

**COURSE SYLLABUS**

**CLASS MEETINGS:**

Tuesdays, 3:00 pm- 5:50 pm in the MPAS Research room (and field trips on other days/at other times as indicated)

**INSTRUCTOR:**

Karen Moss, Adjunct Curator, Orange County Museum of Art, [karen\\_moss@mac.com](mailto:karen_moss@mac.com)

**COURSE DESCRIPTION**

This course is the second of the Practicum curatorial seminars designed to provide a theoretical, historical and practical framework for you to work as a group to conceptualize, research, and organize an exhibition project for the spring 2012 term. As with PAS 555 A, the primary focus will be on the conceptual and organizational challenges facing artists, curators, and cultural institutions from various generational, ideological and geographic perspectives, particularly those that expand upon normative definitions of curatorial practice.

This semester we will investigate various forms of interventions in art-making, exhibitions and public projects—both in institutional spaces and the public realm—considering the multi-valent meanings of “intervention.” Our methodology will be to examine specific case studies in conjunction with reading a range of texts (by artists, curators/cultural producers, historians, journalists and “institutional voices”) to better understand the discourses about the interventions as well as their critical/public reception. Field trips will serve as “live” case studies for you to observe in person, then critique in your first writing assignment and class discussion will include progress reports on your exhibition proposal.

Each class addresses a particular theme: we’ll begin with a brief historical context, then will examine recent case studies, focusing on the curatorial concepts, process and challenges. First, we’ll look at interventions that formulate institutional critiques regarding audience, interpretation and participation, often through performance. Subsequently, we’ll review a range of public interventions within various contexts: large-sale exhibitions, urban spaces and the Internet. Throughout, we will analyze role of artist/cultural producer/curator or collectives interventions—how do they “creatively disrupt” normative practices and reception within institutional or public space? How does the dislocation (or re-location) of art construct new meaning and shift perception of the work and/or the institutional context? How do conditions of site and temporality affect or produce an intervention? How do artists use strategies such as tactical media, collaboration and/or collective practice? Does the intervention propose a position of criticality or radicality? To what extent does it re-frame or re-imagine an institution, organization or space? How is the participation of the audience, spectator or public integral to the intervention?

**COURSE REQUIREMENTS**

Class attendance, discussion and participation	30% of grade
Mid-term writing assignment	30% of grade
Final paper/presentation	40% of grade

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, please let me know.

**Writing Assignments and Final Presentation**

All students will write a mid-term paper, lead a class discuss and do final paper and a group presentation about your exhibition proposal. All written assignments must be proofread, spell-checked and turned-in on time. No late papers will be accepted unless you have a legitimate, documented medical excuse.

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**1/12 Introduction to the Course**

- Student/instructor introductions
- Review of course syllabus: requirements, methodologies, overarching strategies/themes
- Preview of course material and sample case study.

Readings: Charles Gaines, "Free Speech and Property Rights: Censorship in the Arts" (for class discussion 1/12)  
[http://clanco.com/wp/2011/01/06/free-speech\\_museums\\_artists\\_charles-gaines/](http://clanco.com/wp/2011/01/06/free-speech_museums_artists_charles-gaines/)

Nato Thompson, "Trespassing Relevance," 13-22 and Gregory Sholette, "Interventionism and the Historical Uncanny," 133-140, in *The Interventionists: Users' Manual for the Creative Disruption of Everyday Life*.

Reference: For additional histories, please see the course bibliography.

**1/19 Field Trip: Orange County:** meet at 3 pm at OCMA, 850 San Clemente Dr. Newport Beach, CA 92660  
We will view the 2010 *California Biennial* then carpool to UC Irvine campus to see *Rafael Lozano-Hemmer: Pulse* at the Beall Center for Art + Technology and *Cult of the Ruin: Strategies of Accumulation*, at the University Art Gallery.

Readings: 2010 *California Biennial* introductory essay and artists and interviews (pdfs)  
<http://www.ocma.net/index.html?page=current> (see links for artists commentary on Guide by Cell)  
Selected excerpts from previous California Biennial catalogues  
Jori Finkel, "Rafael Lozano-Hemmer takes the 'Pulse' of electronic art," *Los Angeles Times*, 10/17/11.

Reference: Lauri Firstenberg, "I Thought California Would be Different," *CB08*, OCMA, 2008.  
Elizabeth Armstrong, Rita Gonzalez and Karen Moss, "No World Order," *CB06* OCMA, 2006.

**1/26 Institutional Intervention/Critique**

Michael Asher, Santa Monica Museum of Art, untitled installation, 2008

<http://smmao.org/index.php/exhibitions/details/191>

Fred Wilson, *Mining the Museum*, <http://www.pbs.org/art21/artists/wilson/#> and *E Pluribus Unum*,  
<http://www.indyculturaltrail.org/%5B%7E185%7E%5D;>

Lee Mingwei, *Living Room*, Isabella Stewart Gardner Museum <http://www.leemingwei.com/mingwei-web/mingweiFrameset-1.htm>

Tino Seghal, Tino Seghal - MMK, London, Guggenheim, *This is Progress* <http://vimeo.com/10139041>

Readings: *Michael Asher*, Elsa Langhauser, ed. Santa Monica Museum of Art, 2008.  
Lisa Corrin, "Mining the Museum: An installation confronting History," in *Reinventing the Museum*, ed. Gail Anderson, Altamira Pres, 2004, 248-256.

Jennifer Gross and Lewis Hyde, *Lee Mingwei, The Living Room*, Isabella Stewart Gardner Museum

Reference: *Institutional Critique: An Anthology of Artists' Writings*, Alexander Alberro and Blake Stimson, eds. MIT Press, 2009.

Andrea Fraser, *Museum Highlights*, MIT Press, 2005.

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- 1/28 Urban Rangers, Downtown Los Angeles tour (see hand-out for details)  
1/29 Salon on artists' collectives <http://www.ocma.net/index.html?page=categories&product=557>

2/2 Guest lecture by Julie Lazar, International Contemporary Art Network  
<http://www.icanetwork.org/Home/www.icanetwork.org.html>

2/9 **NO CLASS – Student meetings**

2/16 **Performative and Participatory Interventions**

Marina Abramovic: *The Artist is Present*, MoMA <http://moma.org/interactives/exhibitions/2010/marinaabramovic/>  
Jeremy Deller, *It Is What It Is* [http://www.mcchicago.org/exhibitions/exh\\_detail.php?id=219](http://www.mcchicago.org/exhibitions/exh_detail.php?id=219)  
*The Art of Participation*, SFMoMA [http://www.sfmoma.org/pages/exhibitions/details/aop\\_featured\\_artists](http://www.sfmoma.org/pages/exhibitions/details/aop_featured_artists)  
*Touch*, San Francisco Art Institute  
*Any-space-whatever*, Guggenheim Museum <http://www.shearyadi.com/myworld/any-space-whatever-by-ten-contemporary-artists-at-guggenheim-museum/>

Readings: Holland Cotter, "In the Naked Museum," *New York Times*, 1/31/10  
<http://www.nytimes.com/2010/02/01/arts/design/01tino.html>  
Friedling, Rudolf. *The Art of Participation*, San Francisco Museum of Art. Thames and Hudson, 2008.  
Nicolas Bourriaud and Karen Moss, *Touch*, San Francisco Art Institute, 2004.  
Brian Sholis, *any-space-whatever*, Afterall on-line, 5/02/09  
<http://www.afterall.org/online/theany-space-whatever.at.the.solomon.r.guggenheim.museum>

Reference: Marina Abramovic: *The Artist is Present*, MoMA, 2010.  
Bishop, Claire, *Participation, (Documents of Contemporary Art)*, Whitechapel and M.I.T. Press, 2006  
Miessen, Markus and Shumon Basar, ed. *Did Someone Say Participate?: An Atlas for Spatial Practice*.  
Massachusetts: MIT Press, 2004.  
*Anywhereanyplace*, Guggenheim Museum, 2009.

2/23 **Student Meetings**

3/2 **Street/Urban Interventions**

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.or>  
Barry McGee projects, *Beautiful Losers: Street Art and Culture*  
Krzysztof Wodiczko, *War Veteran Vehicle* <http://www.fact.tv/videos/watch/718>

Readings: Pasternak, Anne. *Trespass. A History of Uncommissioned Urban Art*, ed. Carlo McCormick, Marc and Sara Schiller, Ethel Seno. Taschen, 2010.  
Christopher Knight, *LA Times Culture Monster*, "Artists offer billboard alternatives," 2/24/10 and "Billboards aren't always for automobile traffic," 3/4/10  
Nato Thompson interview with The Yes Men "The Interventionists," 103 – 106

Reference: Rose, Aaron and Striker, Christian, ed. *Beautiful Losers: Contemporary Art and Street Culture*

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3/9 Media and Social Interventions

Yes Men, <http://theyesmen.org/>  
Wafaa Bilal, <http://wafaabilal.com/>  
Blast Theory, <http://www.blasttheory.co.uk/bt/index.php>  
Critical Art Ensemble <http://www.critical-art.net/>  
Freewaves, <http://freewaves.org/>  
Matejica Portrc <http://www.potrc.org/>  
Teddy Cruz, <http://estudioteddycruz.com/>  
Rick Lowe, Project Row Houses <http://projectrowhouses.org/>  
Edgar Arceneaux, Watts House Project <http://www.wattshouseproject.org/>

Readings: Nato Thompson, "Interview with The Yes Men," *The Interventionists*, 103 – 106.  
Wafaa Billal, *Shoot an Iraqi: Art, Life and Resistance Under the Gun*.  
"Rick Lowe "In Houston, Art Is Where the Home Is," New York Times, 12/17/2006  
Sue Bell Yank, writing excerpts on *Project Row Houses* and *Watts House Project*

Reference: Critical Art Ensemble books on tactical media: *The Electronic Disturbance* (1994), *Electronic Civil Disobedience & Other Unpopular Ideas* (1996) and *Digital Resistance: Explorations in Tactical Media* (2001)

3/16 Spring Break – NO CLASS

3/23 Curatorial and Artist Interventions in Biennials and large-scale exhibitions

Whitney Biennial, interventions/public projects: see 2004/06/08 Biennials at [www.whitney.org](http://www.whitney.org)  
Venice Biennale, *Utopia Station*, <http://www.e-flux.com/projects/utopia/about.html>  
*Our Sculpture Project Münster*, 2007 Münster, Germany <http://www.braddowney.com/munster.html>  
*Documenta archives* [http://documentaarchiv.stadt-kassel.de/miniwebs/documentaarchiv\\_e/07895/index.html](http://documentaarchiv.stadt-kassel.de/miniwebs/documentaarchiv_e/07895/index.html)  
*Documenta 13*, <http://www.documenta.de/documenta13gibtihrkuratori.html?&L=1>

Readings: Tim Griffin, *Global Tendencies in Large Scale Exhibition*, *Artforum*, March 2005,  
Jens Hoffmann, *The Next Curator of Documenta Should Be An Artist* [http://www.e-flux.com/projects/next\\_doc/index.html](http://www.e-flux.com/projects/next_doc/index.html)

Reference: *The Biennial Reader*, ed. by Elena Filipovic, Marieke van Hal, Solveig Øvstebo. Hatje Cantz, 2010.

3/30 Student meetings

4/6 Environmental Interventions

Fallen Fruit, *Public Fruit Jams*, <http://www.fallenfruit.org>  
Fritz Haeg, *Edible Estates* <http://www.fritzhaeg.com/garden/initiatives/edibleestates/main.html>  
Future Farmers, *Victory Gardens* <http://www.futurefarmers.com/victorygardens/>  
Farmlab/Metabolic Studio, <http://www.farmlab.org/>  
Joel Tauber's Sick-Amour, 2006-present <http://www.joeltauber.com/sickamour.html>

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Readings: *EAT LACMA* materials

*Edible Estates: A Project by Fritz Haeg* Contributions by Will Allen, Diana Balmori, Rosalind Creasy, Michael Pollan, Eric Sanderson, Lesley Stern and the owners/gardeners of the eight Edible Estates gardens. Metropolis Books, 2010

Joel Tauber (artists' text on website)

Amy Fracheschini (artists text on futurefarmers website)

**4/13 Student meetings**

**4/20 Collective/Education Interventions**

Mark Allen/Liz Glynn, Machine Project at Hammer Museum

[http://hammer.ucla.edu/residencies/detail/residency\\_id/14](http://hammer.ucla.edu/residencies/detail/residency_id/14)

Mark Allen/Machine Project at LACMA, <http://lacma.wordpress.com/2008/11/14/qa-with-machine-projects-mark-allen/>

Fallen Fruit , *EAT/LACMA* <http://eatlacma.org/>

*The Fruit of LACMA*, <http://www.fallenfruit.org/index.php/archives/the-fruit-of-lacma/>

Finishing School: MOCA *Engagement Party* <http://www.moca.org/party/finishingschool/>

Critical Pedagogy: Public School, Mountain School, Night School, Art ASAP

Readings: Bishop, Claire. "The Social Turn: Collaboration and its Discontents," *Artforum*. [February 2006]:

Mark Allen in conversation with Charlotte Cotton, <http://lacma.wordpress.com/2008/11/14/qa-with-machine-projects-mark-allen/>

Paul Young, "A Living Museum," *LA Times*, 11/17/08

<http://articles.latimes.com/2008/nov/17/entertainment/et-lacma17>

Fallen Fruit, *EAT LACMA* materials

Ken Ehrlich, ed. *Art Architecture/Pedagogy, Experiments in Learning Blurb*, 2010.

**Reference:** *Machine Project: A Field Guide to the Los Angeles County Museum of Art*. Edited by Mark Allen Jason Brown, and Liz Glenn. Los Angeles: Machine Project Press, 2010.

*Curating and the Educational Turn*, Edited by Paul O'Neill, Mick Wilson. Text by Daniel Buren, Charles Esche, Liam Gillick, Ute Meta Bauer, Raqs Media Collective, Irit Rogoff, et al. Published by Open Editions/De Appel Arts Centre, 2010.

**4/27 Student presentations**

**5/4 Final papers due**

