

# Graduate Public Practice

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## **Department Goals**

The Graduate Program in Public Practice explores new artistic practices based on observation, research, commentary and activism in the public realm.

- Design and execute an art-based public project with professional-level craftsmanship and aesthetic quality.
- Translate this project for further telling, as an exhibition, website or other.
- Demonstrate an on-going perspective of critical inquiry, including ability to frame questions and devise methodologies for answering them.
- Demonstrate successful communication with and ability to receive feedback from collaborators and communities in which they work.
- Explore, in writing, aspects of public practice that are important to their work, to the field and to the visual arts in general.

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<b>First Year</b>	<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>
PUBP600/601      Production Studio I/II	6.0	6.0	
AHCS580          History of Public Strategies in Art	3.0	—	
LIBS654          Public Realm Seminar	—	2.0	
PUBP620/621      Case Studies I/II	3.0	3.0	
PUBP650          Field Methodologies for Artists	—	2.0	
Studio Electives	3.0	2.0	
Total credits per semester	15.0	15.0	
<b>Second Year</b>	<b>Fall</b>	<b>Spring</b>	
PUBP700/701      Production Studio III/IV	6.0	6.0	
LIBS655          Public Realm Seminar II	2.0	—	
LIBS784/785      Thesis I/II	3.0	3.0	
PUBP790          Field Internship	2.0	—	
PUBP792          Pedagogy Practicum	—	2.0	
Studio Electives	2.0	4.0	
Total Credits per Semester	15.0	15.0	

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## Course Descriptions

### 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. This course is offered in collaboration with Liberal Arts and Sciences.

### Public Realm Seminar

LIBS654/655        2 credits  
Theory perspectives on working in public, topics in art criticism, interdisciplinary topics re: art/anthropology, civic policy, urbanism, etc. These are a changing set of topics determined by faculty interest and relevance to the MFA students 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 clearly outlined critical paradigms by students and other artists and theorists. 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 to 50 pages in length. 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 intention 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 and to argue for the advancement of such 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.

### 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, field trips, and individual appointments with students to discuss how class presentations relate to their final Project. 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 initial project in the field. Examples include: an exhibition, web page, magazine, video, etc. During this semester individual studio visits will focus on exhibition, curation, and critique.

### **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

Students are offered opportunities to assistant teach in Otis' undergraduate and other programs. Some experience in teaching is required, before or during the Program. In this seminar, students reflect on the relationship between teaching, public pedagogy, and their own practices.

### **Studio Electives**

Studio production electives determined in consultation with the Chair in order to build specific skills for 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.

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## Department Faculty

### **Suzanne Lacy, Director**

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.

Faculty members from other areas of the College may include, but are not limited to:

### **Andrea Bowers**

MFA CalArts; 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 (CalArts).

### **Jessica Cusick**

Cultural Affairs Manager, City of Santa Monica; MA New York University; BA Sorbonne, Paris France. Founding director of the civic art and design program for the Cultural Arts Council of Houston and Harris County. Founded and directed the art program for the Los Angeles Metropolitan Transportation Authority. She is a member of the professional advisory committee for the Miami International Airport and a peer professional for the General Services Administration's Design Excellence program.

### **Abdelali Dahrouch**

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. Will be featured in the Fall 2008 Gwangju Biennale in South Korea. Publications in *Third Text*.

### **Dana Duff**

MFA CalArts, BFA Cranbrook Academy of Art. Widely exhibited artist and filmmaker. Shown in NYC at Whitney Museum, New Museum, and galleries in NYC and LA. International Film Festival Rotterdam; Biennale de l'Image en Mouvement, Geneva. Residencies at American Academy, Rome; Pont-Aven, Paris, and Nice, France; Mexico City. Lives and works in LA and Mexico.

### **M. A. Greenstein**

Ph.D., The Claremont Graduate School  
Internationally recognized art and somatic theorist based in Los Angeles. A published author and editor of over 100 online and offline articles and essays, Greenstein specializes in Asia Pacific, futurist and neurosomatic perspectives on whole-brain, whole-systems learning and leadership. Focused on serving the public good, Greenstein founded a progressive online Idea Lab dedicated to creating a sustainable future by coaching bodies, brains and minds. See [www.bodiesinspace.com](http://www.bodiesinspace.com).

## **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 and is due for release in 2009.

## **Annetta Kapon**

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.

## **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**

Karen Moss is an art historian, curator and educator. Since 1980, Karen has worked as a museum professional in both curatorial and education positions. She currently works as the Curator of Collections and Director of Education and Public Programs with the Orange County Museum of Art. Previously she has worked as the San Francisco Art Institute's Director of Exhibitions and Public Programs; Director of Education and Public Programs at Walker Art Center in Minneapolis; Director of Programs at the Santa Monica Museum of Art; Assistant Curator for Media and Performing Arts at the Museum of Contemporary Art in Los Angeles, and Assistant Curator for exhibitions at the Santa Barbara Museum of Art. Karen holds a B.A. in studio art and art history, an M.A. in art history, and did her doctoral dissertation on "Fluxus and Intermedia in California."

## **Renee Petropoulos**

Received her BA in Art History with a specialization in Islamic Art. She received her MA at UCLA with an emphasis on video and photography and her MFA in painting. She has exhibited throughout the U.S and internationally. In Los Angeles she is represented by The Rosamund Felsen Gallery. Her practice as an artist includes both public site commissions, as well as exhibitions and site works and artist collaborations (Daniel Martinez, Leslie Dick, Benjamin Weissman...) Exhibitions include the San Francisco Jewish Museum; Blaffer Museum, Houston; Occidental College Weingart Gallery; the ICA in London, the Museum of Modern Art of El Salvador (MARTE), the Berkeley Art Museum, the Schinler House (MAK Center), and the Gallery at the University of Hartford. She is currently working on several projects located in the public arena in Berlin and Los Angeles, as well as a collaborative project in Oaxaca, Mexico. She recently curated 'Scores Composed for the Moving Image' with Carole Ann Klonarides. Grants and Fellowships include J.Paul Getty Fellowship in the Visual Arts, Art Matters Grant, Durfee Foundation Fellowship and a COLA Individual Artist Grant among others. Some public installations include "Your Move", Philadelphia, PA, 'Seven Centers', Los Angeles, and 'Is It Possible', Alameda County, CA. Since 2003 she has been a part of SASSAS (Society for the Activation of Social Spaces Through Art and

## **Course Descriptions**

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## **Department Faculty**

Sound). She has lectured and taught nationally and internationally including the S.F. Art Institute, and the Art Academy at Umea, Sweden.

### **Katie Phillips**

MFA Claremont Grad School, BFA Univ of Illinois. Chair, Otis Foundation Dept. Widely exhibited artist.

### **Consuelo Velasco**

MA USC; BA UC Santa Cruz  
Velasco has an undergraduate degree art with an emphasis on mixed media, murals and small press publications. She graduated a master's program in Public Art Studies with a focus 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 Colombia College Chicago, MFA Studio Art UCI. Claude Willey is an artist and educator, lecturing in the Urban Studies and Planning Department at California State University, Northridge and in the Humanities and Design-Science Research Department at Art Center College of Design in Pasadena. Willey is co-coordinator of MOISTURE, a multi-year water research project in the Mojave Desert. Willey's activities have merged ecology, environmental history, renewable-energy technologies, and urban transportation/landscape history.