

KAREN MOSS

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CURRICULUM VITAE

EDUCATION

Ph.D. in Art History, University of Southern California (2016)

Concentration in contemporary art, with emphasis on post-war American performance art

Dissertation: "Performance into Pedagogy: Anna Halprin, Allan Kaprow, and Alison Knowles' Score-based Events in Experimental Arts Education"

M.A. in Art History, University of Southern California (1990)

M.A. thesis: "Representations of Lucretia in Sixteenth Century Germany"

M.A. coursework in History of Art, University of California, Berkeley (1977 – 1981)

Concentration in Late Medieval/Early Renaissance, Modern and Contemporary art

B.A. in Studio Art/Art History with Honors, University of California, Santa Cruz, (1977)

Concentration in medieval and modern art; senior seminar in Museum Studies

Honors Thesis: *Thirteenth Century Stained Glass at Chartres Cathedral*

INTERNSHIPS

➤ **Whitney Independent Study Program, Art History/ Museum Studies Program (1979 – 1981)**

With other interns, oversaw operation of Downtown Whitney Branch; curated exhibitions *Artists by Artists*, *Painting in Relief and Architecture of Lower Manhattan*, and worked on public projects *Downtown Drive*—*In* and *Art on the Beach*, co-sponsored with Creative Time. Stayed one extra year as Public Lecturer for Education department.

➤ **Curatorial Intern, University Art Museum, Berkeley (1978 – 1979)**

As intern for Chief Curator, David Ross, worked on exhibitions, performance art events and a weekend screenings of experimental video art, one of the first ongoing series of its kind in a West Coast museum.

AWARDS, FELLOWSHIPS AND RESIDENCIES

- 2017 Curator-in-Residence, The Fire Station, Dublin, Ireland
- 2014 Curatorial and Writing Residency, Bermant Foundation for Media Arts
- 2003 Curator's grant, Fellows of Contemporary Art, Los Angeles
- 1995 President Steven B. Sample Fellowship, USC Leadership Institute
- 1994 Independent Curator's Grant, Pasadena Art Alliance
- 1993 Curator's grant, Fellows of Contemporary Art, Los Angeles
- 1992 J. Paul Getty Award, USC School of Fine Arts
- 1991 Dissertation Travel Fellowship, USC School of Fine Arts
- 1988 J. Paul Getty Award, USC School of Fine Arts
- 1986 J. Paul Getty Award, USC School of Fine Arts
- 1979 Helena Rubenstein Fellowship, Whitney Museum of American Art

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TEACHING EXPERIENCE

OTIS COLLEGE OF ART AND DESIGN, LOS ANGELES (1992 – 1995; 2008 – present)

➤ **Adjunct Professor and Interim Chair (2016 – 2017)**

Adjunct Professor teaching courses in History of Public Strategies in Art, Public Realm Seminars, Thesis I, Production Studio and MFA Exhibition and Publication. Lead Advisor for the MFA Public Practice Program and Co-Chair of Search Committee for new Area Head for Social Practice Area Emphasis. During the 2016-17 academic year served as Interim Chair: developed curriculum and program application for Otis' New Social Practice Area Emphasis; provided educational leadership, oversaw administration, advised students and supervised MFA program coordinator.

➤ **Senior Faculty, MFA Public Practice and MFA Fine Art Programs (2008 – 2015)**

Taught graduate courses in Histories and Strategies of Public Art, Production Studio, Critique Seminars, Thesis I and Thesis II, supervising MFA student theses. Conduct regular studio visits and advise as needed on MFA exhibition. When Chair was on sabbatical, served as Acting Chair for GPP MFA program.

➤ **Part-time Faculty, Art Department (1992 – 1995)**

Taught undergraduate lecture course on Fluxus, Happenings and Performance Art and graduate MFA seminars in contemporary art history and criticism.

UNIVERSITY OF SOUTHERN CALIFORNIA

➤ **Vice-Dean for Critical Studies Roski School of Fine Art and Design (as of August 2017)**

➤ **Lecturer, Public Art Studies Program, 1988 – 1995 and Curatorial M.A. Program (2005 – present)**

Teach graduate seminars in art history, contemporary theory and curatorial practice for the M.A. Program in Art and Curatorial Practices in the Public Sphere; serve as reader on M.A. theses and on MA admissions committee. In previous years taught undergraduate art history survey, upper division lectures; graduate seminars in art history and theory for MFA and MA programs.

CALIFORNIA STATE UNIVERSITY, LONG BEACH

➤ **Adjunct Faculty, College of the Arts (2008, 2011 & 2014)**

Taught courses in Art History Methodologies and Writing, Exhibition and Museum Histories and Art Since 1945 for undergraduate art history majors and graduate museum studies students. Also taught an Interdisciplinary Critique Seminar for the MFA program.

SAN FRANCISCO ART INSTITUTE

➤ **Visiting Faculty, San Francisco Art Institute (2001 – 2004)**

Taught undergraduate courses and graduate seminars in art history and critical studies including Art Meets Life: Social Interaction & Relational Aesthetics. Developed and taught pilot graduate curriculum in Professional Practices for the Artist. Co-writer of curriculum and NASAD proposal for the new Exhibition and Museum Studies MA degree program

CURATORIAL AND MUSEUM EXPERIENCE

OTIS COLLEGE OF ART AND DESIGN

- **Curatorial Consultant, Ben Maltz Gallery, Otis College of Art and Design (2015 – present)**
Consulting curator for *Talking to Action: Art, Pedagogy and Activism in Art of the Americas*, Otis' project for the Getty's Pacific Standard Time Los Angeles/Latin America initiative. This two-year collaborative research and exhibition project investigates contemporary community-based and socially engaged art practices in sites in Latin America and Los Angeles. The project includes a large-scale, multi-platform accompanied by a range of public programs and a comprehensive bilingual publication.
- **Interim Director of Exhibitions and Galleries, Otis College of Art and Design (2014 – 2015)**
Oversaw all exhibitions and public programs at the Ben Maltz Gallery during this interim period. Worked as director on *Jorge and Lucy Orta's Art / Life / Water*, a week-long artists' residency project that included a large-scale community banquet.
- **Curator, CURRENT: LA Public Art Biennial (2015 – 2016)**
One of four curators for *CURRENT: LA*, the inaugural Los Angeles Public Art Biennial with 15 major site-specific installations and accompanying public programs along the LA River (July 14 – August 2016). Served as the curatorial advisor for Mel Chin's *The TIE That BINDS: MIRROR of the FUTURE*, a city-wide land art project of California native gardens; Rirkrit Tiravanija's untitled 2016, a water pavilion/event site on Lake Balboa; Kori Newkirk's *Prime*, an anti-monumental equestrian sculpture and Refik Anadol/Peggy Weil's *UnderLA* a projection of images of geologic time beneath LA River. Wrote essays about these projects and organized public programs.

ORANGE COUNTY MUSEUM OF ART, 2003 – 2012

- **Adjunct Curator (August 2010 – December 2012)**
Curated *State of Mind: New California Art Circa 1970*, an exhibition of conceptual art and other new genres in conjunction with the Getty's *Pacific Standard Time* Initiative. Wrote successful proposals for a \$175,000 research grant and a \$225,000 implementation grant for presentations at Orange County Museum of Art and the UC Berkeley Art Museum and Pacific Film Archive, 2011—2012, followed by a 2-year tour to the Belkin Art Gallery, University of British Columbia, Vancouver; SITE Santa Fe; Bronx Museum of the Arts and the Smart Museum of Art, University of Chicago. Fully illustrated book published by UC Press.
- **Deputy Director of Exhibitions and Programs (2007 – 2010)**
Oversaw and managed curatorial, registrar/collections, education and public programs departments, curated exhibitions, developed exhibition touring schedules; organized public and interpretive programs. Oversaw Board Collections Committee and worked with the director on rigorous acquisitions program. As part of Executive team, developed, implemented, and monitored OCMA's 5-year Strategic Plan. Worked with Director and Development team on major grants, fundraising and cultivating trustees, collectors, and donors.
- **Curator of Collections and Director of Education and Public Programs (2005 – 2007)**
As Curator of Collections oversaw OCMA's collection, archive and exhibitions; organized three major installations, two special exhibitions and three projects for the Orange Lounge media gallery. Assisted with new acquisitions and supervised archiving, research and writing on 200+ collection. As Director of Education and Public Programs oversaw budgets, fundraising, programs and staff for Family Programs, School and Tour Programs and Public and Interpretive Programs including six full-time staff and six interns. Directly responsible for organizing all public and interpretive programs for OCMA exhibitions.

ORANGE COUNTY MUSEUM OF ART, 2003 – 2012, continued

➤ **Consulting Curator and Strategic Planning Consultant (2003 – 2004)**

Consulted on OCMA's Strategic Plan for 2003—2008; implemented re—organization of Education and Public Programs department. Conceptualized and developed new public programs for special exhibitions; wrote grants and raised \$200,000 from Getty Foundation and \$100,000 from the Henry Luce Foundation.

SAN FRANCISCO ART INSTITUTE, 1999 — 2004

➤ **Director of Exhibitions and Vice President Public Programs (1999 – 2004)**

Initiated and directed the Exhibitions and Public Programs division, including exhibitions, visiting artist's projects and public programs. As part of Senior Management Team, participated in long-range strategic-planning and integrated marketing for academic and public programs. Specific duties included curating exhibitions and working with guest curators; managing artists' residencies and projects; organizing public lectures, panels and symposia, cultivating and maintaining relationships with affiliated organizations. Managed division budget ranging from \$400,000 to \$800,000; worked with other SFAI staff on fundraising, public relations and publications. Supervised three regular Exhibitions and Public Programs staff and eight student assistants. Following the arrival of new president and institutional re—organization in 2003, joined SFAI faculty teaching art history and critical studies courses and was responsible for developing the pilot courses and curriculum for a new M.A. degree in Curatorial Studies.

WALKER ART CENTER, 1995 – 1998

➤ **Director, Education and Community Programs (1997 – 1998)**

As Director, responsible for the operation and programs of five divisions of the Education and Community Programs, including Community and Family Programs, Public and Interpretive Programs, Schools and Tour Programs and Teen Programs. Supervised full-time staff of twelve and managed a budget of more than \$1,000,000. Organized Public and Interpretive Programs division including panels, symposia, lectures, workshops, classes and exhibitions for the Anderson Window Gallery, a focus gallery in the permanent collection. Collaborated with curators in Visual Arts, Film/Video and Performing Arts departments on related programs, residencies and interpretive materials. Managed education areas of large—scale initiatives (Lila Wallace and Pew Trust), developed and wrote education department grants and identified new fundraising strategies. Worked closely with other staff in New Media, Public Relations and Marketing, Membership and Development.

➤ **Associate Curator of Education and Public Programs (1995 – 1996)**

As the Associate Curator for Education and Public Programs, developed and managed a broad base of education and public programs for children, families, teens and adults; originated and presented interdisciplinary events including classes, lectures, readings, symposia and conferences. Worked with curators on permanent collection installations, supervised writing editing and production of interpretive materials; assisted in research and development of new media and technologies for Walker's education and exhibition programs.

➤ **Program Consultant for Exhibition and Public Programs (1992 – 1993)**

Participated as an art historical consultant for grant—writing, catalogue research and opening week—end public programs in conjunction with *In the Spirit of Fluxus* exhibition. Consulted on public programs and opening weekend events when the exhibition later traveled to the Santa Barbara Museum of Art.

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SANTA MONICA MUSEUM OF ART, 1989 – 1995

➤ **Curatorial and Program Consultant (1992 – 1995)**

Curated exhibitions wrote for publications and advised on Santa Monica Museum of Art programs. Edited catalogues; planned education programs; wrote grant proposals and coordinated national and international travel of exhibitions.

➤ **Director of Programs (1989 – 1992)**

As Museum's first Director of Programs, assumed curatorial functions for the museum with director and artist advisory committee; managed artists' projects; planned public programs, wrote and edited museum publications and grants; researched future exhibitions; supervised staff and interns.

MUSEUM OF CONTEMPORARY ART, LOS ANGELES, 1985 – 1987

➤ **Adjunct Assistant Curator, Media and Performing Arts (1986 – 1987)**

Worked with Curator of Media and Performing Arts, Julie Lazar, on programs, special events and fundraising. Conceived and wrote proposals for exhibitions, performances, grant narratives, publications and press, coordinated workshops for visiting artists; supervised curatorial research and staff interns.

➤ **Marketing and Program Consultant, *Territory of Art Radio Series* (1985 – 1986)**

Consulted on MOCA's ongoing public radio series. Developed and implemented a series marketing plan; wrote press materials and made special press contacts, served as department liaison to radio stations and public broadcasting networks.

SANTA BARBARA MUSEUM OF ART, 1982 – 1984

➤ **Assistant Curator of Exhibitions (1984 – 1985)**

Coordinator for all SBMA exhibitions, including guest—curated and traveling exhibitions. Maintained master schedule for exhibition and gallery spaces; managed budgets and program documentation, gave public lectures. Coordinator for all contemporary art programs, performances, and panel discussions.

➤ **Curatorial Assistant for Exhibitions (1982 – 1984)**

Assisted Curator of Modern Art with all aspects of exhibition administration; managed department budgets; exhibition installation and design; curatorial research and documentation.

SAN FRANCISCO MUSEUM OF MODERN ART, 1980 – 1981

➤ **Curatorial and Research Assistant**

Worked with chief curator of the Photography Van Deren Coke, on developing an archival system for extended loan collection of 19th and 20th century photography. Compiled research, identified and documented works for permanent collection catalogue; assistant editor for exhibition catalogues

CONSULTING PROJECTS, 1989 – PRESENT

➤ **Curatorial and public/interpretive programs:** Contemporary Art Museum, Houston; Orange County Museum of Art; Los Angeles Contemporary Exhibitions (LACE); Palm Springs Museum of Art, Santa Monica Museum of Art; UC Irvine Beall Center for Art +Technology, and Walker Art Center.

➤ **Panelist or Consultant to Foundations or Granting organizations:** David Bermant Foundation; California Community Foundation, Creative Capital Foundation; Fellows of Contemporary Art Los Angeles; Getty Foundation and the United States Artists Foundation.

➤ **Public Art Advisory Committees and Panels:** City of Pasadena, City of San Jose, City of Santa Monica; Los Angeles Department of Cultural Affairs, Los Angeles County Arts Commission, LA Metro and Claire Trevor School of the Arts, University of California, Irvine.

SELECTED PUBLICATIONS

- 2018** **Curatorial Essays for *CURRENT:LA The Los Angeles Public Art Biennial***
Essays on artists Mel Chin and Kori Newkirk, for the upcoming publication for *CURRENT: LA*, the inaugural LA Public Art Biennial, to be published by the City of Los Angeles in early 2018
- 2017** **"Bonnie Sherk's Portable Park IV: past/present/future,"** *Double Issue, The Pacific Standard Time Performance and Public Art Festival*, Irene Tsatsos, ed. to be published by the Getty Research Institute in late fall, 2017.

"Talking to Action: A Project and Its Platforms," in *Talking to Action: Art, Pedagogy and Activism in the Americas*, co-published by Otis College of Art and Design and Sullivan Galleries, School of the Art Institute of Chicago, Chicago: University of Chicago Press, 2017.
- 2015** **"Nam June Paik's TV Clock: Time After Time,"** *75th Anniversary Publication*, Santa Barbara Museum of Art.
- 2014** **"Martha Rosler: Photomontages and Garage Sales,"** critical essay accompanying a portfolio of images by the artist, *Feminist Studies Journal*, Winter 2014
- 2012** **"A Californian State of Mind: A conversation between Lynn Hershman, Martha Rosler, Allen Ruppersberg, Karen Moss, Constance Lewallen, Stephen Kaltenbach, and Jens Hoffmann,"** *Mousse*, Issue 32, February 2012 published in the magazine and on website, <http://www.moussemagazine.it/articolo.mm?id=806>
- 2011** **"Curators' introduction" and essay: "Beyond the White Cell: Experimentation/Education/Intervention"** in *State of Mind: New California Art Circa 1970*, published by University of California Press in conjunction with the Getty Foundation's *Pacific Standard Time: Los Angeles 1945-1985* initiative
- 2010** **Interviews with artists Rebecca Goldfarb, Will Rogan and John Zurier in *California Biennial 2010*** exhibition catalogue, published by Orange County Museum of Art
- 2009** **"Curators' introduction" *Illumination: The Paintings of Georgia O'Keeffe, Agnes Pelton, Agnes Martin and Florence Pierce***, published in conjunction with the exhibition by Merrell Publishers
- 2008** **"Interview with Ruben Ortiz-Torres" in *California Biennial 2008: I Thought California Would be Different***, exhibition catalogue, published by Orange County Museum of Art
- 2006** **Co-writer of introduction and curatorial essay, "New World Order" for the *2006 California Biennial*** exhibition catalogue, published by Orange County Museum of Art
- 2005** ***Elements* and *Mythologies***, wrote interpretive essays for two collection exhibitions, published in brochure and on website, Walker Art Center
- 2004** **Curatorial essay for *Topographies***, exhibition catalogue published by SFAI and the Fellows of Contemporary Art
- 2003** **"Face Off: Nicolas Bourriaud and Karen Moss,"** On—line curatorial dialogue, *Stretcher* www.stretcher.org
Curator's introduction for *James Siena drawings and paintings* exhibition brochure published by San Francisco Art institute

SELECTED PUBLICATIONS, continued

- 2002 **“Remembrance of Things Past, an Eye Towards the Future,”** curatorial essay on Santa Monica Museum of Art Artists Projects Series, <https://smmoa.org/exhibitions/archive/>
- Foreword for exhibition brochure. *Touch: Relational Art from the 1990s until Now*,** curated with Nicolas Bourriaud, published by San Francisco Art Institute
- Curatorial introduction for *Tania Bruguera*, exhibition brochure,** published by San Francisco Art Institute
- Curatorial introduction for *Los Carpinteros*, *Raul Cordero*, and *Gal Weinstein* brochures,** published by San Francisco Art Institute
- 2001 **Introduction to *Lee Bul Live Forever*,** co—published by San Francisco Art Institute and the Fabric Workshop and Museum, Philadelphia
- “Palliative Pleasures: The Intersection of Food and Performance Art in Setting the American Table,”** essay for inaugural publication for COPIA: The Museum of Food, Wine and Culture, Napa
- Curator’s introduction, *The World on its Head: Contemporary Belgian Art from Flanders*,** exhibition catalogue co—published by Art File Foundation and San Francisco Art Institute
- Curator’s essay *Kelly Nipper + Sharon Lockhart: 2 Artists in 3 Takes*,** exhibition catalogue published by San Francisco Art Institute
- 2000 **“Kelly Nipper/Interval,” *Graene Arte 2000*,** exhibition catalogue, Fondazione Sandretto Re Rebaudengo
- 1999 ***Copywork: the Dictionary Pages of Gilles Barbier*,** contributing editor of an artists’ book published by Santa Barbara Museum of Art
- 1995 ***LAX: The Los Angeles Exhibition*,** “Collaborations,” guest essayist in catalogue for the 1994 *LAX Biennial*
- 1993 **“Mapping Fluxus in California,”** guest essayist in *Fluxus Vivus*, Arts Club of Chicago and *Fluxus Virus* exhibition catalogue, Köln
- “Kim Abeles,”** guest essay for *Laguna Museum of Art 75th Anniversary Catalogue*
- 1988 ***Bon Angeles*,** catalogue editor, Santa Monica Museum of Art
- 1987-
1988 **Editor/Essayist, *LACE 10 Years Documented*, Los Angeles Contemporary Exhibitions (LACE)**
In charge of archival research, writing and editing for a 112—page book about LACE's first decade of programs and services. Supervised interns, managed budget, and prepared grant narratives for the document.

PUBLIC LECTURES, PANELS & CONFERENCE PARTICIPATION

- 2018** *“Talking to Action: Art, Pedagogy and Activism in the Americas: Curating and Teaching from Exhibitions,”* to be presented at the College Art Association Conference (CAA), Los Angeles, February 2018
- 2017** *“4’33” in 6’ 40”—An Hommage to John Cage”* paper for the Society for Literature, Sciences and the Arts (SLSA) Conference *Out of Time*, at Arizona State University, Tempe, November 2017
Roski Talk: Talking to Action, a moderated conversation with Bill Kelley Jr., Jennifer Ponce de Leon and Paulina Varas, USC Roski School of Art and Design.
Presentation on Talking to Action, *Pacific Standard Time LA/LA* event, Museum of Latin American Art, Long Beach
- 2016** **Moderator, Conversation with Mel Chin, CURRENT:LA Water** public art biennial, at Bowtie Project
Presentation on Talking to Action, *Pacific Standard Time LA/LA* event, Getty Museum, Los Angeles.
- 2015** *FOCA @ 40, Curators in Conversation*, panel moderator and speaker in conjunction with the Fellows of Contemporary Art 40th anniversary at Museum of Contemporary Art, Los Angeles.
Curatorial Committee, CURRENT: The Los Angeles River Public Art Biennial, LA Cultural Affairs Department
Juror, California Community Foundation, Mid-career Artists Fellowships
- 2014** *The Avant-garde Collection*, conversation with curator Dan Cameron, Orange County Museum of Art
Manhattan Beach/LA County Public Art Commission Panelist for Manhattan Beach Public Library
- 2013** *State of Mind: New California Art Circa 1970*, curatorial lectures, SITE Santa Fe, Bronx Museum of the Arts and Smart Museum, Chicago
California Pacific Triennial, panel moderator, Orange County Museum of Art
State of Mind: New California Art Circa 1970, curator’s tour/lecture, Bronx Museum of the Arts and the Smart Museum, University of Chicago
Creative Capital Retreat, consultant, Williams College, Williamstown, MA
Public Art Committee Standing Member for City of Santa Monica and University of California, Irvine
- 2012** **California Institute of the Arts MFA Graduate Program**, guest lecturer
State of Mind: New California Art Circa 1970, lecture, Belkin Art Gallery, University of British Columbia
- 2012** **Manhattan Beach/LA County Public Art Commission Panelist** for Manhattan Beach Public Library
Portable Parks IV/Consuming Nature: Pedagogy and Practice in Public Art, session presenter, *Open Engagement* Conference, Portland State University
The Arts Dean’s Lecture Series, Reshaping the Museum, lecturer UC Santa Cruz
State of Mind: New California Art Circa 1970, moderator, UC Berkeley Art Museum
Re/Locating Learning, participant, Otis Graduate Pedagogy Practicum and Performance event at College Art Association Meeting, Los Angeles
- 2011** *Pacific Standard Time* special event, lecture/presentation, SoHo House, Los Angeles
State of Mind, lecture, Pacific Standard Time Symposium, Getty Art Museum
State of Mind: New California Art Circa 1970, panel moderator, Orange County Museum of Art
Los Angeles: The Making of a (Female) Art Capital, panelist, Art LA Contemporary Art Fair

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- 2010** **United States Artists Foundation**, Chair of Visual Arts panel, 2010 Artists' Fellowships
City of Santa Monica, selection panel, Palisades Walk Public Art Panel
Photography panel with Jo Ann Callis, Eileen Cowin, and Kim Yasuda, moderator, OCMA
- 2009** **United States Artists Foundation**, panelist, 2009 Artists' Fellowship
- 2008** **Creative Capital Retreat**, consultant, Williams College, Williamstown, MA
Museum Encounters Between Objects and the Public, presenter, College Art Association Meeting, Dallas
- 2007** **Art at Pasadena Center**, selection panel, Pasadena Arts and Culture Commission
GLOW, curatorial panel, Cultural Affairs Department, City of Santa Monica
Orange Coast College, guest lecturer
- 2006** **Transportation Corridor Projects**, selection panel, City of San Jose
Contemporary Curator's Conference, participant., Museum of Contemporary Art, Chicago
- 2006** ***California Biennial***, guest lecturer, Pomona College
- 2005** **Museum Studies Program**, guest lecturer, California State University, Long Beach
Commencement Address, School of Fine Arts, University of Southern California
Artists' Projects for the Interactive Café, co-chair/juror, San Jose Museum of Art for ISEA 2006
Interpretive Programs Grants, panelist/evaluator, Getty Foundation
Contemporary Curator's Conference, participant, hosted by LACMA
- 2004** **Art Department**, guest lecturer, UC Irvine
- 2003** **Otis College of Art and Design**, guest lecturer,
Tournesol Award in Painting, panelist/juror, Headlands Center for the Arts
- 2002** ***Awake: Art, Buddhism and Consciousness***, participant, Green Gulch Zen Center
Summer Curator's Conference, participant, hosted by Berkeley Art Museum
- 2001** **Visual Arts Fellowships**, panelist, Philadelphia Exhibitions Initiatives, Pew Charitable Trust ***Public Action***, moderator on panel for American Film Institute Conference ***Streaming Media Curating Byte-Based Art***, moderator, San Francisco Art Institute
Summer Curator's Conference, participant, hosted by Berkeley Art Museum
- 2000** **Schmidt Career Development series**, panelist, Yerba Buena Center for the Arts, San Francisco
Bay Guardian forum, panelist, Yerba Buena Center for the Arts, San Francisco
Got Art? panelist, San Francisco Art Expo, Cowell Auditorium
Human Interfaces for Virtual Exhibitions, presenter, College Art Association meeting, Los Angeles

PUBLIC LECTURES, PANELS & CONFERENCE PARTICIPATION, CONTINUED

- 1998 "Sculpture Now," "1960s: Underground," and "Art of the 1980s," lecturer, Walker Art Center
Los Angeles Department of Cultural Affairs, panelist, Visual Arts Organizations Panel
Center for Curatorial Studies, guest lecturer, Bard College, New York
- 1997 Jerome Foundation Individual Artists' Grants, panelist
Beat Culture and the New America, lecturer, Walker Art Center
Museum Studies Program, guest lecturer, Frederick Weisman Art Museum, Minneapolis
- 1995 "Sherrie Levine's *Newborn*," guest lecturer, Museum of Contemporary Art, Los Angeles
"Fluxus and Intermedia," guest lecturer, Art and Art History Department, UC Davis
- 1994 *In the Spirit of Fluxus*, lecturer and panelist, Santa Barbara Museum of Art
Altered Egos, Organizer and moderator of symposium, Santa Monica Museum of Art "Current
Issues in Public Art," panelist, California Museum of Photography, Riverside, CA "Contemporary
Art In Public Places: 30 Years of History and Criticism," lecture, Pasadena Art Alliance
- 1993 *John Cage: Rolywholyover: A Circus*, panelist, Museum of Contemporary Art, Los Angeles
Kim Abeles: Encyclopedia Persona, organizer/moderator of panel, Santa Monica Museum of Art
Curator's Showcase, guest lecturer, Fellows of Contemporary Art, Los Angeles
- 1993 Northern Telecom Grants, panelist, City Gallery of Contemporary Art, Raleigh, NC
75 Artists/75 Works: A Contemporary Viewpoint, guest lecturer, Laguna Art Museum
Flux Forum for In the Spirit of Fluxus, organizer and panelist, Walker Art Center
Fluxus As Practice, Fluxus As History, panelist, College Art Association meeting, Seattle
- 1992 City of Santa Monica Arts Commission, panelist
California Arts Council, site visitor
Easy Chair, Electric Chair, panel discussion moderator, Santa Monica Museum of Art
- 1991 *Neither Here Nor There*, panel discussion moderator, Santa Monica Museum of Art
- 1990 City of Santa Monica Arts Commission Annual City—Wide Art Exhibition, juror California Arts
Council, panelist, Interdisciplinary Arts Program, Sacramento Los Angeles Endowment for the
Arts, Panelist, Visual Arts Panel

REFERENCES Available upon request.

