

VIS 129C – Solidarity in the Arts
Seminar/Modern Art History - Moss [FA23]

Visual Arts Department Fall 2023
University of California, San Diego
Lecture: Mondays 9:00am-11:50am, Mandeville 212
Instructor: Dr. Ceci Moss
E-mail: cmoss@ucsd.edu
Office hours: Mondays before or after class, by appointment

VIS129C: Solidarity in the Arts

CATALOG DESCRIPTION

This is the general course description for the course that can be found at:
<https://catalog.ucsd.edu/courses/VIS.html>

COURSE DESCRIPTION

This class builds on the themes of the current group exhibition *How We Gather* at the Mandeville Art Gallery, which investigates the notion and enactment of solidarity across various contemporary artists' practices through the lens of the pandemic. This seminar provides an in-depth study of solidarity in the arts today, with the aim of introducing students to methods of curating, artmaking, and creative production that center collaboration, equity and care.

The weekly readings, activities, and topics will tie directly into the robust series of artist-led workshops, lectures and performances organized in conjunction with the exhibition. Students will be required to attend at least two *How We Gather* public programs as part of their participation grade, providing an opportunity to learn directly from contemporary artists.

CLASS EXPECTATIONS

Attendance and Tardy Policy

In order to receive credit for weekly attendance, students must show up to weekly sessions on Mondays from 9:00am-11:50am 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.

Technology in the classroom etiquette

Turn off all devices before class. Laptops may be used to make notes only: you may be asked to close your computer if it is distracting you or your classmates. Students who surf, check email or similar will be asked to leave and marked absent for that day. If the behavior persists or becomes endemic to the class, then all student computers will be barred from the room.

Discussion etiquette

This is an advanced undergraduate seminar requiring significant student input in the form of presentations and involvement in discussion. To this end, reading assignments are to be completed BEFORE each seminar class and notes prepared to ensure class participation.

Participation in all class discussions is mandatory. Everyone is expected to come to class with specific topics or questions they would like to address in the readings, each student will lead a discussion once during the semester.

REQUIRED TEXTS

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

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>)

Writing Assignment 1: Artist Profile Word Count: 1500 Max

Select one of the artists in *How We Gather* and write a profile of their work and practice. I advise you to choose an artist whose work and ideas resonate with you.

Imagine you are writing this profile for a major art publication, and this article will help introduce this artist to a broader public. Please source at least 3 separate materials to write your profile. Examples of sources: exhibition catalogs, exhibition brochures, podcast interviews, reviews of past exhibitions, video recordings of artist talks, press releases for past shows, etc. The objective of this assignment is to polish your skills in resource and information literacy.

Tips: Galleries that represent artists often assemble packets compiling all past press coverage for an artist, and for the artists in the exhibition with gallery representation, this would be a good place to start your research. Further, often artists who don't have gallery representation or are in the early stages of their career have less writing around their work. Don't let this deter you.

Word Count: 1500 Max

Writing Assignment 2: Exhibition Review Word Count: 2000 Max

Each student will write a paper about a group exhibition or solo show currently on view that thematically addresses the concept of solidarity in the arts. See below for a list of approved exhibitions currently on view in Fall 2023 in the Southern California region.

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: If you would like to write about a show not on this list, please consult the instructor for approval. Further, if you are unable to attend any of these exhibitions due to scheduling or lack of access to off-campus transportation, you can write about an approved past exhibition. See “Past Exhibitions” section for a list.

Word Count: 2000 Max

Approved Exhibitions:

Southern California:

Long Beach Museum of Art “Ordinary People”

<https://www.lbma.org>

Links to an external site.

Riverside Art Museum “Xican–a.o.x. Body”

<https://riversideartmuseum.org/exhibits/xican-a-o-x-body/>

Links to an external site.

Beall Center for Art and Technology at UC Irvine “Experiments in Art, Access, and Technology”

<https://beallcenter.uci.edu/exhibitions/eaat-experiments-art-access-and-technology>

Links to an external site.

Laguna Art Museum “Marking an Era: Celebrating Self Help Graphics & Art at 50”

<https://lagunaartmuseum.org/exhibitions/marking-an-era/>

Links to an external site.

Oceanside Museum of Art “Art for the People” or “WPA: Contemporary Interpretations” (Closes Nov 5)

<https://oma-online.org/art-for-the-people/>

Links to an external site.

<https://oma-online.org/wpa-contemporary/>

Links to an external site.

Los Angeles:

REDCAT “The Feminist Art Program (1970-1975): Cycles of Collectivity

<https://www.redcat.org/events/2023/the-feminist-art-program>

Links to an external site.

OXYARTS “The Iridescence of Knowing”

<https://oxyarts.oxy.edu/exhibitions/iridescence-knowing>

Links to an external site.

Alternate: Past Exhibitions

Documenta Fifteen, curated by Ruangrupa

<https://documenta-fifteen.de/en/>

Links to an external site.

Living as Form, curated by Nato Thompson

<https://mitpress.mit.edu/9780262534390/living-as-form/>

Final Project: How We Gather Public Program Review & General Reflection Word Count: 2000 max

For your final project, you will write about the How We Gather public programs that you attended as part of your participation grade, ending with a reflection on your own professional trajectory and how the themes of this class might benefit or broaden your practice. The format of this assignment is more of a free write than a formal final research paper. The aim is to help you digest the many topics that we've reviewed over the quarter, and to encourage you to consider the larger worlds you hope to build through your current/future path as a curator, artist, arts enthusiast, creative, etc.

First, what event(s) did you attend? What was your takeaway?

Second, how do the ideas of this course connect to your own interests and work? What readings or conversations from the class were most significant to you?

Word Count: 2000 max

PRESENTATIONS

Final Presentation

In the spirit of a Pecha Kucha,

Links to an external site.each student will do a 10 minute presentation with 3 slides on their Final assignment. Slide 1 should introduce the event you attended, Slide 2 presents a reflection from this experience, Slide 3 is open/wild card.

Student Group Facilitation

You will lead one icebreaker activity during the quarter, either solo or as a team of 2. This icebreaker will be inspired by the week's topic. During this same session, you will close-out the class with an example artwork (from another artist) or an exhibition that considers the week's topic.

GRADING

Attendance/Participation (20%)

Writing Assignment 1 (25%), Week 4

Writing Assignment 2 (25%), Week 8

Student Group Discussion Facilitation (5%)

Final Presentation/ Pecha Kucha (5%)

Final Project (20%)

A 90-100%

B 80-89%

C 70-79%

D 60-69%

F 0-59%

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

GRADING EXPECTATIONS

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

STUDENT GROUP FACILITATION

Follows the instructions

Keeps the group engaged and focused, expert facilitation

Conscientious of the “Braver Space Agreement”

FINAL PRESENTATION

Legible & well set-out

Fluently expressed

Succinct & concise

Correct grammar, syntax, spelling, punctuation

Good eye-contact, presence

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.

Wellness and Health Statement

I believe a healthy work/life balance and the prioritization of overall well being is a central component to one’s success both within this class and beyond. Towards this end, I model well being as a value in my classes. 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

Integrity of scholarship is essential for an academic community. The University expects that both faculty and students will honor this principle and in so doing protect the validity of University intellectual work. For students, this means that all academic work will be done by the individual to whom it is assigned, without unauthorized aid of any kind. <http://senate.ucsd.edu/Operating-Procedures/Senate-Manual/Appendices/2>

Effective 9/25/2017, UC San Diego will use new Administrative Sanctioning Guidelines to respond to academic integrity violations:
<http://academicintegrity.ucsd.edu/process/consequences/sanctioning-guidelines.html>.

Associated Students Office of Student Advocacy: a free and private resource providing one on one Zoom advising to students accused of violating Student Conduct or Academic Integrity policies. Contact or make an appointment at <https://asadvocacy.ucsd.edu/>

STUDENTS WITH DISABILITIES

Students requesting accommodations for this course due to a disability must provide a current Authorization for Accommodation (AFA) letter (paper or electronic) issued by the Office for Students with Disabilities (link to OSD website). Students are required to discuss accommodation

arrangements with instructors and OSD liaisons in the department IN ADVANCE of any exams or assignments.

For additional information, contact the Office for Students with Disabilities:

858.534.4382 (V)

858.534.9709 (TTY) - Reserved for people who are deaf or hard of hearing

osd@ucsd.edu

<http://disabilities.ucsd.edu>

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COURSE SCHEDULE

Week 1: Welcome / Introductions / What is “solidarity”? | "Making & Being" ...

Exercise: Naming Who We Invite Into Our Space of Learning.pdf

Making and Being Card Game.pdf

Week 2: Decolonization & Solidarity

Sangiovanni, Andrea and Juri Viehoff, "Solidarity in Social and Political Philosophy", The Stanford Encyclopedia of Philosophy (Summer 2023 Edition), Edward N. Zalta & Uri

Nodelman (eds.), URL = <<https://plato.stanford.edu/archives/sum2023/entries/solidarity/>>.

Tuck and Yang 2012 Decolonization is not a metaphor.pdf

Recommended

Shimrit Lee on Decolonize Museums

Pablo Helguera_Definitions.pdf!

Gloria Anzaldúa - Borderlands_La Frontera_ The New Mestiza, 5th edition-Aunt Lute Books (2022).epub

Week 3: Solidarity Infrastructures

Alice Yuan Zhang “Between the Bitsphere and Biosphere”

Alice Yuan Zhang “Becoming Infrastructure”

Rewommended:

Virtual Care Lab_Terms That Serve Us.pdf

Ceci Moss "How virtual care lab Builds Community in ! " Online Spaces"

Mai Ishikawa Sutton, “Networked Solidarity: Alice Yuan Zhang on Community Technology and Decentralization as Praxis” on C/Change

Week 4: Solidarity Economics & the Arts

Chris Benner & Manuel Pastor “Solidarity Economics” in Solidarity Economics- Why Mutuality and Movements ! " Matter (New York- Polity Press, 2021), pps. 20-24.pdf

Nati Linares and Caroline Woolard, “The Case for Culture and Solidarity Economy” in Solidarity Not Charity- Arts & Culture Grantmaking in the Solidarity Economy (Grantmakers in the Arts, November 2020-March 2021), pp. 48-72.pdf

Week 5: Kinship & Care
Center for Liberatory Practice & Poetry Weaving Our Values & Practices.pdf
Johanna Hedva “Get Well Soon” Introduction

Recommended
The Care Manifesto_The Politics of Interdependence.pdf

Week 6: Embodiment & Solidarity
Touch Praxis_Introduction !
Touch Praxis Workshop Documentation
Accessibility_in_the_Arts_A_Promise_and_a_Practice_C

Week 7 COVID-19 & After
Benjamin Bratton “Preface: When Death Covers Life” and
“Revenge of the Real” in Revenge of the Real: Politics for ! " a Post Pandemic World (New York: Verso, 2021)
"The Universal Right to Breathe" Achille Mbembe and Translated by Carolyn Shread

Recommended
Benjamin Bratton interview about Revenge of the Real on ! " New Models
Anicka Yi “On Nonhuman Ecologies and Embodied ! " Machines” on e-flux podcast

Week 8: Grassroots Arts Organizing | "Social Change Ecosystem" Workshop
Social Change Ecosystem_Deepa Iyer.pdf !
adrienne maree brown "Principles of Emergent Strategy" & "Elements of Emergent Strategy" in -
Emergent Strategy_ Shaping Change, Changing Worlds-AK Press (2017).epub

Recommended
Dean Spade_Mutual Aid_Building Solidarity During This Crisis (and the Next).pdf
Machine Project Guide to Starting Your Own Art Space.pdf

Week 9 Abolition & Art
Olivia Gauthier “Art and Abolition: noe olivas Interview” in ! " BOMB Magazine (April 26, 2022)
Justin Kamp “In Los Angeles, a New Art Space Prioritizes ! " Community Support and Activism” in
Artsy July 21, 2020
“Foreword” by Ruth Wilson Gilmore in The Struggle
Within: Prisons, Political Prisoners, and Mass Movements ! " in the United States

Recommended
Review the Crenshaw Dairy Mart website & mission ! " statement
Ruth Wilson Gilmore “Abolition Geography and the
Problem of Innocence” in Abolition Geography: Essays ! " Towards Liberation (New York: Verso,
2022)

Week 10: Pecha Kucha Final Presentations