

USC ROSKI SCHOOL OF FINE ARTS

PAS 562 - SEMINAR IN ART AND CURATORIAL PRACTICE IN THE PUBLIC REALM

COURSE SYLLABUS

SPRING 2010

Time: Wednesday evenings 6:00pm - 8:50 pm and as needed for team projects

Location: Student Research Room, unless other located noted.

Instructors:

Karen Moss

Deputy Director, Exhibitions & Programs
Orange County Museum of Art (OCMA)
www.ocma.net
email: karen_moss@mac.com
land: (949) 759-1122 x241
cell: (949) 887-0233
office hours: before or after class at USC or
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Carol Stakenas

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COURSE DESCRIPTION

This course explores contemporary critical issues in curating and presenting art in the public realm. We define this broadly—from artistic production that intervenes into the urban environment and other sites, to public programs in artist run spaces, museums, and other institutions that aim to engage audiences. The class sessions will cover various projects that engage the public realm and the fundamental methodologies needed to work with artists, organizations, communities and their specific stakeholders. Some of the core areas of investigation will include: institutional and exhibition histories; new curatorial methodologies and models for public engagement; curatorial projects that emerge from situation, circumstance and event; artist residencies, partnerships, alliances, and collaborations as well as engaging controversy and managing conflict in project development. To better understand curatorial practice and public engagement, in addition to the lectures by the instructors, students will hear presentations by and have dialogues with artists in residence at LACE and the Orange County Museum of Art, in-class guest lecturers and project proposal critiques from professionals in the field.

COURSE ASSIGNMENTS*

Class participation: presentation and discussion driven, active participation of all class members is required to make this class a success. Required readings will be assigned two weeks in advance so all students are required to complete these readings prepared for in-class discussion on dates as noted on the syllabus. Each student will also be asked to prepare questions on the readings and lead class discussion at least once during the course. Peer feedback is also expected for team and individual presentations.

Team Projects: the first week students will divide into four teams and work on projects aimed to engage the public in specific exhibitions or public programs at LACE and OCMA. After visiting each organization, teams will have ample time to meet outside class to develop their project.

Presentations: Proposals will be initially presented in class to the instructors and to professionals in the field. Projects will then take place at LACE and OCMA and subsequently, there will be final group presentations and peer evaluation of the projects on the final day of class.

Final Paper: Each student will write an individual paper that critically analyzes their projects from as their own experience/perspective as well as within the context of readings, lectures and course content.

***All assignments will be described in further detail in a separate hand-out.**

CLASS PARTICIPATION AND ATTENDANCE POLICY

Attending every class is essential, be on time and be prepared. The quality of our conversation depends upon it, and, there is no way to “make up” participation in each week’s conversation or access to the material presented. Attending class unprepared or tardy will affect your overall grade and late presentations or papers will not be accepted. More than 2 absences will lower your participation grade and more than 3 absences will result in a failing grade (with the exception of a special circumstance). If you have to miss a class we would like to hear from you in advance with the reason for your absence. We ask that you submit your assignments on time. Our ability to respond in detail depends on timely submission.

CLASS REQUIREMENTS, GRADING CRITERIA AND DUE DATES

30%	Class Participation and Reading	Ongoing, throughout the class
20%	In-class Group Presentation	Mid-term
25%	Final Group Presentation	Final day of class April 28 th
25%	Final Individual Research Paper	No later than final day of class, April 28 th

STATEMENT FOR STUDENTS WITH DISABILITIES

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

STATEMENT ON ACADEMIC INTEGRITY

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles.

Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A:

<http://www.usc.edu/dept/publications/SCAMPUS/gov/>.

Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at:

<http://www.usc.edu/student-affairs/SJACS/>.

Class 1 - 1/13

Introduction to the course, project and students (Carol and Karen)

- Instructors introduce class syllabus and course content
- Student introductions
- Introductory lectures by Karen and Carol on institutional histories, mission, vision and current programs at OCMA and LACE
- General discussion, followed by project team assignment

Assignment: Michael Brenson, “Audience, Artist, Institution, Community” from *Acts of engagement: writings on art, criticism and institutions, 1993-2002*.

Class discussion: Will take place on 1/20

Tuesday, 1/19

Mark Tribe *Sweet Child Solos* performance at LACE, 7-10pm

Class 2 - 1/20

LACE Field trip (Carol)

6522 Hollywood Blvd. Los Angeles, CA 90028

- Meet VAN artist-in-residence Mark Tribe
- Visit to the galleries to see *Sweet Child Solos* and *I Feel Different* exhibition
- Review floor plans and galleries for Spring exhibition, *Art Against Empire*

Class discussion: Reading from 1/13 and those below prepared by ALL teams

Assignment: Mark Tribe, “Introduction” to be published in *The Port Huron Project: Reenactments of New Left Protest Speeches*. Milan: Edizioni Charta, 2010. (Not for circulation)
Rebecca Schnieder, “Protest Now and Again” to be published in *The Port Huron Project: Reenactments of New Left Protest Speeches*. Milan: Edizioni Charta, 2010. (Not for circulation)
Mark Tribe, Dystopia Files Project Description for Installation at the *2010 DeCordova Biennial* (Not for circulation)
Claudine Isé, “Considering the Art World Alternatives: LACE and Community Formation in Los Angeles”, *The Sons and Daughters of Los: Culture and Community in L.A.* edited by David E. James, Wide Angle Books, 2003

Website to visit: <http://www.marktribe.net/art/port-huron-project/> and <http://www.politicalgraphics.org/home.html>

Week of 1/25

Work week—teams meet to discuss projects

Assignment: *Brief list of initial brainstorming ideas for projects due 2/3

Class 3 - 2/3

OCMA Field Trip, 850 San Clemente Dr. Newport Beach, CA 92660 (Karen)
Map at www.ocma.net --please plan to carpool to avoid rush hour delays!

- Meet in Museum Education Center to hear talk by artist-in-residence Tim Sullivan who will discuss his own practice and residency project
- Visit to the galleries to see *Moving Image: Scan to Screen, Pixel to Projection* and *Carlos Amorales, Discarded Spider*
- Review floor plans, galleries and content of *15 Minutes of Fame: Portraits from Ansel Adams to Andy Warhol, New Art for a New Century*

Class discussion: Readings below prepared by OCMA Group #1; reports from all teams

Assignment: Liz Armstrong, Rita Gonzalez and Karen Moss, “No World Order,” *2006 California Biennial* curators’ essay, OCMA, 2006, 33 – 47 and Tim Sullivan entry by Glen Helfand on pp. 149-151.
Project descriptions of OCMA’s Spring exhibitions
Websites to visit: <http://www.steveturnercontemporary.com/artists/sullivan/>
and <http://timsullivanart.com>

Saturday, 2/6 Tim Sullivan exhibition opening at Steve Turner Contemporary

Class 4 - 2/10

Site Analysis and Field Work Methodologies (Carol)

- Introduction to strategies including: What to look for when doing a site investigation; How to choose/identify your public(s); and How to choose what scale to work, among other questions
- Case studies of public projects and various stakeholders

Class discussion: Readings below prepared by LACE Group #1; all teams report on brainstorming

Assignment: Mary Jane Jacob, “Making Space for Art,” in *What Makes a Great Exhibition?* edited by Paula Marincola, Philadelphia Exhibitions Initiative, 2006.
Margaret Crawford, “Blurring The Boundaries: Public Space and Private Life” from *Everyday Urbanism: Updated and Expanded* edited by John Chase, Margaret Crawford and John Kaliski, Monacelli Press, 2008.
Vito Acconci, “Public Space in a Private Time” from *Critical Inquiry* 16, University of Chicago, 1990

Websites to view: Daniel Tucker “Reflections on ‘Creative Time Summit: Revolutions In Public Practice’ December 11, 2009 at <http://miscprojects.com/>. This article has links to Youtube videos of summit lectures.
Recommended listening: Ultra-red “Encuentro” a day-long event hosted by Ultra-red featuring conversations on aesthetics and politics with radical artists and community organizers on PUBLIC RECORD ARCHIVE.
<http://www.ultrared.org/publicrecord/archive/2-01/2-01-011/2-01-011.html>

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Week of 2/15

Work week – teams meet to discuss projects

Class 5 - 2/24

Artists' *Intervening in the Museum and Interacting with the Public* (Karen)

- Historical introduction to artist inventions in museum collections and exhibitions
- Museum as site for intervention/interpretation and audience participation/reception
- Case studies of contemporary exhibitions, artists projects and residencies

Class discussion: Readings below prepared by OCMA Group #2; progress reports from all teams

Assignment: Philip Yenawine, "Artists and Museums," for *Museum as Muse*, MoMA, 1999.
Michael Asher, *George Washington*, Art Institute of Chicago, 2006; brochure and excerpt from website <http://www.artic.edu/aic/exhibitions/asher.html>
Lisa Corrin, "Mining the Museum: An installation confronting History," in *Reinventing the Museum*, ed. Gail Anderson, Altamira Pres, 2004, 248-256.
Judith Stein, "Sins of Omission: Fred Wilson Mining the Museum," 2003.
Ralph Rugoff, "Mining the Store" *Artforum*, 1/99 (interview with Lisa Corrin)
Jennifer Gross and Lewis Hyde, *Lee Mingwei, The Living Room*, Isabella Stewart Gardner Museum and *Eye of the Beholder* (excerpts from brochure)
Andrea Fraser, *Museum Highlights*, October 57, Summer 1991, 105-113.
Video: Tino Seghal, http://www.youtube.com/watch?v=5H2kWBa_9XM&NR=1

Week of 3/1

Work week – teams meet to discuss projects

Assignment: **Hand in outlines for preliminary project presentations on 3/10**

Class 6 - 3/10

Guest Lecture Katherine De Shaw, Program Director, Nimoy Foundation (Carol and Karen)

- Lecture on artists residencies: case studies, project development, funding
- Questions and answers with speaker

Class discussion: Readings below prepared by ALL; outlines presented by all teams.

Assignment: "Negotiations" section with writings by Sylvie Fortin, Wayne Baerwaldt, Barbara Fischer, Nicole Gingras, Scott Marsden, from *Naming a Practice: Curatorial Strategies for the Future*, Banff Centre Press.
"Town Hall Talks" from *A Guide to Democracy in America* edited by Nato Thompson, Creative Time Books, 2008. For the full transcripts go to: <http://creativetime.org/programs/archive/2008/democracy/townhall.php>

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3/17 **SPRING BREAK – NO CLASS**

Assignment: *Prepare for preliminary project presentations

Class 7 - 3/24

Psychogeography & Intimacy through Public Interventions (Carol)

- Exploration of public works that employ inventive strategies for exploring the city and everyday experience
- Urban Networks and Digital Networks, blended realities

Class discussion: LACE Group #2 leads, preliminary presentations: LACE #1 & #2

Assignment: Andreas Broeckmann, “Public Spheres and Network Interfaces” from *Vectorial Elevation* catalog edited by Rafael Lozano Hemmer, 2000
Wafaa Bilal and Kari Lydersen, *Shoot An Iraqi: Art, Life and Resistance under the Gun*, City Lights Books, 2008. pp xv – 84.
Robert C. Morgan, “Touch Sanitation: Mierle Laderman Ukeles” from *The Citizen Artist: 20 Years of Art in the Public Arena, An Anthology from High Performance Magazine 1978-1998 Volume 1* edited by Linda Frye Burnham and Steven Durland, Critical Press, 1998. pp 55-60.
Adrian Piper, “Ideology, Confrontation and Political Self-Awareness” from *The Citizen Artist: 20 Years of Art in the Public Arena, An Anthology from High Performance Magazine 1978-1998 Volume 1* edited by Linda Frye Burnham and Steven Durland, Critical Press, 1998. pp 87-92.

Class 8 - 3/31

Projects for Biennials, Exhibitions and Festivals (Karen)

- Case studies of public projects/residencies for California, Venice, and Whitney Biennials
- City as Project: Muenster Skulpture Project, *Dokumenta*, *Prospect 1* and *InSite*
- Festivals: *Freewaves*, *Glow*, *01SJ*

Class discussion: Discussion of readings below (ALL) preliminary presentations: OCMA #1 & #2

Assignment: Tim Griffin, “Global Tendencies: Globalism and Large-scale Exhibition,” *Artforum*, XLII, No. 3, 1/1/03 (Roundtable discussion with curators)
Lauri Firstenberg, *OCMA 2008 California Biennial* (curator’s essay)
Press clips and critical reviews of *2008 California Biennial*
Ralph Rugoff, “You Talking to Me? On Curating Group Shows that Give You A Chance to Join the Group,” from *What Makes a Great Exhibition?* ed. by Paula Marincola, Philadelphia Exhibitions Initiatives, 2006.
Excerpts from Dan Cameron, *Prospect 1*. New Orleans Center for Contemporary Art, 2008 and *InSite* brochures/catalogues

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Class 8 - 3/31

Projects for Biennials, Exhibitions and Festivals, continued

Websites to view:

www.ocma.net (go to past exhibitions 2006 and 2008 California Biennials)
Molly Nesbit, Hans Ulrich Obrist and Rikrit Tiravanija et. al. *Utopia Station*,
2003 Venice Biennale <http://www.e-flux.com/projects/utopia/index.html>
Documenta 11 and 12 <http://www.documenta12.de/d13.html?&L=0>
Jens Hoffmann, *The Next Curator of Documenta Should Be An Artist*,
http://www.e-flux.com/projects/next_doc/index.html
Whitney Biennials 2006
<http://www.whitney.org/www/2006biennial/index.php2008>
<http://whitney.org/www/2008biennial/www/?section=home>
<http://www.youtube.com/watch?v=1YzSjV4mCJI> <http://www.insite05.org/>
www.freewaves.org, www.01SJ.org www.01.smgov.net/smarts/glow/

Week of 4/5

Presentation of all teams with w/feedback from visitors

- Kirsten Schmidt, Director of Communications and Marketing, OCMA
- Jennifer Flores Sternad/ LACE Fellow and Co-Curator of *Los Angeles Goes Live* as part of *Pacific Standard Time*

Class 9 - 4/14

**Guest lecture by Rafael Lozano-Hemmer on “Relational Architecture”
USC Multimedia Lecture Series, Bovard Auditorium, 7 pm.**

- Carol and Karen will be available prior to the lecture for individual appointments to discuss their final papers. Please sign-up in advance.

4/18

***Art Against Empire* show closes at LACE**

Class 10 - 4/28

Final project presentation/final papers due (Carol & Karen)

**We will have a potluck and presentations at Karen’s loft in Long Beach,
100 W. 5th St. Loft #3-C LB, CA 90802, phone: (562) 951-0212.**

Directions: Take 405 South to 710 South towards Long Beach. Stay in the left lane for Downtown/ Broadway/Pine Ave. Continue c. 6 blocks on Broadway to Pine. Turn left on Pine and after 2 blocks you will see Kress Loft building on the corner of 5th St. Turn left and park on street if it is available. If not, there is an inexpensive lot at the corner of Pacific and 5th and a city lot just past Pine Ave. You will see the green awning for 100 W. 5th St. At the security panel press #11 to be buzzed in the door.

5/2

Opening of OCMA’s *15 Minutes of Fame: Portraits from Ansel Adams to Andy Warhol* and *New Art for a New Century*

MAPPING PUBLIC SPACE TEAM ASSIGNMENT

Site investigation preparation: What is public art? Who makes it? Who is it for?

What to look for when doing a site investigation:

- Communities (Sanctioned and unsanctioned, cultural, age, gender, etc)
- Flows (Walking, driving, standing, waiting, passing through, “loitering”, phoning, etc.)
- Habits (Daily rituals, special events, etc.)
- Sites/Taxonomies (Signage, bus shelters, walls, open spaces,
- Environmental (Weather? Daylight/Moonlight/Neon Light? Sound? When are people there? Accessibility? etc)
- What is missing? (*What this place really needs is a . . .*)
- Stakeholders (Who needs to give permission, take care of it, use it, create it, defend it)

How do you choose/identify your public(s)? How do you reach them?

- Re: Audience engagement (lots of people short attention (e.g. billboard/monument) v. Less people deeper attention (e.g. mapping project, projects offering community participation)

How to interact with communities:

- You are an outsider, offer your point of view
- But you must take the community into consideration
- How to provide meaningful point of entry, no common given frame of the white box
- Interview them, engage experts, pure observation (watch and listen) , research history of people and site

How do you choose what scale to work?

- Money/economics (raising money, partnerships, corporate sponsorship, in-kind donations)
- People and time
- Materials and size
- Serialization vs. singular instance

Define directives defined by the following 2 points.

- Theme, issue, problem to be solved
- Assumed target audience

Where are the opportunities?

- Distill to core issue from brainstorm.
- Three levels of site specificity (has to happen there, has to happen in a particular type of space, can happen anywhere in public).

Refine themes or issues based on opportunities.

Other steps:

- Meetings
- Persistence and follow-up
- Planning, enough time
- Permissions/Local buy in
- Building in flexibility
- Community Response
- How to work with planners/architects

Presentation: Steps and Methods

Written Text:

1. Project Overview/Goal (1 short paragraph)
2. One sentence synopsis
3. Long description (include title to identify each section)
4. More detailed description of artwork:
 - When, how long
 - Who is it for?
5. Need statement: short analysis of problem, need, issue
6. Theoretical/Philosophical concerns relating to publics/audience
7. Physical/technical assessment:
 - Where? Is it site specific? Genre specific? Just public?
 - Walkthrough scenario
8. Partnership potentials
9. Related programs (performance, tours, local events)
10. Marketing/Outreach: website, announcement, advertising, publication?

Visual Support Materials (mandatory)

Site Documentation, plans, sketches

Budget

Timeline, technical/production needs, maintenance

CV/Bio (be sure to include other team members with creative and/or technical expertise)

Past work examples from artist(s) or other public art case studies