

COURSE DESCRIPTION

This course focuses on the production of art in the public arena since the 1960s, with an emphasis on projects from the 1990s to the present. Encompassing various practices across disciplines, we will begin by examining the histories and theories of site-specific installation, earthworks and land projects. We will then study performance and performativity, from post-war Happenings and Fluxus to contemporary actions including site-generated, community-based and socially engaged interventions. We will also engage with different contemporary critical discourses such as relational aesthetics and participation theory, contemporary biennials and biennialism, using current exhibitions and festivals in Southern California as case studies. Throughout the course we will read texts by artists, critics and historians to understand the multi-valent and disparate methodologies in public practice.

Some of the overarching questions that will be addressed throughout the course include: What are the multiple and contingent ideas of the public and their relationship to cultural production? How do artists strategically re-claim ever-diminishing and contested public space? What are the complex relationships between specific public spaces/locations and cultural/social identities? How do artists intervene into and shift our understanding within different types of institutional spaces? How do cultural producers construct, attract and activate audiences? How do socially engaged and politically activist practices define, instigate and shape public discourse?

Each class will begin with a lecture on a thematic topic followed by a class discussion of the weekly readings. Every student will be responsible for preparing questions and leading the class discussion and readings at least twice during the semester. In addition to the course lectures and readings, we will have guest lecturers and field trips. During the last two weeks, you will also do class presentation of the research papers.

COURSE REQUIREMENTS

Grades

Class attendance and participation in discussion	25% of grade
1 st paper	25% of grade
Research paper and final presentation	50% of grade

Attendance is mandatory at all classes; more than three absences will result in an automatic drop (if early in course) or fail (if after the drop deadline). Three tardies equals one absence, so please be on time to class and if you have to leave early, please give advance notice.

Course Readings and Text

All of the required readings each week will be posted in DropBox or handed out in class. Students will be expected to complete the readings prior to class and come prepared for an informed and active discussion. Each student will lead the discussion twice: once on their own and a second time with a collaborative group.

Final Papers, Projects and Presentations

All students will do a research paper and make an oral presentation about it during the final class meeting. The final writing assignment must be proofread, spell-checked, have Chicago style footnotes and bibliography. If you are a non-native speaker of English or need special assistance with your writing, please let Karen know in advance. Details concerning these assignments and grading are in the attached handout.

No late papers accepted without a documented medical excuse!

Karen's contact info:

e-mail: karen_moss@mac.com cell: 650 492-3084 Office hours are Wed. after class or by appointment

Other Important Resources and Information

Tutoring

Otis provides an excellent tutoring program, free to all students, located in the Student Resource Center (out the front doors, then left and left). They offer drop in tutoring (when available), appointments, and online tutoring.

Disability Accommodations

If you are a student with a documented disability (physical, learning, or psychological) requiring reasonable academic accommodations, you must contact Disabilities Services (located in the Student Resources Center, ext. 2554) before you need any accommodations. Retroactive accommodations are not provided, so please be sure to make your request early in the semester. All discussions will remain confidential. For additional information, please visit: <http://my.otis.edu/StudentAffairs/SRC/disabilities.shtml>

Student Behavioral Expectations

Etiquette: Please turn off cell phones, pagers and iPods before class. Laptops may be used to make notes only. Students who surf, check email or text during class will be asked to leave and marked absent for the day.

Civility and Respect: All Otis students are expected to assist in maintaining an environment that supports effective teaching and learning, and a culture of civility and respect for others. Therefore, any behavior that disrupts or interferes with the functioning of a classroom, studio, or college-sponsored off-campus venue may result in students being asked to leave the class, and where warranted, being referred for possible discipline according to the Otis Code of Conduct (as outlined in the current Student Handbook). The consequences of disruptive behavior may also affect a student's grade.

COURSE SCHEDULE

8/28 Introduction to the Course

9/4 Monuments, Metaphors, Memory Karen to lead discussion

Req: Kate Connolly and Adrian Searle, Articles on Rachel Whiteread Monument from *The Guardian*
Ken Johnson, Art Review, *Monuments for the USA*, *New York Times*, 12/30/05.
Tom Finkelpearl. "Interview: Maya Lin: Landscapes and Memorials," *Dialogues in Public Art*,
Boston: MIT, 2001, 110 -125.
Eve Meltzer, Review, *Monuments for the USA*, *Frieze*, issue 92, June-August, 2005.
Claire Lieberman, *Paul Ramirez Jonas*, *The Commons*, 2011.
MoMA Inside Out, "Sanja Iveković *Sweet Violence*: Lady Rosa of Luxembourg"

Rec: Michael Asher, *George Washington Project*, Art Institute of Chicago (brochure essay)
Erika Doss, *Memorial Mania: Public Feeling in America*, University of Chicago Press, 2012
Ralph Rugoff, *Monuments for the USA*, CCA Wattis Institute for Contemporary Art, 2005.
Andrea Schlieker, "Rachel Whiteread's Holocaust Memorial" in *Public Art*, Florian Matzner, ed.
Munich Hatje Cantz, 2001, 372-384.

9/9 Optional field trip to LACMA, 5905 Wilshire Blvd. LA, CA 90035 10 am – 12 pm

9/11 Site Specificity, Earthworks and Land Projects Discussion: Claudia

Req Robert Irwin, *Being and Circumstance: Notes Toward A Conditional Art*," edited by Lawrence
Weschler, The Lapis Press, 1985, 21 –28.
Rosalind Krauss, "Sculpture in the Expanded Field," *October* 8, Spring 1979, 30 – 44.
Miwon Kwon, *One Place After Another: Site Specific Art and Locational Identity*, MIT Press, 2004,
Introduction, 1-9 and Chapter One, 10-32.
Robert Smithson, "Confinement," and "The Spiral Jetty,"(1972) and Nancy Holt, "Sun Tunnels" in
Peter Selz and Kristine Stiles, in *Theories and Documents of Contemporary Art*. UC Press, 1996.

Rec: Erika Suderburg, ed. *Space Site Intervention: Situating Installation Art*. University of Minnesota
Press, 2000. "On Installation and Site Specificity," 1 – 22.
James Meyer, The Functional Site, or the Transformation of Site Specificity," 23-37.
Nick Kaye, *Site Specific Art*, London: Routledge, 2000, 91-99.
Philip Kaiser and Miwon Kwon, "Ends of the Earth and Back," Introduction to *Ends of the Earth:
Land Art until 1974*, MOCA and Prestel, 2012.
Suzanne Boettger, *Art and the Landscape of the Sixties*, UC Press, 2004.
Jeffrey Kastner and Brian Wallis, *Land and Environmental Art*. Phaidon, 1998

- 9/18** **Performance in Public** **Discussion: Tonya**
- Req:** Allan Kaprow, "The Event," *Assemblages, Environments, Happenings*, 1966.
Fluxus readings: Hannah Higgins, Preface and intro to *The Fluxus Experience*, UC Press, 2002;
George Maciunas, *Fluxus Manifesto* and Dick Higgins, *Statement on Intermedia*
Constance Lewallen & Karen Moss, *State of Mind: New California Art Circa 1970*. UC Press, 2011.
Guy Debord, *Society of Spectacle, SI Manifesto* and *Theory of the Dérive*
- Rec** Paul Schimmel, *Out of Actions: Between Performance and the Object, 1949-1979*, Museum of Contemporary Art, Los Angeles, 1998.
Amelia Jones, *Body Art/Performing the Subject*. Minnesota University Press, 1998.
Amelia Jones and Tracey Warr, *The Artist's Body*. London: Phaidon, 2000.
Clare Doherty, "The New Situationists" in *From Studio to Situation*," Black Dog Press, 2005.
- 9/25** **Street/Urban Interventions and Tactical Media** **Discussion: Carol**
- Req:** Nato Thompson, ed. "Trespassing Relevance," *The Interventionists: Users Manual*. MASS Moca, 2004.
Billboard Liberation Front, <http://www.billboardliberation.com/>
MAK Center, *How Many Billboards*, <http://www.howmanybillboards.org/>
West of Rome, *Women in the City*, <http://www.westofrome.org>
Krzysztof Wodiczko, *War Veteran Vehicle* <http://www.fact.tv/videos/watch/718>
Graffiti Research Lab, <http://www.graffitiresearchlab.com/blog/>
Critical Art Ensemble Tactical Media Projects, <http://www.critical-art.net/TacticalMedia.html>
What is Tactical Media? http://www.nyu.edu/fas/projects/vcb/definingTM_list.html
- Rec:** Edward Shanken, *Art and Electronic Media*, Phaidon, 2009.
Art in the Streets, MOCA, 2011
Aaron Rose and Christian Striker, Christian, ed. *Beautiful Losers: Contemporary Art and Street Culture*. Yerba Buena Center for the Arts and Cincinnati Contemporary Art Center, 2005.
Officer Clark Stokely, *New York City Pranksters*, presentation, CAA 2010.
- 10/2** **Downtown LA field trip/lecture with guest artist/writer Sandra de la Loza**
Sandra will conduct a walking tour in downtown Los Angeles that reflects on how her project, the Pocho Research Society approaches Los Angeles as site and Chicano/a art as a subject.
- Req:** Sandra de la Loza, "La Raza Cosmica: An Investigation into the Space of Chicana/o Muralism," from *LA Xicano* "Taking Back the Plaque: The Art of the Pocho Research Society," *Proximity* magazine, Issue #2, 12/07/08 <http://proximitymagazine.com/2008/12/taking-back-the-plaque/>
- 10/7** **Optional field trip to Orange County: OC Museum of Art and UC Irvine (confirm with Karen)**
- 10/9** **Class field trip to USC to lecture "Art, Performance and Social Practice" by Shannon Jackson, at SCI Theater 106, School of Cinematic Arts, USC campus., 4 pm.**
We will meet at USC for the lecture, break for dinner and Chelo's class will either be at USC or at a downtown location.
- Req:** Shannon Jackson, Chapter 2: "Social Practice Debates in Contemporary Art," in *Social Works: Performing Art, Supporting Publics*, Routledge, 2012.

- 10/14** **Optional field trip to Culver City: Museum of Juraissic Technology and LAX Arts (confirm w/K)**
- 10/16** **Biennials: from Local to Global** **Discussion: Mario**
- Req:** *Made in LA*: UCLA Hammer, 2012, <http://www.madeinla2012.org>
Christopher Knight, Review of *Made in LA*, *Los Angeles Times*, 6/08/12
CA Biennial exhibition, essays: Armstrong/Gonzalez/Moss, "No World Order" and Lauri Firstenberg, "I Thought California Would Be Different," *2008 California*
Excerpts from *Whitney Biennial Catalogue* 1993
Tim Griffin, "Global Tendencies in Large Scale Exhibition," *Artforum*, March 2005
Molly Nesbit, Hans Ulrich Obrist, Rirkrit Tiranvanija, *Utopia Station*
- Rec:** Elena Filipovic, Marieke van Hal, and Solveig Øvstebø, editors, *The Biennial Reader*, 2010.
Jens Hoffman, *The Next Curator of Documenta Should Be An Artist*, http://www.e-flux.com/projects/next_doc/about.html
- 10/23** **Institutional Critique and Public Engagement in the Museum** **Discussion: Victor**
***MID-TERM PAPER ASSIGNMENT DUE**
- Req:** Chon A. Noriega, "Conceptual Graffiti and the Public Art Museum: Spray Paint LACMA" in *Asco: Elite of the Obscure*, 256.
Andrea Fraser, "From the Critique of Institutions to Institutional Critique," *Artforum* vol. 44, no. 1. September, 2005
Fred Wilson, "Mining the Museum," *Grand Street* No. 44 (1993), pp. 151-172
Philip Yenawine, "Artist and Museum" in *Eye of the Beholder*, Isabella Stewart Gardner Museum, Boston, 2005
Selections from *Open Field Conversations on the Commons*, Sarah Peters and Sarah Schultz, ed. Minneapolis: Walker Art Center, 2012.
- Rec:** Lisa Corrin, "Mining the Museum: An installation confronting History," in *Reinventing the Museum*, ed. Gail Anderson, Altamira Pres, 2004, 248 - 256
Andrea Fraser, *Museum Highlights*, MIT Press, 2005.
Andrea Stang, introduction by Aandrea Stang. *Engagement Party: Social Practice at MOCA*, 2008-2012 ed. By Elizabeth Hamilton and Los Angeles: MOCA, 2013
- 10/25-10/26** **LIVE webcast Creative Time Summit, Art, Place and Dislocation in the 21st Century City**
<http://creativetime.org/summit/>
- 10/30** **From New Genre Public Art to Public Practice** **Discussion: Shefali**
- Req:** Suzanne Lacy *Mapping the Terrain: New Genre Public Art*, Bay Press, 1994.
Tom Eccles, Tom Finkelppearl and Anne Pasternak, "Thinking About the Public in Public Art," *Creative Time: The Book*, Princeton, 2008
Maira Roth with Suzanne Lacy, Julio Morales, Unique Holland, Making-Performing Code 33, *PAJ: A Journal of Performance and Art*, Vol. 23, No. 3., Sep., 2001, 47-62.
- Rec:** Michael Brenson, "Audience, Artist, Institution, Community" from *Acts of engagement: writings on art, criticism and institutions, 1993-2002*.

- 11/6** **Living as Form and Recent Socially Engaged Practices** **Discussion: Noe**
- Req:** Nato Thompson, *Living As Form, Socially Engaged Art from 1991-2011*, MIT Press, 2012.
Pamela Lee, "How to be a Collective," *Artforum*, October 2009
Raqs Media Collective, "Light from a Distant Star: A Meditation on Art, Agency and Politics,"
in *Theory in Contemporary Art Since 1985*, ed. by Zoya Kucor and Simon Leung, Blackwell, 2005.
Grant Kester, introduction to *Conversation Pieces, Community and Communication in Modern
Art*, University of California Press, 2004.
- Rec:** Tom Finkelpearl, *What We Made: Conversations on Art and Social Cooperation*, Duke, 2013.
Grant Kester, *One and the Many, Contemporary Collaborative Art in a Global Context*, Duke
University Press, 2011, 1 – 17.
- 11/13** **Participation, Relational Aesthetics & the Social Turn** **Discussion: Group**
- Req:** Claire Bishop, "The Social Turn: Collaboration and its Discontents," *Art Forum*, 2/6/06
Nicolas Bourriaud, Introduction, *Relational Aesthetics*, Bordeaux: les presses du real, 1999.
Grant Kester, "Another Turn," *Art Forum*, May 2006, 22.
Claire Bishop, "Antagonism and Relational Aesthetics," *October* 110 (Fall 2004), pp. 51–79.
Liam Gillick, "A Response to Claire Bishop's Antagonism and Relational Aesthetics," *October*
- Rec:** Claire Bishop. editor, *Participation, Documents of Contemporary Art*: MIT Press, 2006.
_____. *Artificial Hells*, Verso Book, 2012.
Nicolas Bourriaud, *Post Production: Culture as Screenplay*. Lukas & Sternberg, 2007.
Ted Purves, ed. *What We Want is Free, Generosity and Exchange in Recent Art*, SUNY, 2005.
- 11/20** **Pedagogy and Public Practice** **Discussion: Group**
***FINAL PAPER OUTLINE DUE**
- Req:** Pablo Helguera, *Education for Socially Engaged Art*, Jorge Pinto Books, 2011
Ken Ehrlich, *Art, Architecture, Pedagogy: Experiments in Learning*, Blurb, 2010
Suzanne Lacy/Chris Robbins, *Reclaiming the Public in Public Pedagogy*, 2012
- Rec:** Tom Finkelpearl, "Interview with Paulo Friere: Discussing Dialogue," in *Dialogues in Public Art*,
MIT Press, 277-293.
- 11/27** **NO CLASS – DAY BEFORE THANKSGIVING**
- 12/4** **Activism, Democracy and Occupy** **Discussion: Group**
- Req:** Hito Steryl, "Art as Occupation: Claims for An Autonomy of Life,"
www.e-flux.com/journal/art-as-occupation-claims-for-an-autonomy-of-life-12/
Martha Rosler, "Occupy Response," *October* 142, Fall 2012
Sholette, Gregory, "After OWS: Social Practice Art, Abstraction, and the Limits of the Social "
www.e-flux.com/journal/after-ows-social-practice-art-abstraction-and-the-limits-of-the-social
Andrea Fraser, "There's no place like home," in catalog for the *Whitney Biennial 2012*.
- 12/11** **Class presentations/party at Karen's house, 128 Pomona Avenue, Long Beach, CA 90803**
- 12/13** **Final papers due**

