet
   NYU Languages and Literature building, 19 University Place

   NYC-based Mexican artist

   The tromp l’oeil mural depicts, in six chronologically ordered panels, the writing spaces of six authors who spent some, if not all, of their careers in New York. NYU selected three of the authors and asked the artist to choose three, but stipulated that none could be living. The mural took 18 months to complete, much of it devoted to researching the rooms, conditions and rituals of each writer’s work.

   The subjects are:
   Washington Irving (1783–1859)
   Edith Wharton (1862–1937)
   Zora Neale Hurston (1891–1960)
   Frank O’Hara (1926–1966)
   Jane Jacobs (1916–2006)
   Pedro Pietri (1944–2004)
2. **Antonio Solá, Miguel de Cervantes Saavedra (replica), 1986**
1/5 Fifth Avenue in “Willy’s Garden,” between Washington Square North and Washington Mews

One of three replicas of an 1835 sculpture by Antonio Solá, director of the Spanish Academy at Rome, often considered to be Spain’s last great neoclassical sculptor. The original sculpture is at the Palacio de las Cortes in Madrid. This replica was presented to the City of New York by the Mayor of Madrid, Enrique Tierno Galván. It stood in Bryant Park before being donated to New York University in 1989. The other replicas were presented to La Paz, Bolivia and Beijing, China.

Miguel de Cervantes (1547 -1616) was a Spanish novelist, poet, and playwright. His novel *Don Quixote* is considered to be the first modern European novel.
3. **Bust of Sylvette, designed by Picasso and constructed by Carl Nesjär, 1967–68**

Sandblasted concrete, 36 x 22 feet, 60 tons
University Village, 505 Laguardia Place

Nesjär (pronounced NEH-shar) (1920–2015) was a Norwegian artist who was Picasso’s chosen fabricator from the late 1950s until Picasso’s death in 1973. Together they completed more than 30 sculptures. The sculpture was inspired by Sylvette David, one of Picasso’s favorite models.

To etch the dark, textured lines that define Sylvette and many of Picasso’s other public sculptures, Mr. Nesjar used a technique of his own devising called Betograve. “Bust of Sylvette,” along with the towers, by the architect I. M. Pei, was declared a New York City landmark in 2008.

Carl Nesjar, right, and an assistant with a model of “Bust of Sylvette” being erected at Silver Towers, New York University in 1968.
Welded steel, 28 feet tall, two tons
Polytechnic Institute of NYU, 6 Metro Tech Center, Brooklyn

Northern New Jersey-based sculptor and furniture maker.

The massive piece is set on a concrete base that goes about 4 or 5 feet underground. "I call it an 'earthquake moment,'" Sisko said of the cylinders, four of which are precariously balanced one on top of the next. The fifth one looks as though it has just toppled to the ground. "It's quite a piece of engineering. There's no direct line between each of the cylinders," Sisko said.
5. Stacey Kurtz (Keating), *The Foundations of Mathematics*
10 x 60 feet
Courant Institute of Mathematical Sciences, Warren Weaver Hall, 251 Mercer Street

Largest commission by Sydney, Australia-based artist and illustrator specializing in scenic art, large-scale mural art, faux techniques and in-store promotional art.
6. Peter Halley, untitled digitally-printed murals, 2008
The Gallatin School, 1 Washington Place

Halley’s prints can be seen as a counterpoint to his paintings, which are based on a hermetic, restricted visual vocabulary. In contrast, his printmaking practice has provided him with the opportunity to incorporate elements from the outside world including imagery from cartoons and found graphics such as flow charts. As opposed to the rational, rectilinear geometry of his paintings, Halley's printmaking has long focused on the image of the explosion, beginning with 1993 silkscreen print “Exploding Cell.” Halley is also a recognized innovator in the use of digital prints to produce mural-sized works.
7. **Arthur Carter, The University, 2003**

Stainless steel, 88 x 124 x 79 inches
Adjacent to Bobst Library, 50 West 4th Street

Carter maintains a production facility and design studio in Roxbury, Connecticut.

Arthur Carter was born on December 24, 1931, in New York City. Trained as a classical pianist, he continued his studies in French literature at Brown University and received his AB in 1953.

In 1981 he started his first newspaper, the Litchfield County Times, and six years later he founded the New York Observer. For Carter, the process of laying out and designing the overall look of two newspapers generated an interest in graphics. The front page of both newspapers relied on the square as its dominant theme. Carter began to convert the grids and geometries associated with the printed page from two dimensions to three, using stainless steel.

Carter has held adjunct professorships in philosophy and journalism at New York University, where the Arthur L. Carter Journalism Institute was founded, and is currently a trustee of New York University and chairman of the Board of Overseers of the Faculty of Arts and Science at New York University.
8. Susan Kaprow, *Urban Helix, 2002*
Baked enamel on glass, 8 x 54 feet
The Polytechnic Alumni Wall, atrium of Jacobs Building at 6 MetroTech, Brooklyn
9. Tom Otterness, series of bronze sculptures at MetroTech, Brooklyn

*Alligator*, 1995

*Visionary*, 1997
Charcoal and sanguine chalk on cream-toned paper and mounted on linen, five panels ranging in size from 6 x 9 feet to 11 x 12 feet
Dibner Building at 5 MetroTech, Brooklyn

*Astronomy, 1930–31*

[one image per panel to follow]
Terreform ONE
StudentLink Center, 383 Lafayette Street
Famous Writers and Their Work Spaces Come Together in a Mural

By ERIC KONIGSBERG  AUG. 1, 2008

Elena Climent was standing in front of the '60s poet Frank O'Hara's desk on a recent afternoon when she noticed that on bookshelves belonging to the urbanist Jane Jacobs, six volumes of Roman history were out of order.

"That's always the way it happens when somebody takes books down and uses them," said Ms. Climent, a painter who lives with her family in Morningside Heights. Pointing at Edith Wharton's bookcases, grandly stretching to the ceiling and lined with leather-bound editions of the author's own works, she remarked on what luxe objects books were 100 years ago. Then Ms. Climent, 53, took a single step across the decades to visit Washington Irving's study.

She is neither a time traveler nor a superhero able to simultaneously inhabit several disparate corners of American literary history at once. Rather, Ms. Climent was showing off the large trompe-l'œil mural she had painted for New York University's Languages and Literature building at 19 University Place.

The mural, "At Home With Their Books," measures 10 feet high by 30 feet wide and depicts, in six chronologically ordered panels, the writing spaces of six authors who spent some, if not all, of their careers in New York. Ms. Climent said the university selected three of the authors and asked her to choose three, but stipulated that none could be living.
“They were concerned they would be lobbied by everybody,” she explained. “I would have loved to do one for Bob Dylan, just to be able to see his mess.”

New York University was initially interested in a mural depicting the rear views of New York theaters, Ms. Climent said, but she sold them on her writerly notion. “I applied because I love the idea of a mural as a world a person can step into and inhabit,” she said. “I’ve always done small-format paintings, and this is painted with the same technique: small brushes.”

Completing the mural took 18 months, much of it devoted to researching the rooms, conditions and rituals of each writer’s work. Besides the four below, Jane Jacobs and Pedro Pietri are commemorated. Here is a closer look:

**Correction: August 7, 2008**
A picture caption in some editions on Friday with an article about a mural at New York University depicting writers’ work spaces included an incorrect statement from the artist about the status of the former home of Edith Wharton, in Lenox, Mass., that was shown. The home, known as the Mount, remains open to the public during the spring and summer; it did not go broke and close. (Financial difficulties of the past year have caused it to struggle with the threat of foreclosure, however.)

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