

# KAREN MOSS

art historian/curator/writer

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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 conceptual and 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

- 2020 USC Zumberge Faculty Research and Innovation Grant
- 2020 USC Visions and Voices grant
- 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**

### **UNIVERSITY OF SOUTHERN CALIFORNIA**

#### **M.A. Program in Art and Curatorial Practices in the Public Sphere (2005 – 2022)**

➤ **Professor of Teaching, Critical Studies and (July 2018 to June 2022)**

**Director, MA Program (2019-2021) and Vice-Dean for Critical Studies Roski School of Art and Design (August - June 2018)**

Academic Head of MA Curatorial program including admissions, advising, curriculum and curatorial projects.

Teach courses including the three-semester Curatorial Practicum leading to the final MA Project; the Curatorial Visits field trip class; the Visiting Artist and Scholar Seminar and Critical Studies undergraduate upper division courses on special topics. Chair and reader for MA theses; supervise MA Internships; lead MA Admissions Committee and serve on Critical Studies Search Committees.

➤ **Lecturer, Curatorial M.A. Program (2005 – 2016); Public Art Studies Program, 1988 – 1995**

Taught graduate seminars in art history contemporary theory and curatorial practice; chair and reader on M.A. theses; served on the 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.

### **OTIS COLLEGE OF ART AND DESIGN**

#### **MA Public Practice Program**

➤ **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.

### **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.

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### CURATORIAL WORK

#### BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE (BAMPFA)

- **Guest Curator, *Alison Knowles: A Retrospective (1960 - 2022)* July 20, 2022 – February 12, 2023**

Curator for the first major solo exhibition of Alison Knowles, a co-founder and only core female member of Fluxus. Including more than 200 works of intermedia, this will be the most comprehensive exhibition and publication on Knowles work to date. Premiering in Berkeley in 2022, it will then travel to the Heine Onstad Kunstsenter in Oslo and other European venues in 2024.

#### INDEPENDENT CURATORS INTERNATIONAL, New York

- **Curatorial Consultant, 2018 – 2020**

Curatorial consulting for Independent Curators International tour of for *Talking to Action: Art, Pedagogy and Activism in Art of the Americas* to the Sullivan Galleries, School of the Art Institute of Chicago, the Arizona State University Art Museum and the Pratt Manhattan Gallery in New York.

#### BEN MALTZ GALLERY, OTIS COLLEGE OF ART AND DESIGN, Los Angeles

- **Guest Curator, *Some of Our Favorite Things*, 2018**

Organized in conjunction with Otis' 100<sup>th</sup> anniversary, this exhibition included a group of selected artists, curators and writers affiliated with Otis to submit a work and to write a short text. My submission was a mixed media work by the late artist, Sabina Ott.

- **Curatorial Consultant, (2015 – 2017)**

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 Tiranvanija'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 for an upcoming publication in 2022 and organized public programs in conjunction with the projects.

#### 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

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### **ORANGE COUNTY MUSEUM OF ART, continued**

- **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, 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.
- **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. Curated exhibitions and worked with guest curators; managed artists' residencies and projects; organized public lectures, panels and symposia. Supervised three regular Exhibitions and Public Programs staff and eight student assistants. In 2003, joined SFAI faculty teaching art history and critical studies courses and developed 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)**

Responsible for the operation and programs of 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 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 and artist residencies. Managed large-scale initiatives (Lila Wallace and Pew Trust), developed and wrote education department grants and identified new fundraising strategies.
- **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 consulting:** Department of Cultural Affairs, LA and Independent Curators International, New York

#### ➤ **Curatorial and Public/interpretive programs:** Contemporary Art Museum, Houston; Los Angeles Contemporary Exhibitions (LACE); Orange County Museum of Art, Palm Springs Museum of Art, 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, Thoma 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, Irvin

SELECTED PUBLICATIONS

- 2022** Editor and writer of preface and curatorial introduction for *by Alison Knowles: A Retrospective (1960-2022)* published by Berkeley Art Museum and Pacific Film Archive, July 2022 with international distribution by Artbook DAP.
- “Reimagining Social Practice,” chapter introduction on work by Mary Beth Heffernan, Rebecca Modrak, Elizabeth Gregory, and Cara Levine for *Art as Social Practice Art: Technologies for Change*, edited by xtine burrough and Judy Walgren, Routledge: London, 2022.
- 2021** Curatorial Essays for *CURRENT: LA The Los Angeles Public Art Triennial*  
Essays on artists Mel Chin, Kori Newkirk, Refik Anadol and Peggy Weil, for the publication for *CURRENT: LA*, the inaugural LA Public Art Biennial, to be published by the City of Los Angeles in late 2020.
- “Kim Abeles’ Environmental Art: Process, Poetics and Pedagogy,” exhibition essay for *Kim Abeles: Smog Collectors, 1987-2020*, Begovich Gallery, Cal State University, Fullerton, March 2020.
- 2017** “Bonnie Sherk’s Portable Park IV: past/present/future,” *Double Issue, The Pacific Standard Time Performance and Public Art Festival, 2012*, Irene Tsatsos, ed. published by the Getty Research Institute.
- “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,” *75<sup>th</sup> 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

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- 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," *Stretcher* [www.stretcher.org](http://www.stretcher.org)  
Curator's introduction for *James Siena drawings and paintings* brochure published by SFAI
- 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.

## PUBLIC LECTURES, PANELS & CONFERENCE PARTICIPATION

**2022** *South of Expo: Art, Artists and Cultural Spaces since the 1960s*

Primary organizer for this two-day series of events focuses on discussions about art, artists, activism, and cultural organizations in South Los Angeles since the 1960s. Keynote lecture by art historian and curator, Dr. Kellie Jones' author of *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s*, followed by three round table discussions at the California African-American Museum and the Crenshaw Dairy Mart in Inglewood.

**2021** Panelist for *Fluxus, action art, anti-art and performativity: Symposium on the Tomas Schmitt Retrospective*, Hamburger Bahnhof Museum for Contemporary Art, Berlin, October 23, 2021. This symposium focused Schmitt's work and role as a co-designer of the early Fluxus festivals, his demands for conceptual stringency and his performative approaches and his work in relation to that of Alison Knowles.

**2019** "Exquisite Cadaver in Flux" paper presented at the "Experimental Engagements" Society for Literature Art and Sciences (SLSA) annual conference UC Irvine, 11/7-11/9/19

Panelist, *Outliers symposium*, Los Angeles County Museum of Art

**2018** "Talking to Action: Art, Pedagogy and Activism in the Americas: Curating and Teaching from Exhibitions," panel presentation at the College Art Association Conference (CAA), Los Angeles

**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

*Talking to Action: Art, Pedagogy Action*, a moderated conversation about the publication and a book-signing event with Bill Kelley Jr., Grant Kester and Kade Twist, Otis School of Art and Design.

*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.

*Talking to Action: Art, Pedagogy Action, Curators Walk-through*, Otis College of Art and Design

**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 40<sup>th</sup> 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



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- 2012 **California Institute of the Arts MFA Graduate Program**, guest lecturer for *State of Mind: New California Art Circa 1970*, Belkin Art Gallery, University of British Columbia
- 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 Pedagogy/Performance event at College Art Association, LA
- 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
- 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, 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 Casfé**, 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
- 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

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**PUBLIC LECTURES, PANELS & CONFERENCE PARTICIPATION, CONTINUED\**

- 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
- 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

REFERENCES Available upon request.





