

**USC Roski School of Fine Arts Art/Curatorial Practice in the Public Sphere
PAS 555A - Practicum Winter/Spring 2013**

Instructor: Karen Moss
email: karen_moss@mac.com
cell: (650) 492-3084
class hours: Wednesdays, 7 – 8:50 pm, IFT seminar room
office hours: Wednesday, 6 – 7 pm, or by appointment

COURSE DESCRIPTION

This course is the first component of a three-semester sequence of Practicum curatorial seminars designed to provide a historical, theoretical, and practical framework for you to work collaboratively to conceptualize, research, and organize a curatorial project for spring 2014. We will examine different typologies/sites of exhibition-making and other curatorial formats, focusing on the conception, organization, presentation and reception of each project. After an introduction to museum and exhibition histories, during the first part of this course we will focus on curatorial methodologies and strategies for various kinds of exhibitions (monographic, thematic and collection shows, artists projects, performances, media-based and interactive projects, etc.) institutional critique and museum interventions, performance and re-performance. After the mid-term, we will look at biennials, other large-scale curatorial formats and their discursive platforms, social practice and urban projects in public contexts, and alternative or artist-run spaces. Through readings and discussion, viewing assignments and journals, field trips, studio visits and guest lectures, we will critically analyze the role of curators and cultural producers from distinct generations, positions and ideologies, particularly those that expand upon or push against the normative definitions of curatorial practice. Throughout the semester you will develop your initial ideas and parameters for your group curatorial project, culminating in a final presentation at the end of the semester that will include a proposal, preliminary list of artists and work plan for the subsequent semester.

COURSE ASSIGNMENTS

PARTICIPATION: Everyone must arrive on time, read assignments and participate in class discussion. Each student will lead the discussion at twice during the semester and attend group project meetings.

READINGS: A photocopy packet of readings will be distributed; reference books will be in IFT room.

FIELD TRIPS: We we will venture out into the field frequently to see museum and gallery exhibitions, artists' projects, alternative or artists-run spaces. We will also have guest lectures in and outside of class.

WRITING ASSIGNMENTS Students will keep a journal during the semester with thoughts/observations from class, field trips, and also to document ideas for the future group exhibition project. Everyone will do an individual mid-term project and contribute to writing/presenting the final exhibition proposal.

PRESENTATIONS: Everyone will do a group presentation about initial ideas for your project at mid-term and both an oral and group-authored written presentation for final.

COURSE REQUIREMENTS

Class attendance, discussion and participation	30% of grade
Writing assignment	30% of grade
In-class presentations (oral presentation/written proposal)	40% of grade

ATTENDANCE POLICY

Attendance is mandatory at all classes; more than three absences will result in an automatic drop (early in course) or fail (after the drop deadline). Please be on time to class and if you have to leave or be absent, as a courtesy to both the instructor and the class, please let us know by calling Karen on her cell.

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/>.

COURSE SYLLABUS

1/16

Introduction to the class

Student/instructor introductions; review of course syllabus: requirements, methodologies, strategies, preview of course material

Assignment: Brief oral critique of a recent exhibition or curatorial project. (3-5 minutes)
You may choose to critique what you saw and/or respond to a critical review.

1/19 or 1/20

UCLA Hammer last day for Lucy Raven Hammer Project; opening of Dara Friedman Project and also Hammer Contemporary Collection exhibition)

1/23

From Private Collections to Public Institutions; Modern Museums and Exhibitions

Private repositories, *kunstkabinetts* and *wunderkammers* in the Age of Wonder; the development of the first public museum, formation of modern art institutions; seminal exhibitions and revisions of 20th century avant-garde and post-war contemporary art.

Readings: Mary Alexander. Excerpts from *Museums in Motion: An Introduction to the History and Functions of Museums*. Alta Mira Press, 2007.
Stafford, Barbara Marie and Terpak, Frances, *Devices of Wonder: from the World in A Box to the Screen*. Los Angeles: Getty Research Institute, 2001.
Bruce Altshuler, *The Avant-Garde in Exhibition: New Art in the 20th Century*. New York: Harry Abrams, 1994.
Sarah Ganz, "Great Expectations: from Alfred Barr to the new MOMA, CAA paper, 2008

Case Studies *Devices of Wonder*, Getty Museum
David Wilson, Museum of Jurassic Technology (ongoing)
Midnight Party, Walker Art Center, 2012
Selected exhibits of 20th century avant-garde and contemporary revisions

1/30

White Cube: Gallery/Sanctuary/Laboratory

Readings: Brian O'Doherty, "The Gallery As a Gesture," first published in *Artforum*, 1981, reprinted in *Thinking About Exhibitions*, ed. Greenberg, Ferguson and Nairn NY: Routledge, 1996.
Simon Sheikh, "Positively White Cube Revisited," *e-flux Journal* #3, 02, 2009.
<http://www.e-flux.com/journal/positively-white-cube-revisited/>

Iwona Blazwick, "Temple/White Cube/Laboratory, in *What Makes a Great Exhibition?* ed. Paula Marincola, Philadelphia: Philadelphia Exhibitions Initiative, 2006.
Recommend: Vito Acconci and Hans Ulrich Obrist, "The Masoleum, The Laboratorium, the Meditation Chamber and the Rave," *The Discursive Museum*, ed. Peter Noever, Hatje-Cantz, 2001.

Case Studies: Selected artists installations
Museum As Muse, Museum of Modern Art, 1999
The Discursive Museum Symposium, MAK, 2001

PAS 555A - Practicum

page 4

2/1 or 2/2

Museum of Contemporary Art

Panza Collection (Grand Ave.) and Printed Matter Los Angeles Book Fair (GC)
<http://laartbookfair.net/about>

2/6

Karen will be out of town to install *State of Mind* at SITE Santa Fe.
***Class meetings re: project** to discuss your preliminary interests/ideas

2/8

Curating Film and Media: Field trip to Long Beach and Orange County, 2 pm

Chockablock, *Significant Ordinaries* and *I AM UAM*, UAM, Cal State Long Beach,
Talk and meeting with Kristina Newhouse, Curator of Exhibitions
Brent Green film installation at Grand Central Art Center, Cal State University,
Fullerton; walk-through and meeting with John Spiak, Director/Curator.
Paul Vanouse at Beall Center for Art and Technology, UC Irvine walk-through and
roundtable on curating experimental media art with by David Familian, Artistic
Director/Curator and Jens Hauser, Paris-based curator, writer and video-maker and
founding collaborator Arte, the European cultural channel.

2/9 or 2/10

Opening at MOCA *50 Works for 50 States: the Herbert and Dorothy Vogel Collection*

Reading:

Berelowitz, Jo-Anne. "MOCA: From the Body of the Prince to Mickey Mouse," *Oxford Art Journal*, Vol. 13, No. 2 (1990), pp. 70-84.

2/13

ALTERNATIVE CURATORIAL PRACTICES PANEL

Allison Agsten, Curator of Public Engagement, Hammer Museum
Dan Cameron, Chief Curator, Orange County Museum of Art
Cesar Garcia, U.S. Commissioner, 13th International Cairo Biennale
Morton Goll of Kuratorisk Aktion, curatorial collective since 2005
Tone Olaf Nielsen of Kuratorisk Aktion, curatorial collective since 2005
John Spiak, Grand Central Santa Ana
Moderated by Ciara Ennis Director/Curator of Pitzer Art Galleries at Pitzer College

LOCATION: MFA Public Practice Studio at the 18th Street Arts Center

2/16

Field trip/LA

LACMA *Lost Line: Contemporary Art from the Collection; Robert Mapplethorpe: XYZ*,
and other on-site projects: Walter De Maria, *The 2000 Sculpture*; Chris Burden's
Urban Lights, Metrolis II, and Michael Heizer's *Levitated Mass*.

Getty Museum *In Focus: Robert Mapplethorpe*; visit Mapplethorpe archive (TBC)

2/27

Institutional Critique and Museum Interventions

Readings: Fraser, Andrea, "From the Critique of Institutions to an Institution of Critique" *Institutional Critique: An Anthology of Artists' Writings*, Alexander Alberro and Blake Stimson, eds. MIT Press, 2009
Fred Wilson, *Mining the Museum*, The Contemporary, Baltimore

Case Studies: *Eye of the Beholder*, Isabella Stewart Gardner Museum, 1990s
Andrea Fraser, *Museum Highlights*, Philadelphia Museum of Art
Michael Asher, *George Washington Project*, Art Institute of Chicago, 2006 and
Untitled at Santa Monica Museum of Art, 2008.
Martin Creed Plays Chicago, MCA Chicago, 2012
Marina Abramovic, *The Artists is Here*, MoMA
Tino Sehgal, *This is Progress*, Guggenheim Museum
Martha Rosler, *Meta Monumental Garage Sale*, MoMA, 2012

3/1

Field Trip - LACE

We will see *LA Existencial*, organized by French curator, Marie de Bruggerolle, a group show of international, multi-generational artists who explore Guy de Cointet's legacy. Carol will walk through the exhibition with us and to discuss other LACE Projects.

Readings: Karen Moss, ed., Introduction to *LACE: 10 Years Doc*, 1987, Los Angeles: LACE, 1987.
Liz Kotz, "Archiving LACE," in *LACE: Living the Archive, 1978-2008*, LACE, 2008.

Case Studies: Allan Kaprow, *Art As Life*, MOCA, and representations of *Fluids* in various locations;
Kaprow's 18 Happenings in 6 Parts, and *Draw A Straight Line and Follow It*, LACE
Selected *Pacific Standard Time* exhibitions and PST Performance Festival events
When Attitudes Became Form Become Attitudes, CCA Wattis Center

3/6

Guest Lecture, Lucia Sanroman, independent curator, will discuss her upcoming exhibition at Santa Monica Museum of Art and other projects.

***Class meetings re: project**

3/13

Re-Performance and Re-presentation

Readings: Jenni Sorkin, "Mythology and Re-make: The Culture of Re-performance and the Strategies of Simulation," *East of Borneo*, 10/13/10
Carrie Lambert-Beatty, "Against Performance Art," *Artforum*, v. 48, no. 9, May 2010
Life Once More, Sven Lütticken, Introduction. Rotterdam: Witte de With, 1005.

Midterm -Turn in individual mid-term assignment to critique of a monographic exhibition, artists' project, or a proposal to "re-curate" a collection installation.
-Group oral presentation and discussion on preliminary Ideas for curatorial project (See separate assignment sheet for details)

3/18

SPRING BREAK

3/27

Biennials and Large-Scale Curatorial Formats

***Class meetings re: project**

Readings: Tim Griffin, "Global Tendencies: Globalism and Large-scale Exhibition," *Artforum*, XLII, No. 3, 1/1/03.

Bruce W. Ferguson and Milena M. Hoesgsberg, "Talking and Thinking about Biennials: The Potential in Discursivity," *The Biennial Reader*, ed. Elena Filipovic, Maireke Van Hal and Solveig Ovstebo, Bergan Kunsthall,/Hatje Cantz, 2010.

Case Studies **Each student to read/prepare one of the following case studies:**

-*Made in LA*, Anne Ellegood, Lauri Firstenberg, Malik Gaines, Cesar Garcia, Ali Subotnick, Los Angeles: UCLA Hammer, 2012.

-Lauri Firstenberg, "I Thought California Would Be Different: Reflections on a Regional Biennial," *2008 California Biennial* Orange County Museum of Art, 2008, 12-19.

-*Skulpture Projects Muenster*, introductory essay and glossary, Walther Koenig, 2007.

-David Ross and Elizabeth Sussman, Preface and Curators' essay from *Whitney Biennial* 1993 exhibition catalogue, 8 – 25.

-Philippe Vergne and Chrissie Illes, Curator's Preface and Video for *Day for Night* *Whitney Biennial* 2006 http://whitney.org/www/2006biennial/overview_intro.php

-Joshua Decker, "Transitory Agencies and Situational Engagements: The Artist as Public Interlocutor" *inSite_05* catalogue, *Situational Public*, 2006.

-Dan Cameron, "A Biennial for New Orleans," *Prospect.1* exhibition catalogue, 2008

-George Yudice, "Producing the Cultural Economy: The Collaborative Art of *InSite* in The Expediency of Culture: Uses of Culture in the Global Era, Duke, 2003.

-Gerardo Mosquera, "Cuba in Tania Bruguera's work, Havana Bienials 2000/2008," Excerpted on Bruguera's website, Jan. 2010.

-Molly Nesbit, Hans Ulrich Obrist, Rirkrit Tiravanija, *What is A Station?* In Claire Bishop, *Participation, Documents of Contemporary Art*, Whitechapel, 2006.

4/3

Tania Bruguera Lecture, IFT Lecture Room

Reading: TBA

***Class meetings re: project**

4/10

Public Projects and Social Practices

Readings: *Living As Form, Socially Engaged Art, 1991-2011*, ed. Nato Thompson, MIT Press, 2012
Open Field Conversations on the Commons, Sarah Peters and Sarah Schultz, ed. Minneapolis: Walker Art Center, 2012.

Engagement Party: Social Practice at MOCA, 2008-2012 ed. By Elizabeth Hamilton and introduction by Aandrea Stang. Los Angeles: MOCA, 2013.

Recommend: Tom Eccles, *Plop: Recent Projects at the Public Art Fund*, London: Merrell, 2004.
Anne Pasternak and Lucy Lippard, *Creative Time: The Book*, Princeton, 2008.

Public Projects and Social Practices, continued

Case Studies: Selected projects from:
Public Art Fund, New York
Engagement Party, MOCA
Open Field, Walker Art Center
Glow, City of Santa Monica

4/17 **Charlie Ray lecture, 7 – 9 pm, University Park Campus**
***Class meetings re: project**

4/24 **Alternative and Artist Run Spaces in Los Angeles**

Readings Carol Cheh, “25 Alternative L.A. Art Spaces to Check Out Now,” *LA Weekly*, 3/12/12 and follow-up article “10 L.A. Art Spaces That Change Our Idea of What an Art Space Is,” *LA Weekly*, 11/20/12
Steven Rand, Preface to *Playing by the Rules: Alternative Thinking/Alternative Spaces*, New York: apexart publications, 2000.

Dates TBD East side: Control Room, Night Gallery, Machine Project, Cultural Reference at The York; studios of Andrea Bowers, Susan Silton, Fallen Fruit
West side: 18th Street Art Center: Bill Kelley curator in residence, local and international artists studio visits, *Freeway Studies*, Ben Maltz Gallery, Otis College of Art & Design, Maria Ybarra/Karla Diaz Slanguage Studio, Wilmington

***Final draft of exhibition proposal, checklist, power point, timeline or work plan—
Karen will review this and get it back to you prior to final class session.**

5/1 **FINAL PRESENTATION OF EXHIBITION PROPOSAL**
Please see the assignment sheet for details; Rhea Anastas and Connie Butler will attend.

