Otis College of Art & Design: Graduate Public Practice Assigned Readings

First Year, Fall 2012: Karen Moss: HISTORY AND STRATEGIES OF PUBLIC ART

AUTHOR DEMOGRAPHICS:

WM = WHITE MALE - 55   **WF** = WHITE FEMALE - 27
WLM = WHITE LATIN MALE - 2   **WLF** = WHITE LATIN FEMALE - 0
AM = ASIAN MALE - 1   **AF** = ASIAN FEMALE - 2
BM = BLACK MALE - 0   **BF** = BLACK FEMALE - 0

BREAKDOWN:

1) **1WF & 1WM:** Kate Connolly and Adrian Searle, Articles on Rachel Whiteread Monument from *The Guardian*

2) **1WF & 1WLM:** Claire Lieberman, Paul Ramirez Jonas, *The Commons*, 2011.

3) **1AM** (Indian) "Anish Kapoor: A Lightning Rod Masquerading as a Sculpture," *New York Times*, 8/12/12

4) **1WF:** Sanja Iveković, MoMA Inside Out, "*Sweet Violence*: Lady Rosa of Luxembourg"

5) **1WF:** Erika Doss, *Memorial Mania: Public Feeling in America*, University of Chicago Press, 2012

6) **1WM**: Tom Finkelpearl. "Interview: Maya Lin: Landscapes and Memorials," *Dialogues in Public Art*, Boston: MIT, 2001, 110 -125.

7) **1WM**: Ralph Rugoff, *Monuments for the USA*, CCA Wattis Insittute for Contemporary Art, 2005.

8) **1WF**: Andrea Schlieker, "Rachel Whiteread's Holocaust Memorial" in *Public Art*, Florian Matzner, ed. Munich: Hatje Cantz, 2001, 372-384.

9) **1WM:** Robert Irwin, *Being and Circumstance: Notes Toward A Conditional Art*," edited by Lawrence Weschler, The Lapis Press, 1985, 21 –28.

10) **1WF**: Rosalind Krauss, "Sculpture in the Expanded Field," *October* 8, Spring 1979, 30 – 44.

11) **1AF:** Miwon Kwon, *One Place After Another: Site Specific Art and Locational Identity*, MIT Press, 2004, Introduction, 1-9 and Chapter One, 10-32.

12) **1WF:** Erika Suderburg, ed. *Space Site Intervention: Situating Installation Art.* University of Minnesota Press, 2000. "On Installation and Site Specificity," 1 – 22.

13) **1WM:** James Meyer's "The Functional Site, or the Transformation of Site Specificity," 23-37.

14) **1WM:** Nick Kaye, *Site Specific Art*, London: Routledge, 2000, 91-99.

15) **1WM:** James Meyer, ed. Minimal Art, Phaidon, 2000.

16) **1WF:** Anne Goldstein, *A Minimal Future: Art As Object 1958-1968*, MOCA, 2004.

17) **1WM:** Robert Smithson, "The Spiral Jetty,"(1972) and Nancy Holt, "Sun Tunnels" in Peter Selz and Kristine Stiles, in *Theories and Documents of Contemporary Art.* UC Press, 1996.

18) **1WM & 1AF:** Philip Kaiser and Miwon Kwon, "Ends of the Earth and Back," Introduction to *Ends of the Earth: Land Art until 1974,* MOCA and Prestel, 2012, 17 – 31.

19) **1WF:** Suzanne Boettger, *Art and the Landscape of the Sixties*, UC Press, 2004.

20) **2WM:** Jeffrey Kastner and Brian Wallis, Land and Environmental Art. Phaidon, 1998.

21) **1WM**: Allan Kaprow, "The Event," *Assemblages, Environments, Happenings*, 1966.
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22) **1WF & 2WM:** Fluxus readings: Hannah Higgins, Preface and intro to *The Fluxus Experience*, UC Press, 2002; George Maciunas, *Fluxus Manifesto* and Dick Higgins, *Statement on Intermedia*

23)**2WF**: Constance Lewallen & Karen Moss, *State of Mind: New California Art Circa 1970.* UC Press, 2011.

24) **1WF:** Shannon Jackson, *Social Works, Performing Art, Supporting Publics.* Routledge, 2011, Prologue, 1-4 and Chapter 2, Social Practice Debates in Contemporary Art, 43-74.

25) **1WF:** Kristine Stiles, "Introduction to Performance Art," in Selz & Stiles, *Theories and Documents of Contemporary Art.*

26) **1WM**: Paul Schimmel, *Out of Actions*: *Between Performance and the Object, 1949-1979,* Museum of Contemporary Art, Los Angeles, 1998.

27) **1WF:** Amelia Jones, *Body Art/Performing the Subject*. Minnesota University Press,1998.

28) **2WF**: Amelia Jones and Tracey Warr, *The Artist's Body*. London: Phaidon, 2000.

29) **1WM:** Guy Debord, *Society of the Spectacle*. Detroit: Black & Red Publishing, 1983.

30) **1WF:** Suzanne Lacy *Mapping the Terrain: New Genre Public Art,* Bay Press, 1994.

31) **1WF:** Sharon Irish, Introduction to *Suzanne Lacy Spaces Between, University of Minnesota*, 2010.

32) **1WM:** Grant Kester, Introduction to *Conversation Pieces: Community + Communication in Modern Art*," UC Press, 2004.

33) **1WF:** Jan Cohen-Cruz, *An Introduction to Community Art and Activism*

34) **1WM:** Michael Brenson, "Audience, Artist, Institution, Community" from *Acts of engagement*: *writings on art, criticism and institutions, 1993-2002.*

35) **1WM:** Grant Kester, *One and the Many, Contemporary Collaborative Art in a Global Context*, Duke University Press, 2011, 1 – 17

36) **1WM**: Billboard Liberation Front, http://www.billboardliberation.com/

37) **1WM:** Milton Rand Kalman, MAK Center, *How Many Billboards*, http://www.howmanybillboards.org/

38) **1WM?:** West of Rome, *Women in the City*, http://www.westofrome.or

39) **1WM?:** Barry McGee, *Art 21*, http://www.pbs.org/art21/artists/mcgee/

40) **1WM:** Kryzstof Wodizczko, *War Veteran Vehicle* http://www.fact.tv/videos/watch/718

41) **1WM:** Anno DominiGraffiti Research Lab, http://www.graffitiresearchlab.com/blog/

42) **1WM:** Edward Shanken, *Art and Electronic Media,* Phaidon, 2009.

43) **1WM:** *Art in the Streets*, MOCA, 2011

44) **2WM:** Aaron Rose and Christian Striker, Christian, ed. *Beautiful Losers: Contemporary*

45) **1WF & 2WM:** Angela Boatwright, Ryan McGinness and Christian Strike *Art and Street Culture.* Yerba Buena Center for the Arts and Cinncinati Contemporary Art Center, 2005

46) **3WM**: *New York City Pranksters*, Officer Clark Stokely, presentation, CAA 2010

47) **1WF & 1WM**: *Eye of the Beholder*, Isabella Stewart Gardner Museum, Boston
Jennifer Gross and Lewis Hyde, *Lee Mingwei, The Living Room*, Isabella Stewart Gardner Museum

48) **1WM:** Michael Asher, *George Washington Project*, Art Institute of Chicago (brochure essay)

49) **1WM:** Nato Thompson, ed. "Trespassing Relevance," *The Interventionists: Users Manual.* MASS Moca, 2004.

50) **1WM:** *Michael Asher*, Elsa Langhauser, ed. Santa Monica Museum of Art, 2008.

51) **1WF**: Lisa Corrin, "Mining the Museum: An installation confronting History," in *Reinventing the Museum*, ed. Gail Anderson, Altamira Pres, 2004, 248 - 256.

52) **2WM:** Alexander Alberro and Blake Stimson, *Institutional Critique: An Anthology of Artists' Writings*, MIT Press, 2009.

53) **1WF:** Andrea Fraser, *Museum Highlights*, MIT Press, 2005.

54) **1WF:** Claire Bishop, The Social Turn: Collaboration and its Discontents," *Art Forum*, 2/6/06

55) **1WM**: Nicolas Bourriaud, Introduction, *Relational Aesthetics*, Bordeaux: les presses du real, 1999.

56) **1WM:** Grant Kester, "Another Turn," *Art Forum*, May 2006, 22.

57) **1WF:** Suzanne Lacy, Excerpts from *Leaving Art: Writings on Performance, Politics, and Publics*, 1974–2007, Duke University Press, 2010.

58) **1WF:** Claire Bishop, "Antagonism and Relational Aesthetics," *October* 110 (Fall 2004), pp. 51–79.

59) **1WM**: _____. editor, *Participation, Documents of Contemporary Art.* Cambridge: MIT Press, 2006.

60) **1WM**: Nicolas Bourriaud, *Post Production* & *Touch* exhibition catalogue, San Francisco Art Institute, 2002

61) **1WM**: Ted Purves, ed. *What We Want is Free, Generosity and Exchange in Recent Art*, SUNY, 2005.

62) **1WM:** *CA Biennial* exhibition catalogues (excerpts)

63) **1WM:** *Whitney Biennial* Catalogues 1993 and 2006 (excerpts)

64) **1WM:** *InSite* catalogues (excerpts)

65) **1WM:** Tim Griffin*, "*Global Tendencies in Large Scale Exhibition," *Artforum,* March 2005

66) **2WF & 1WM:** Elena Filipovic, Marieke van Hal, and Solveig Øvstebø, editors, *The Biennial Reader*, 2010.

67) **1WM:** Jens Haaning, *The Next Curator of Documenta Should Be An Artist.*

68) **1 WF + 1WM:** Uta Grosenick, et.al. *Art at The Turn of the Millennium*, 1999.

69) **1 WLM** Pablo Helguera, *Education for Socially Engaged Art*, Jorge Pinto Books, 2011

70) **1WM:** Ken Ehrlich, *Art, Architecture, Pedagogy: Experiments in Learning,* Blurb, 2010

71) **1WM Interviewer 1BM Interviewed**: Tom Finkelpearl, "Interview with Paulo Friere: Discussing Dialogue," in *Dialogues in Public Art,* MIT Press, 277-293.