

Exhibition Form

Instructor

Dr. Ceci Moss
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Time and Location

Lectures will be pre-recorded and posted to the course website by Mondays at 8am PST

Zoom Discussion sessions:
Tuesdays, 5-7pm PST

Office Hours

After class and by appointment

COURSE OVERVIEW

Exhibitions organize art objects in time and space. It assumes a subject, object and world. In doing so, the simple act of the “exhibition” is an extraordinarily weighted one. This class will present a survey of exhibition history through the lens of media history and the struggle for social justice, beginning in the 19th century.

We will consider the roots of white supremacy, colonialism, and nationalism within the encyclopedic museum, and how this carries through to the present day, while also reflecting on how an evolving media environment informs the experiential possibilities of exhibitions, in and outside of formal institutions. For instance, we will look at examples such as the Great Exhibition of 1851 alongside the panorama or curator Kynaston McShine’s groundbreaking 1970 group exhibition “Information” at MoMA within the framework of systems theory and institutional critique.

We will begin and end in the extraordinary time of the present, with the hope of completely re-envisioning the “exhibition form” given the current context of a pandemic, the threat of fascism, the Black Lives Matter movement, the economic recession, and our contemporary media landscape. Exhibitions are not neutral. How can they be a vehicle for true change?

COURSE LEARNING OUTCOMES

- 1) Argumentation: Students can reason systematically in support of an idea, action or theory. Students can structure and sustain this argumentation in an extended piece of writing;
- 2) History and scope of the curatorial discipline: Students can outline the development of the exhibition as a forum for the display of art and of the role of the curator;
- 3) Methods of Critical Analysis: Students evince a basic knowledge of historical and contemporary art and curatorial practice and the ability to decipher images, exhibitions, and environments. Students demonstrate an understanding of engaged, rigorous, and careful evaluation, interpretation, and explication, including skills to decode public and exhibition spaces;
- 4) Verbal Communication: Students can communicate orally their

ideas to professors and peers;

5) Critical Writing: Students begin to demonstrate proficiency in synthesizing research and their own ideas, and articulating both in writing;

6) Research and Information Literacy: Students can conduct research by capably accessing multiple resources (including archives/libraries, museums, private collections, and people) and gathering, evaluating, analyzing, and documenting sources.

REQUIRED TEXT

All readings are available as a PDF through the course website.

ONLINE COURSE FORMAT

This class is comprised of **asynchronous** pre-recorded lectures, available on the course website each Monday by 8am PST, and **synchronous** live discussion sessions on Zoom, held every Tuesday from 5-7pm PST.

Pre-recorded lectures: I will record and post a lecture to the course website each Monday by 8am PST. I expect every student to watch the lecture before our Tuesday discussion sessions.

Live Zoom discussion sessions: We will meet as a group on Zoom **every Tuesday from 5-7pm PST**. This time is reserved for an in-depth conversation regarding the week's topic, explored both within the lecture and the reading material. We will be using a group conversation technique adapted from "The Circle Way" in order to collectively create a non-hierarchical shared space for reflection. Each week, a student will be responsible for leading the discussion as a "Caller" which includes initiating the session and setting an intention for the class derived from the week's topic. Another student will be the "Guardian" of the space, aiding self-governance of the group and guiding the discussion back to the intention. To read more about this technique, please consult: <http://www.thecircleway.net/circle-way-guidelines>

Note: You are not required to turn your video on during the Zoom discussion sessions. Students must be logged into the entire Zoom discussion session to receive attendance credit.

ATTENDANCE

In order to receive credit for weekly attendance, students must show up to synchronous zoom discussions on Tuesdays from 5pm-7pm PST.

Regular attendance in all classes is required. Students are expected to arrive on time and remain in class for the entire period scheduled. The responsibility for work missed due to any type of absence rests with the student. Attendance is mandatory. Three unexcused absences will result in a student failing the class. Three late arrivals are equivalent to one unexcused absence. Any exceptions are up to the instructor.

MIDTERM REPORT

Near the midpoint of the semester, all instructors have the option of providing a midterm evaluation of the progress of each of their students. Students who have been assigned an evaluation of progress (UP) or attendance problem (AT) will be notified by email of a problem with their progress. The report will be sent to the student's CCA email account.

DESCRIPTION AND ASSESSEMENT OF ASSIGNMENTS

Syllabus will be posted on the course website. Please be aware that any changes made to the syllabus over the semester will be noted in class and also on the course website. Assignments will be posted on course website and completed assignments will be posted onto course website at the time of the assigned due date.

WRITING ASSIGNMENTS

For all Writing Assignments, you must use consistent and properly formatted footnotes or endnotes, preferably using the Chicago Manual of Style format that is the standard in the field. If you have any questions about proper formatting, please see the Chicago Manual of Style or its website (<https://www.chicagomanualofstyle.org>). You will be marked down for inconsistent and/or improperly formatted footnotes. All writing should be in Times New Roman, 12pt, double spaced

Short Writing Assignment 1: Free Write: Each student will write a 1-2 page free write that answers the question, "What is an exhibition?" In other words, speaking as a curator or as an artist,

what is the significance of the word “exhibition” to you? What do you find exciting or frustrating about this concept? What sorts of exhibitions would you like to see in the world?

Short Writing Assignment 2: *Online Exhibition Review*:

Each student will do a 3 – 4 page paper about a group exhibition or solo show or performance that is currently on view online in a commercial or non-commercial gallery or museum. Please be sure to write not just generally about the overall exhibition, but reflect on the specific design and execution of its presentation. Think critically about its subject/issues; content/significance; context/site and its audience/public reception. This is not a research paper per se, but it should be an example of visual and critical analysis that presents a clear argument based on what you observed as a viewer or attendee.

Note: “Online” can mean a standalone website, a viewing room, an AR or VR experience, Animal Crossing, Instagram Live, Twitch, Second Life, etc. There’s an enormous amount of experimentation on this front within the arts sector, so it’s an excellent time to explore these different exhibition formats.

Short Writing Assignment 3: *Exhibition History Research*: Identify a “primary source” from one of the exhibitions discussed in class or another historical exhibition of note prior to 2000. This “primary source” can be an original press release, a video interview with the curator, an exhibition catalog, etc. Write 1-2 paragraphs reflecting on how you found this primary source, its original context, and how it captures the essence or idea of the exhibition over time. The objective of this assignment is to polish your skills in resource and information literacy, while considering how the materials produced around an exhibition create a narrative for its concept both during and after the show.

Short Writing Assignment 4: *Wall Label*: Identify an artwork you would like to include in your final Exhibition Proposal, and write a maximum 300-word wall label for this artwork. The wall label should be concise, thoughtful, and accessible. Be mindful of the context and concept of your proposed exhibition.

Final Project: *Exhibition Proposal*: For your final project, you will write 2,000 word exhibition proposal for either a solo or group presentation. I would like you to design an original project that

speaks to the current context and moment. The project should demonstrate a rigorous understanding of contemporary artists and artistic practice, as well as the larger arc of exhibition history. Critical analysis should be applied to individual artwork selections. Each proposal should have a title, an artist list, and a thorough, well researched, and elegantly written description of the exhibition. We will review sample proposals in class to help you prepare.

PRESENTATIONS

Final Presentation: In the spirit of a Pecha Kucha, each student will do a **3-5 minute presentation with 3 slides** on their Exhibition Proposal.

ASSIGNMENT DUE DATES

Dates	Assignments
Tuesdays by 5pm PST on the following due dates: 9/15, 9/29, 10/13, 11/3	Short Writing Assignments
Presentations held on Tuesday December 15	Final Presentation
Tuesday December 15 by 5pm PST	Final Exhibition Proposal

GRADING

Grading Breakdown

Short Writing Assignments: 30%

Final Presentation: 10%

Final Exhibition Proposal: 20%

Participation (Attendance and Group Discussion Facilitation): 40%

TOTAL 100

Grading Scale

Course final grades will be determined using the following scale

A 95-100

A- 90-94

B+ 87-89
B 83-86
B- 80-82
C+ 77-79
C 73-76
C- 70-72
D+ 67-69
D 63-66
D- 60-62
F 59 and below

Grading Scale: A indicates work of excellent quality; B of good quality; C of average quality; D of below average quality; and F indicates inadequate work.

Late assignments, tardiness and absences will have an effect on Final grades for the course as follows:

LATE ASSIGNMENTS will be deducted 10% of allowed points for each class day that it is late.

Students with more than five unexcused absences will automatically fail the course.

Grading Expectations

SHORT WRITING ASSIGNMENTS

TOPIC AND INSTRUCTIONS

Follows the instructions for the assignment
Follows the essay/project guidelines
Appropriate choice of topic

WRITING

Clear and succinct
Paragraphs clearly focused and introduced by topic sentence
Good editing and formal choices
Original & creative thought

CRITICISM/METHODOLOGY

Appropriate use of notes, source material, and readings
Accurate use of terminology
Good use of quotations
Good acknowledgement of sources
Clear and precise footnoting style using Chicago Manual of Style

FINAL EXHIBITION PROPOSAL

TOPIC AND INSTRUCTIONS

Follows the instructions for the assignment
Formatted using Chicago Manual of Style
Original research and ideas

WRITING

Original research and ideas
Clear and succinct
Paragraphs clearly focused and introduced by topic sentence
Good editing and formal choices

CRITICISM/METHODOLOGY

Realistic and realizable exhibition plan
Demonstrates a rigorous understanding of contemporary artists and artistic practice, and the larger arc of exhibition history
Applies critical analysis to individual artwork selections

FINAL PRESENTATION

Legible & well set-out
Fluently expressed
Succinct & concise
Correct grammar, syntax, spelling, punctuation
Good eye-contact, presence

PARTICIPATION & GROUP DISCUSSION FACILITATION

Follows the instructions for group discussion
Appropriate choice of group conversation topic
Keeps the group engaged and focused, expert facilitation
Conscientious of the “Braver Space Agreement”

Assignment Submission Policy

All assignments must be submitted via the course website by the due date. Assignments not presented or turned in by due dates are considered late and will be penalized as described above.

Grading Timeline

Grades will be posted two weeks following submission of work.

Additional Policies

Students must complete all reading assignments and watch the

recorded lecture BEFORE each class and take notes in order to ensure class engagement.

Wellness and Health Statement

Audre Lorde once said, “Caring for myself is not self-indulgence. It is self-preservation, and that is an act of political warfare.” I believe a healthy work/life balance and the prioritization of overall wellbeing is an act of power, perseverance, and a central component to one’s success both within this class and beyond. Towards this end, I model wellbeing as a value in my classes. This is even more important during this challenging and exceptional moment. Please be kind and generous to yourself, and to others. If you are unable to attend class because of a personal or family emergency, please communicate that to me over email.

Braver Space Statement

As your professor, I strive to create an open and inclusive environment in which participants feel empowered to take risks and engage in challenging discussions. I want my classes to be joyful, democratic, inspiring, imaginative, and safe spaces for all. In order for us to collectively commit to this practice within our class sessions, please consult the principles below, which originated from Common Field’s Community Agreement.

- Hold ourselves accountable first, and enter each space with a humble heart and loving criticality. Center care in our interactions with others and in representing our own needs.
- In order to create a classroom environment that is truly intersectional and inclusive, we need to recognize that inequity is systemic. Before entering each session, take a moment to acknowledge our differences and be honest about our own privileges and power. Make a conscious effort to resist ableism, racism, classism, ageism, sexism, homophobia, and transphobia in our language, imagery, and examples.
- Prioritize listening is essential in creating inclusive space. When we listen, center the voices of people with disability, trans & queer, black & brown, low-income, non-English speaking or other non-white folks. Silence can be helpful especially when it means we are actively listening and processing.

– Rather than reacting to one’s immediate need to manage disagreement or achieve perfection, give space for discomfort, mistakes, vulnerability and non-closure. It is often through mistakes and discomfort that we grow.

– Respect each other’s privacy and personal boundaries, including confidentiality. Understand that safety, accessibility and personal boundaries mean different things for different people. The way to create a safer and more accessible space for everyone is to ask respectfully and learn from one another interpersonally.

– Have fun. Take breaks. Allow space for yourself and others to enter and leave according to their needs.

I welcome any suggestions and feedback that will help us take better care of each other intentionally throughout these sessions and beyond. If you have additional accessibility needs or encounter any difficulties during the events, feel free to contact me.

ACADEMIC INTEGRITY

CCA students are expected to maintain standards of academic integrity. The college defines four types of academic dishonesty:

1. Cheating, or the intentional use or attempted use of unauthorized materials, information, or study aids in any academic studio exercise.
2. Fabrication, or the intentional and unauthorized fabrication or invention of any information or citation in any academic studio exercise.
3. Plagiarism, or the intentional or knowing representation of words, images, concepts, or ideas of another as one’s own in any academic or studio exercise.
4. Facilitating academic dishonesty, or intentionally or knowingly helping or attempting to help another to violate any provision of this code.

ACCESS / DISABILITY SERVICES (OFFICE OF THE DEAN OF STUDENTS)

The Office of the Dean of Students provides services to eligible students who have a documented permanent or temporary physical, psychological or sensory disability (including pregnancy-related disabilities) that qualifies them for academic accommodations under the law. Students are encouraged to notify their instructor after class or during office hours if they are needing academic accommodations. To request accommodations and services through the Office of the Dean of Students, students will need to review Access/Disability services portal page

(portal.cca.edu/thriving/dean-students/access-disability-services/).

Students who feel they may need an academic accommodation based on the impact of a documented disability may contact Access/Disability Services (Office of the Dean of Students) privately to schedule an intake appointment to discuss their specific needs. Please contact at access@cca.edu or call 510.594.3775.

CCA CARES

CCA Cares is an initiative to address potential harm to students and employ appropriate positive intervention. We aim to identify the underlying causes of such potential harm so that preventative action may benefit the students and the college community alike.

Students, faculty, and staff can fill out a CCA Cares form when they have concerns about a student. Students can fill out the form anonymously but Faculty and Staff are considered mandated reporters so they must fill out their information.

CCA Cares forms are reviewed on a consistent basis and a member of the Care Team will reach out to the student, if the CCA Care Team deems necessary.

For emergency or imminent danger situations call 911. Then call CCA Public Safety at 415.703.9510. For Mental Health emergencies call CCA's mental health crisis hotline number at 510.594.5099.

<https://portal.cca.edu/thriving/dean-students/cca-cares/>

LEARNING RESOURCE CENTER

If you need help with any aspect of this class, whether it is taking lecture notes, completing the writing assignments, preparing for the exams, or reading a text critically, your first resource should be the Learning Resource Center (LRC), which offers free academic coaching on the San Francisco and Oakland campuses as well as a host of materials online. Find them in the CCA Portal at <https://portal.cca.edu/learning/learning-resources/> or contact them via phone: (510) 594-3756.

REASONABLE EXPRESSION

The college encourages frank discussion and honest expression in the studio and classroom. Art and learning require the open exchange of different ideas and perspectives. All students at CCA should feel free to take reasoned exception to the data or views offered in their course of study and to create art that expresses their ideas with boldness and conviction.

Artistic expression is not to be censored; however, behavior that will be a violation of student conduct policies or holds clear potential to be physically or emotionally harmful is not permitted. Students who wish to initiate projects involving physical contact with intimate areas of the body of/by students, staff or faculty, or involving participation (of students or others) in behavior that depicts violence must provide advance written proposals to the instructor and must defer activity until the instructor reviews and responds. In such circumstances, instructors are expected to consult with the program chair and division dean, and if necessary with the Title IX Coordinator.

California College of the Arts campuses are located in Huichin and Yelamu, also known as Oakland and San Francisco, respectively, on the unceded territories of Chochenyo and Ramaytush Ohlone peoples, who have continuously lived upon this land since time immemorial. We recognize the historic discrimination and violence inflicted upon Indigenous peoples in California and the Americas, including their forced removal from ancestral lands, and the deliberate and systematic destruction of their communities and culture. CCA honors Indigenous peoples—past, present, and future—here and around the world, and we wish to pay respect to local elders.

Course Schedule

Week	Subject	Assignments
Week 1		
9/8	A Reflection on the Present	<p>Artie Vierkant “Flatten the Cube: Post-Internet Art’s Lessons for Our Current Crisis and What Comes After” in <i>Art in America</i> (April 30, 2020) https://www.artnews.com/art-in-america/features/flatten-the-cube-post-internet-arts-lessons-for-our-current-crisis-and-what-comes-after-1202685356/</p> <p>Yesomi Umolu “On the Limits of Care and Knowledge: 15 Points Museums Must Understand to Dismantle Structural Injustice” in <i>Artnet News</i> (June 25, 2020) https://news.artnet.com/opinion/limits-of-care-and-knowledge-yesomi-umolu-op-ed-1889739</p> <p>Sean Raspet “Remember When Contemporary Art Solved the Climate Crisis?” in <i>ArtAsiaPacific</i> (March/April 2020) http://artasiapacific.com/Magazine/117/RememberWhenContemporaryArtSolvedT</p>

Week	Subject	Assignments
<u>heClimateCrisis</u>		
Week 2		
9/15	<p>Art in the Evolving Public Sphere of the 19th Century: Imperialism, Public Museum, and the Emergence of the “Observer”</p> <p>Focus: The Great Exhibition of 1851, Panoramas, British Imperialism</p>	<p>Jonathan Crary “Modernity and the Observer” in <i>Techniques of the Observer: On Vision and Modernity in the Nineteenth Century</i></p> <p>Brooke Belisle, “Chapter One: Encompassing the Global View” in <i>The Bigger Picture: The Panoramic Image and the Global Imagination</i> (UC Berkeley, PhD Dissertation: 2012)</p> <p>Louis Haghe, et al., <i>Dickinson's Comprehensive Pictures of the Great Exhibition of 1851</i> (London, 1854) https://www.bl.uk/collection-items/dickinsons-comprehensive-pictures-of-the-great-exhibition-of-1851</p> <p>SHORT WRITING ASSIGNMENT #1 DUE</p>
Week 3		
9/22	<p>The Exhibition in the Age of Technological Reproduction and the Rise of the Avant-garde</p> <p>Focus: Dada, Surrealism, Futurism, Shock/Speed</p>	<p>Walter Benjamin, “The Work of Art in the Age of Technological Reproducibility” in <i>The Work of Art in the Age of Technological Reproducibility</i> pp. 19-55</p>

Week	Subject	Assignments
		<p>Peter Bürger, "The Negation of the Autonomy of Art by the Avant-garde" in <i>Theory of the Avant-garde</i> (Minneapolis: University of Minnesota Press, 1984)</p> <p>Jacques Ranciere, "The Art of the Possible" in <i>Artforum</i> March 2007</p> <p>"1909" "1920" "1924" in <i>Art Since 1900: Modernism, Antimodernism, Postmodernism</i> Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H.D. Buchloh, David Joselit, eds. (Vol. 1) (New York: Thames and Hudson, 2016)</p>
Week 4	<p>Systems Theory and Cybernetics</p> <p>Focus: Software (The Jewish Museum, 1970), Cybernetic Serendipity (ICA London, 1968), Experiments in Art and Technology</p>	<p>Jack Burnham "Systems Esthetics" in <i>Artforum</i> September 1968</p> <p>Pamela Lee "Systems" in , <i>Chronophobia: On Time in the Art of the 1960s</i> (Cambridge: MIT Press, 2004)</p> <p>N. Katherine Hayles "Cybernetics" in <i>Critical Terms for Media Studies</i></p>

Week	Subject	Assignments
SHORT WRITING ASSIGNMENT #2 DUE		
Week 5		
10/6	<p>Art Workers Don't Kiss Ass</p> <p>Focus: Information (MOMA, 1970), Art Workers' Coalition, Harlem on My Mind (Metropolitan Museum of Art, 1969), Change the Museum</p>	<p>Ken Allen, "Understanding Information" in <i>Conceptual Art: Theory, Myth, Practice</i></p> <p>Aruna D'Souza "Act 3: Harlem on My Mind, Met Museum, 1969" in <i>Whitewalling: Art, Race, and Protest in 3 Acts</i> (Brooklyn: Badlands Unlimited, 2019)</p> <p>Lucy Lippard, "The Dilemma" in <i>Get the Message? A Decade of Art for Social Change</i> (New York: Dutton, 1984)</p> <p>Recommended: Art Workers' Coalition Documents: https://primaryinformation.org/art-workers-coalition/</p>
Week 6		
<p>NOTE → GUEST SESSION</p> <p>THURSDAY 10/15 at 5PM PST</p>	<p>The Art of Community: Feminist Art in LA and NYC</p> <p>Focus: A.I.R. Gallery, the Women's Building, Womanhouse, Los Angeles, 1972, http://womanhouse.refugia.net</p>	<p>Doris Guth, "A Short History of Women's Exhibitions from the 1970s to the 1990s: Between Feminist Struggles and Hegemonic Appropriation" in <i>Curating Differently: Feminisms, Exhibitions and Curatorial</i></p>

Week	Subject	Assignments
	<p data-bbox="542 254 979 365">Doin' It in Public: The Women's Building, Otis College of Art and Design, 2011</p> <p data-bbox="542 373 974 449">http://www.otis.edu/ben-maltz-gallery/womans-building</p> <p data-bbox="542 485 1016 606">Women's Center for Creative Work https://womenscenterforcreativework.com/</p> <p data-bbox="542 625 1016 747">WCCW Core Values: https://wccwcorevalues.persona.co/</p> <p data-bbox="542 810 902 877">Guest Speaker: Patricia M. Hernandez</p>	<p data-bbox="1049 254 1143 281"><i>Spaces</i></p> <p data-bbox="1049 352 1422 543">Hernandez, Patricia M. and Raxana Fabius <i>Dialectics of Entanglement: Do We Exist Together?</i> (Brooklyn: A.I.R. Gallery, 2018)</p> <p data-bbox="1049 600 1365 674">SHORT WRITING ASSIGNMENT #3 DUE</p>

Week 7

10/20

Postmodernism and Globalization

Focus: Les Immatériaux (Centre Pompidou, 1985), Douglas Crimp "Pictures" at Artists Space, 1977

Jean-François Lyotard, "Les Immatériaux: A Conversation with Jean-François Lyotard and Bernard Blistène"

Fredric Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism" Excerpts (pdf)

bell hooks, "Postmodern Blackness" in *Postmodern Culture* (1:1) September 1990

David Joselit, "Globalization, networks, and the aggregate as form" in *Art Since 1900 in Art Since 1900:*

Week	Subject	Assignments
Week 8	Intersections of Identity	<p><i>Modernism, Antimodernism, Postmodernism</i> Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H.D. Buchloh, David Joselit, eds. (Vol. 2) (New York: Thames and Hudson, 2004)</p> <p>Recommended:</p> <p>“1980” and “1984” in <i>Art Since 1900: Modernism, Antimodernism, Postmodernism</i> Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H.D. Buchloh, David Joselit, eds. (Vol. 2) (New York: Thames and Hudson, 2004)</p>
10/27	<p>Focus: Whitney Biennial 1993, Fred Wilson’s <i>Mining the Museum</i> (Maryland Historical Society, 1992-1993)</p> <p>http://www.mdhs.org/underbelly/2013/10/10/return-of-the-whipping-post-mining-the-museum/</p>	<p>Thelma Golden “What’s White?” and Homi K. Bhabha “Beyond the Pale: Art in the Age of Multicultural Translation” in <i>1993 Biennial Exhibition</i> (New York: Whitney Museum, 1993)</p> <p>Jennifer Gonzalez “Fred Wilson: Material Museology” in <i>Subject to Display: Reframing Race in Contemporary Installation Art</i> (Cambridge: MIT Press, 2008)</p>
Week 9		

Week	Subject	Assignments
11/3	NO CLASS – ELECTION DAY	SHORT WRITING ASSIGNMENT #4 DUE
Week 10		
11/10	Social Displays: Relational Aesthetics and Institutional Critique	<p>Nicolas Bourriaud “Relational Aesthetics” in <i>Participation</i>, ed Claire Bishop (Cambridge: MI Press, 2006)</p> <p>Andrea Fraser, “Institutional Critique and the Critique of Institutions,” from <i>Museum Highlights, The Writings of Andrea Fraser</i></p> <p>Claire Bishop, “Conclusion” in <i>Artificial Hells: Participatory Art and the Politics of Spectatorship</i> (New York: Verso, 2012)</p>
Week 11		
11/17	<p>Navigating the Network: Internet Art</p> <p>Focus: Whitney Museum, Artport (2001-Present) https://whitney.org/artport</p> <p>Rhizome, Net Art Anthology https://anthology.rhizome.org/</p> <p>nettime (1995-Ongoing) https://monoskop.org/Nettime https://nettime.org/archives.php</p>	<p>Josephine Bosma, “Let’s Talk Net Art” in <i>Nettitudes: Let’s Talk Net Art</i> (Amsterdam: NAI Publishers, 2011) pp. 22-61</p> <p>Beryl Graham and Sarah Cook, “Introduction” and “Conclusions: Histories, Vocabularies, Modes” in <i>Rethinking Curating: Art After New Media</i> (Cambridge: MIT Press, 2010)</p>

Week	Subject	Assignments
	<p>Peter Weibel, "The Project" in <i>Net_condition: art and global media</i>, ZKM, 1999 https://zkm.de/en/exhibition/1999/09/netcondition</p> <p>Critical Art Ensemble, <i>Tactical Media</i></p>	<p>Critical Art Ensemble, "Introduction" and "Chapter 1: Electronic Civil Disobedience, Simulation, and the Public Sphere" in <i>Digital Resistance: Explorations in Tactical Media</i> (Brooklyn: Autonomedia, 2000)</p>
Week 12		
11/24	<p>Post Media / Post Medium</p> <p>Focus:</p> <p>Lauren Cornell, <i>Free, the New Museum</i>, 2010 https://archive.newmuseum.org/exhibitions/1092</p> <p>Omar Kholeif, <i>I Was Raised on the Internet</i>, MCA Chicago, 2018 https://mcachicago.org/Exhibitions/2018/I-Was-Raised-On-The-Internet</p> <p>Eva Respini, <i>Art in the Age of the Internet, 1989 to Today</i> (ICA Boston, 2018) https://archive.newmuseum.org/exhibitions/1092</p>	<p>Seth Price "Dispersion" (1998-Ongoing)</p> <p>Ceci Moss, "Introduction" in <i>Expanded Internet Art: Twenty-First-Century Artistic Practice and the Informational Milieu</i> (New York: Bloomsbury, 2019) https://bloomsburycp3.codemanager.com/viewer/5d79062dfa4f8c0001d35d4d</p> <p>Artforum, Summer 2017, "Cultural Appropriation: A Roundtable," by Salome Asega, Homi K. Bhabha, Gregg Bordowitz, Joan Kee, Michelle Kuo, Ajay Kurian, and Jacolby Satterwhite</p>
Week 13		
12/1	<p>Blobs, Palaces, and Playgrounds: The 21st Century Exhibition Space</p>	<p>Claire Bishop, "Palace in Plunderland" in <i>Artforum</i>,</p>

Week	Subject	Assignments
	and Contemporary Curatorial Practice	<p data-bbox="1049 254 1284 281">September 2018</p> <p data-bbox="1049 352 1430 541">Kimi Hanauer, Chapter 1 and Chapter 2 in <i>Blobwork: A Vision of Contemporary Art Practice</i>, (Baltimore: Press Press, 2015)</p> <p data-bbox="1049 613 1422 842">Ben Davis, “State of the Culture, Part I: Museums, ‘Experiences,’ and the Year of Big Fun Art” in <i>ArtNetNews</i> (December 27, 2017)</p> <p data-bbox="1049 913 1430 1142">Paper Monument, Ed. As <i>Radical, As Mother, As Salad, As Shelter: What Should Art Institutions Do Now?</i> (Brooklyn: Paper Monument, 2018) pp. 1-48</p>
Week 14		
12/8	To All the Futures We Can Imagine: Alternative Worlds and Means in the Present	<p data-bbox="1049 1268 1422 1373">Ceci Moss, “Ingredients for a Braver Art Scene” in <i>CARLA</i> (Summer 2019)</p> <p data-bbox="1049 1444 1430 1549">Jen Delos Reyes “To All the Futures We Can Imagine” in <i>Art Practical</i> (2017)</p> <p data-bbox="1049 1621 1430 1860">Paper Monument, Ed. As <i>Radical, As Mother, As Salad, As Shelter: What Should Art Institutions Do Now?</i> (Brooklyn: Paper Monument, 2018) pp. 48-</p>

Week	Subject	Assignments
Week 15	12/15	105 Final Presentations and Final Exhibition Proposal Due
