

## Course Descriptions

Because of the field-based and professional nature of this program, it might, at times, appear more demanding than other graduate programs, including being required to work longer hours than those designated by the assigned course times and to extend my work outside of the traditional 15-week semester.

### History of Public Strategies in Art

**AHCS 580** 3 credits  
Weekly seminar with lectures and readings tracing the history of public practices in art from 1930 to today, with a focus on public art, installation, contemporary research in art, and current trends. Students will be expected to identify definitions and arguments on challenging themes, such as globalism, ethics, community-based initiatives, etc.

### Public Realm Seminar

**LIBS654/655** 2 credits  
Theory perspectives on working in public, topics in art criticism, interdisciplinary topics regarding art/anthropology, civic policy, urbanism, etc. These are a changing set of topics determined by interest and relevance to their critical repertoire.

### Thesis I

**LIBS 784** 3 credits  
A two-semester writing project that situates the student's final art project within contemporary criticism in a publishable text. Students will build a Case Study using their own work, exploring the applicable modes of perception and assessment according to critical paradigms. In the first semester, students will focus on defining and documenting their project, doing research on related artists works or theories, and identifying critical themes, areas for investigation. An outline and a first draft will be expected by the end of the first semester.

### Thesis II

**LIBS 785** 3 credits  
In the second semester students will focus on refining their positions, redrafts and final edits. By the end of the term students will complete their thesis of 25 pages. It will include current and historical references, a case study of each student's project, and a critical analysis that includes multiple kinds of data. The intervention of this written capstone project is to provide evidence that the student is able to articulate his/her intentions in the context of contemporary art practices.

### Production Studio I: The Process of Production

**PUBP600** 6 credits  
This series of four studios over two years forms the core of the MFA Public Practice program and is where the student's Final Project is created. The first semester begins with a collaborative project under the supervision of a visiting artist and includes collaboration, formation of community relationships, critique, production, and a final presentation. Skills workshops in subjects like video or model production are determined based on the nature of the project.

### Production Studio II: Research and Design

**PUBP601** 6 credits  
This series of four studios over two years forms the core of the MFA Public Practice program and is where the student's Final Project is created. In the second Production Studio, students will determine a topic and location, do research, find partners, and design their project individually or in collaboration with other students.

### Case Studies I: Overview of the Field

**PUBP620** 3 credits  
Focusing on specific examples from public practices, this course features an overview of collaborative and public practices based on either geographic location (in Los Angeles or elsewhere) or on relevant topics, such as eco-art or community-based art, with an understanding of how these works fit into various professional art scenes.

## Course Descriptions

### Field Internship Presentation

**PUBP790** 2 credits  
Over the course of their study at Otis, students will select an internship with a professional artist working in public practice. This seminar provides an opportunity to reflect on learning and share with other students through presentations.

### Pedagogy Practicum

**PUBP792** 2 credits  
Experience in teaching is required, before or during the Program. Students are offered opportunities to assist teach in Otis' undergraduate and other programs. In this seminar, students reflect on the relationship between teaching, public pedagogy, and their own practices. This requirement takes the form of a three session "insert" into the Production Studio IV course.

### Studio Electives

Studio production electives are determined in consultation with the Chair in order to build specific skills for the student's final project. These skills might include: photography, video, installation, landscape design, computer web design, etc. These courses (a minimum of 11 units overall) will be available each semester and will be sited in appropriate design or fine arts production labs. A student is expected to create a comprehensive skills learning plan with a convincing rationale, rather than make ad hoc skills course selections.

### Case Studies II: Focused Approach

**PUBP621** 3 credits  
Focusing on one or two specific examples from public practices, this course features in-depth analysis of significant works from the field, deconstructing both practice and theory, with accompanying readings and writing required. The development of an individual model (Case Study) of one's work sets the stage for the Thesis courses in the following year.

### Field Methodologies for Artists

**PUBP650** 2 credits  
Seminar on research and other career/professional methodologies for artists. This seminar will feature discussions, readings, presentations by visitors and field trips. This is a companion course to Production Studio II.

### Production Studio III: Implement and Critique

**PUBP700** 6 credits  
This series of four studios over two years forms the core of the MFA Public Practice program and is where the student's Final Project is created. In the second year we expect intensive, phased production on a project of student's interest. In the third Production Studio, students will implement their plan and begin a critique process within their community. During this semester individual studio visits will focus on production critique.

### Production Studio IV: Translations

**PUBP701** 6 credits  
This concludes the studio portion of the MFA Public Practice program. In the final Production Studio, students will seek community critique and will design and implement a "translation" of their project in a final exhibition.

### Thesis Review

**PUBP770** 1 credit  
Over the course of the final semester students must pass periodic reviews by faculty, guest artists and a final critique that encompasses a review of all their work.

### Department Faculty

Note: All faculty do not teach every semester.

#### Suzanne Lacy

*Chair*

MFA Cal Arts; BA UC Santa Barbara  
Internationally exhibited artist known for contributions in feminist, performance, public art. Co-founder Visual Public Arts Institute at CSU Monterey, author *Mapping the Terrain: New Genre Public Art*. As artist, educator, social activist, and writer, her work over the course of the last 30 years has focused on taking art out of the gallery and into the world to engage new audiences and galvanize a public discussion about race, poverty, and social justice.

#### S.A. Bachman

*Senior Lecturer*

MFA Tyler School of Art, BFA Ariz. St. Univ. Public artist and co-founder of THINK AGAIN, an artist-activist collaborative that expects something political from art and uses images to challenge indifference. Their interventions, billboards, postcards, and public projections seek to dissolve the boundary between critique and action while prompting the political imagination. THINK AGAIN recruits art-making in the service of public address and interrogates social issues including: economic injustice, gentrification and displacement; immigration “reform” and the criminalization of undocumented workers; queer rights and sexual liberation; the logic of militarization, and the ongoing social problems of HIV/AIDS and violence against women.

#### Andrea Bowers

*Senior Lecturer*

MFA Cal Arts; BFA Bowling Green State Univ. Andrea Bowers has an MFA from CalArts and lives and works in Los Angeles. Recent solo shows include "Sanctuary" at Van Horn, Düsseldorf; "The Weight of Relevance" at ZKM/Zentrum für Kunst und Medientechnologie, Karlsruhe, The Power Plant, Toronto, the Secession, Vienna and Susanne Vielmetter Los Angeles Projects; "Vows" at Halle für Kunst, Lüneburg, and "Nothing Is Neutral" at REDCAT, Los Angeles and Artpace, San Antonio. Recent group shows include the 2008 California Biennial at the Orange County Museum of Art, Proyecto Civico at The Centro Cultural Tijuana (CECUT), Progress at the Whitney Museum of American Art, Index: Conceptualism in California from the Permanent Collection at the Museum of Contemporary Art, Los Angeles and the L.A. Anarchist Book Fair. Bowers is represented by Susanne Vielmetter Los Angeles Projects, Mehdi Chouakri in Berlin, Galerie Praz-Delavallade in Paris, and Van Horn in Düsseldorf. Bowers is currently a Visiting Artist at the California Institute of the Arts (Cal Arts).

#### Abdelali Dahrouch

*Senior Lecturer*

MFA Pratt Institute; BA SUNY CortlandStudio Fellow, Whitney Independent Study Program; Cultural Exchange Station, Tabor CZ; the Metamedia Center for the Arts, Plasy CZ; Ashkal Alwan, The Society of Plastic Arts, Beirut, Lebanon. Group and solo exhibitions in L.A., Berkeley, Portland, New York, Grinnell, (IO), Athens (GA), Dearborn (MI), and internationally in Belgium, France, Spain, Czech Republic, Bulgaria, and Jordan. Featured in Fall 2008 Gwangju Biennale in South Korea. Publications in *Third Text*.

### Department Faculty

#### Sandra de la Loza

MFA CSU Long Beach; BA UC Berkeley

Loza utilizes a variety of mediums such as photography, sound, printmaking, video and installation to navigate ideas and spaces. She has collaborated with other artists and activists to generate artist-led spaces for practice and critical dialogue. Such efforts have resulted in community centers, conferences, art events and discussion groups including "Transitorio Público" (2007), "From the Barrel" (2006-2008), "the October Surprise" (2004), and "Arts in Action" (2000-2004). She has received grants from the Center for Cultural Innovation, the California Community Foundation, the Durfee Foundation and the Department of Cultural Affairs. Recent exhibits include "Phantom Sightings: Art After the Chicano Movement," organized by the Los Angeles County Museum of Art, "Vexing: Female Voices from East LA Punk" at the Claremont Museum of Art, and Puerto Vallarta: Arte Contemporaneo 2008.

#### Karen Moss

BA, MA, PhD, USC. Doctoral dissertation on "Fluxus and Intermedia in California." As an art historian, curator and educator, has worked in museum curatorial and education positions. Currently Curator of Collections and Director of Education and Public Programs with the Orange County Museum of Art. Other experience includes SFAI, Walker Art Center, Santa Monica Museum of Art, MOCA, and Santa Barbara Museum of Art.

#### Dana Duff

*Professor*

MFA Cal Arts; BFA Cranbrook Academy of Art. Exhibited at Whitney Museum, New Museum and galleries in N.Y. and L.A. Films shown at Internaional Film Festival Rotterdam and Biennale de l'Image en Mouvement, Geneva. Residencies at American Academy, Rome; Pont-Aven, Paris, and Nice, France; Mexico City. Lives and works in L.A. and Mexico.

#### Kate Johnson

Johnson's collaborative work has been seen in a variety of venues from the Cannes Film Festival, Museum of Modern Art in New York and the Institute of Contemporary Art in London, The Armand Hammer, Los Angeles Theatre Center, The Luckman Gallery, International Dance Film Festival, Istanbul, Columbia College of Chicago, Highways Performance Space, The History Channel, Channel 5 in France, the SIGGRAPH and DV Expo conferences, and in theatres and public spaces internationally. She is currently co-directing a feature documentary that is an NEA grant award recipient.

#### Annetta Kapon

*Associate Professor*

MFA UCLA; MA Univ of London; BA Aristotle University, Thessaloniki; BFA Otis. Work exhibited in the 2004 Biennale, Sydney; Shoshana Wayne Gallery, LACE, and Exit Art. Recipient of a Pollock-Krasner Foundation Grant, California Community Foundation Fellowship, and a Fundacion Valpariso residency.

#### Bill Kelley Jr.

MA Univ. of N.M. Ph.D Candidate UCSD.

Educator, independent writer, curator, and critic based in Los Angeles. Former director and current Editorial Advisor of the journal LatinArt.com. His Maser's degree is in 19th c colonial studies, and his PhD in progress is in contemporary theory and criticism. His most recent projects include Proyecto Civico: Diálogos y Interrogantes for CECUT (Tijuana, Mexico 2009) and Laboratorio de Arte y Espacio Social for Museo del Banco Central (Quito, Ecuador 2008).

# Graduate Public Practice

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## Department Faculty

### **Renee Petropoulos**

*Associate Professor*

BA, MA UCLA. Concentrations include Islamic art, video, and photography. Exhibited widely in U.S. and abroad. Public site commissions and collaborations with Daniel Martinez, Leslie Dick, and Benjamin Weissman. Exhibitions include San Francisco Jewish Museum, Blaffer Museum, Houston; ICA, London; Museum of Modern Art (MARTE), El Salvador; and Berkeley Art Museum. Current projects in Berlin, L.A. and Oaxaca, Mexico. Grants from J. Paul Getty, Durfee Foundation, Art Matters, and COLA. Since 2003, part of Society for the Activation of Social Spaces through Art and Sound (SASSAS).

### **Katie Phillips**

*Chair, Foundation*

MFA Claremont Grad School, BFA Univ of Illinois. Chair, Otis Foundation Dept. Widely exhibited artist. Illinois, Urbana. Chair, Otis Foundation Dept. Widely exhibited artist. Exhibitions include Art Museum of South Texas; Frye Museum, Seattle, WA; Spokane Art Museum; J.B. Speed Museum, Louisville, KY. Works reviewed in *Art News*. Collection of the J.B. Speed Art Museum. Published in *Images and Issues* and *Leaves of Many Seasons* (Plenum Press).

### **Consuelo Velasco**

*Lecturer*

MA USC; BA UC Santa Cruz

Velasco has an undergraduate degree art with an emphasis on mixed media, murals and small press publications. Master's degree in Public Art Studies focused on arts administration, digital media and art in rural contexts. Velasco was previously employed by the Los Angeles County Metropolitan Transportation Authority, Metro Art where she was extensively involved in the public art component of the Expo Light Rail line and is presently the manager of the MFA Public Practice program.

### **Claude Willey**

BA Columbia College, Chicago. MFA Studio Art UCI. Co-coordinator of MOISTURE, a multi-year water research project in the Mojave Desert. Merged ecology, environmental history, renewable-energy technologies, and urban transportation/landscape history.