

# ARTMATTERS at Art Center College of Design: Curricular Notes on Art Practice, Place, and Social Engagement.

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## Abstract

The proposed explorative paper presents the vision, mission and key questions driving the formation of a new socially-oriented curricular Concentration based in the fine arts department of a prominent U.S. art and design college with an established global trajectory in social impact design. With a faculty deeply committed to creating conditions directed to the future, the institution embraces curricula enabling students to enact new forms of knowledge and aesthetic production within the global knowledge economy. This developing Concentration is anchored in a critical conception of social space, and combines theoretical groundwork with expeditionary projects that utilize the modern megalopolis as classroom. It will interrogate expanded audiences and specific sites, concrete and virtual, where the public realm is now enacted. Self-reflexively and contextually, the curriculum proposes the public staging of art education as an act of social agency in its own right. In the paper, the authors—and curricular leads—will 1) articulate the specific curricular blueprint under development, and 2) aim to contribute to current critical discourse about the agency and shifting role of the artist in the 21<sup>st</sup> century.

**KEYWORDS:** socially-engaged art, public art, social impact design, agency, experiential education, urbanism.

## Introduction

In the 21<sup>st</sup> century global artists work in an interconnected world — a world in dramatic political, social and economic transition. It is a paradoxical time for art makers, with, on the one hand, escalating international art fairs and aggressively promoted celebrity artists selling for exorbitant prices and, on the other hand, a generation of artists working outside the

marketplace and looking for increased social engagement and participatory forms of art practice. These latter artists are working in an evolving conception of public art activity, from site defining projects to innovative and interactive social spaces (both actual and virtual), that may redefine the role of art and its relationship to community.

At Art Center College of Design, we are embracing this time as a contingent field of exploration, one of emergence and flux that is also representative of new paradigms for learning. For the past decade, we have been committed to experimenting with participatory and project-based learning methodologies for social impact design projects through the Designmatters Department at the college. At the core of the Designmatters portfolio of projects lies a framework that manifests the ability of the designer to constantly reframe and redefine the problem-space (Cross, 2007, and Schön, 1988), taking creative leaps and generating multiple perspectives to understand people, communities and societies, and blend strategic intent with quality execution (Boyer, Cook and Steinberg, 2011). Considering issues holistically rather than reductively (Burns, Cottam, Vanstone, Windhall, 2006) makes designers uniquely suited to contribute effectively to the social sector, proving that design can play a significant role in addressing some of the world's most critical problems, and helping effect large-scale, sustainable change—an important aspiration of all of the portfolio of student projects initiated through the Designmatters mantle (Figure 1).

Artists make things, and artists make things happen. Art can become a new form, as well a new form of understanding. The experimental nature of art actively promotes uncertainty and questions established values. At Art Center we encourage our students to make things well and think critically, with the goal of creating compelling acts of imagination that can stir the soul, and alter our way of seeing and thinking about the world we all inhabit. The Fine Art department at Art Center College of Design provides a distinctive art education, with specific programming geared toward nurturing each student's quest for self-discovery and excellence. The innovative curriculum, spanning drawing, painting, sculpture, installation, film/video, photography and digital imaging, as well as many art and design hybrids, fosters a spirit of critical thought, experimentation and innovation. Fine Art students at Art Center additionally benefit from a responsive program that provides access to notable design and applied-art professionals, advanced industrial shops, cutting-edge computer labs, a vast art library and an array of interdisciplinary workshops not typically available to students studying fine art.

This paper focuses on the vision and key aims behind the development of a new curricular course of study that brings together the Designmatters and Fine Art Departments and is set to launch in the 2012 fall academic term: the ARTMAT<sup>T</sup>TERS Concentration (Figure 2). Specifically, the paper outlines some of the knowledge configurations that are forming as we envision a course of study that may act as a catalyst for new hybrid forms of productive social engagement, cultural interventions and responsible art making, both in and outside the art world, through the creation of art projects that reimagine meaningful public works and social engagement.

The ARTMAT<sup>T</sup>TERS Concentration curriculum will also recognize the role of activist and disruptive art endeavors that confront a range of social, environmental and political issues; that can employ diverse art practice strategies (such as performance, short-term interventions and media events; spontaneous exhibitions, installations and social settings; and a range of familiar mass-media communication vehicles like posters, advertising and billboards) to promote dialogue and reflection, and sometimes sounding alarms and calling for change.

## Vision

Art Center's mission statement is, Learn to create. Influence change. The new ARTMATTERS Concentration is consonant with that mission in offering a course of study that aims to nurture artists who seek to reinvent the space, and expand the audience for art in the public sphere. ARTMATTERS offers a course of study that reconsiders the purpose of both fine art and applied arts, and their place in the world beyond aesthetics and commerce. Through both collective and individual art production, ARTMATTERS examines the interdisciplinary nature of the imagination and the common ground among the arts, humanities and social sciences.

At present, the curriculum is being designed to fit into the institutional template of a "track," offered through the Fine Art Department and open to students from several other applied art-majors, including Photography & Imaging, Illustration, Film, Environmental and Graphic Design. It is intended to foster new conceptions of socially oriented art practice that can include a reconsideration of traditional methods of distribution, production and communication (Figure 3). ARTMATTERS also sets out to explore a shift from individual expression toward collective conception and execution through the realization of collaborative projects, possibly breaking down a separation between artist and audience, production and reception.

Though ARTMATTERS has much in common and will occasionally overlap with Art Center's established Designmatters department and the curriculum of its formal course of study, the Designmatters Concentration, each track offers somewhat distinct approaches for artists and designers concerned with ideas of social impact. The Designmatters Concentration generally emphasizes the pragmatic problem-solving capacity of design to offer useful and sustainable solutions to specific local and global problems, while the ARTMATTERS Concentration sees art as an advocate for responsible and empathetic art production and communication—one that can serve as a journey of discovery and illumination, as well as an agency for change.

As we consider the scope of ARTMATTERS, one that can complicate the distinction between art and life, we understand that students may produce works that no longer resemble previous conceptions of art. Yet it is vital for students to understand that the context for new social endeavors has undeniable roots in art history. Precedents additionally come from political art, editorial illustration and social photography; humanist art, muckraking journalism and independent documentary film; identity art, public art and commemorative sites and monuments. Artists of social conscience are often motivated by a distinctly moral point of view, and have sought greater influence in public venues beyond the confines of art galleries and museums, sometimes in the wider public realm of photojournalism and independent film. From its beginnings, for example, photography has recorded the plight of the impoverished and the casualties of war. It has offered compelling visual documents concerned with social justice, and the suffering of others.

Art in the 21<sup>st</sup> century is the beneficiary of an increased global awareness of diverse cultures, and it seems appropriate that an ARTMATTERS course of study explore the social repercussions of growing multiculturalism, identity politics and issues of race, class, ethnicity, gender and sexual preference, as well as the increasing end of "Eurocentricism" and its implications on art's content and a widening audience. With today's widespread movement of peoples and broad global messaging, and after the civil rights and feminist movements' quest for social equality and opportunity, it is an appropriate time for art to consider a more nuanced understanding of the individual's relation to others and to groups. We are seeing how a new and more global sensibility enables both Eastern and Western artists (many multi-ethnic and exposed to a variety of customs, yet informed by a common Western modernist education) actively cross- cultural boundaries and alter traditional practices. The effect of this hybridization and mingling of cultures is still unclear: it can promote a greater

tolerance for expanded diversity, or increase a growing conformity in a dominant universal language of art.

Another valuable social function of art and design concerns the reconsideration of places of remembrance. ARTMATTERS will explore how public art works in the service of memorials can serve to mediate history and shared memory. Conceptions for memorials are changing, and in many of the most significant recent projects we see a move away from determined representations of heroic monumentality or tragedy to a more nuanced, abstract and open presentation of what is to be remembered. Commemorative sites from the Vietnam Veterans memorial in Washington D.C., the Memorial to the Murdered Jews in Berlin, and the recent 911 Memorial in New York, eloquently demonstrate how art and design can provide a healing space for reflection and contemplation (Figure 4). Other forms of imaginative public work, such as New York's evolving High Line, demonstrate how artists and designers can collaborate with local communities and city governments to create a landscaped park, for example, in the case of the High Line, one placed a top an obsolete, derelict railroad, to offer city dwellers from a densely urban populated area, a delightful experience of nature and recreation (Figure 5).

Lewis Hyde in his book The Gift sees an irreconcilable conflict between the pressures of the commercial marketplace and the optimally open magnanimity of the artist in society. He believes that money and power corrupt the enterprise of artists, and in our consumerist culture, dominated by the requirements of commerce and increasingly overwhelmed by marketing and merchandise, the creativity of the free unencumbered artist is more important than ever. There seems to be a parallel spirit of generosity in an ARTMATTERS social-focused art practice, one that privileges the welfare of others over personal gain, and selflessness over self-expression.

## What Do We Mean to Do?

In contemplating a new curriculum meant to foster social engagement, we come to the logically prior question of what we might mean by “the social.” What might not be social? Minimally, it seems a bit perverse to suggest that what our students are already making—paintings, sculpture, photographs, etc.—is not already and ineluctably cultural, and hence social. Less tautologically, many of these works already take on as content some issue of overt social relevance—the oil industry, collective spirituality and gender identity, for example, might all be variously considered in a typical art studio critique with students. Related concerns are already happening at our school, notably and for the past decade with increasing momentum through Designmatters, and more recently with the launch of Art Center's Graduate Media Program's Media Design Matters, a dedicated MFA track jointly conceived with Designmatters and centered on communication and its relationship to design, technology, social justice and civic life. What more are we after?

To refine our purpose, we have framed the question slightly differently, asking “Where is the social?” Putting things this way doesn't overly limit the possibilities, yet somehow seems to get at the matter a bit more directly, in that it exposes some of the unstated subtext of the earlier phrasing. That is, the core of what we are trying to address is art that happens “out there,” beyond the confines of the white cube, and for or with audiences who may not frequent galleries and museums (Figure 6). But if we have learned anything from recent art and theory, it is that the “out there” is not some pre-existing location waiting to be discovered, catalogued and represented (to simply bring the “out there” back to the gallery as “content” begs important questions of audience, objectification and the “aestheticization” of real needs). Rather, it is composed of a complex series of overlapping social spaces that are actively negotiated and contested on a daily basis. In contemplating a curriculum of social engagement, what we are really seeking to determine is how we can train young artists and designers to participate in the analysis and production of

concrete social situations built on very different principles, and by or for very different constituencies, than pertain to the white cube (O'Doherty, 1976). What kind of education can prepare them to critically participate in instantiating new social spaces, rather than simply to represent the contents of those that already exist?

This is not to suggest that representations do not have power to alter the status quo. Clearly in our media-rich culture they do, and this potentiality is one we intend to incorporate into the curriculum. Yet framing the question in terms of instantiation rather than representation pushes the pedagogical issue at hand. It makes it clear that the skill sets and conceptual lenses of a traditional art education may not be the most useful tools. Even if still necessary and often generative, they are not sufficient to the task outlined here. That is, creating novel content for a highly determined cultural space (with due respect to the contributions of institutional critique to expose the politics and economics of the white cube, and as such to understand its continuity with other spaces of everyday life) is a very different proposition than creating new spaces. To borrow language from an earlier paradigm, creating new figures for a given ground requires very different skills and strategies than creating new grounds.

Here then, and following others dealing with related questions in different contexts (Bailey, 2009/10), this departure from our prior curricular ends leads us to reconsider our available means, and to the conclusion that there are several tools and techniques we must now add and invent if we are to arrive at the outcomes we desire.

## Locating the “There” There

Writing this now, as Facebook is about to go public, it's clearer than ever that purely geographical concepts of space and place are not comprehensive. Certain “social spaces” unfold entirely within the virtual realm and are complete within it (at least from the standpoint of end-users, if not materialist critics or forensic economists). At the same time, much of our daily lives unfold in concrete spaces shaped by geophysical facts, material flows, architectural constructions and a variety of urban and landscape “vistas.” Our uses of these places are shaped by cultural histories, community standards and individual desires. These in turn (and in chicken-and-egg fashion) are constrained and generated by legal codes, demographic surveys, land-use plans, tax maps, street grids and similar codifications of our knowledge, laws and values. Phenomena such as the role of Twitter in the protests of the Arab Spring underscore and potentially democratize the means by which actual spaces and virtual ones are co-penetrated and co-evolving to produce community (Figure 7). Twitter exchanges were central in free-floating social processes such as articulating and distributing narratives, forging allegiances, generating solidarity, confirming shared values, reinforcing ethics and helping to overcome fear. At the same time, they were essential to the nitty-gritty articulation of geographical information (positions, meeting points, routes of access and escape) and tactics (spatial distribution, timings of convergence and dispersion, assessment of numbers).

In sum, to assist young artists hoping to meaningfully engage “the social” (toward any end, disruptive or ameliorative) means developing conceptual frames and practical tools that can help them understand the deeply interconnected processes—narrative and spatial, virtual and physical—that actually produce social space. Here is where the paradigms of space that anchor our foundation courses, and that shape the default horizon lines of our current curriculum (i.e., the gallery, the market for goods, or the XYZ axes of the virtual design environment), meet their limit points. So here is where our work must begin.

## Pedagogical (and Practical) Premises

Our thinking begins from these premises, a mix of concerns borne out of teaching philosophy, institutional priorities, practical realities, and aspirational speculation:

- **Inter-disciplinarity:** The curriculum should be interdisciplinary at all levels, in terms of participants, subject matter, research methodologies and modes of production. It must help students to correlate ideas and synthesize information from diverse sources, ways of thinking and types of actors (individuals, groups, institutions, governments, corporations) and to generate meanings in a wide variety of modes of address, to a range of audiences and participants (Gomez-Peña, 2005).
- **Experimental Spirit:** The curriculum should provide an envelope for developing new pedagogical approaches as much as new forms of cultural making. While it will be informed by prior practices, models and outcomes—here we owe our students a maximum of due diligence—we intend to break new ground and accept the risk of generative failures. We (faculty and students) will develop our methods heuristically, realizing that one of the greatest skills we can pass on to students is the ability to develop their own means of investigating the ever-changing world they inherit.
- **Experiential Education:** Overall, our methods will favor experiential education, understood not simply as “exposing students to new experiences” (although that will happen), but as helping young people to value and exploit the wealth of their already-accrued experience as a resource for learning, and for negotiating change in the world around them. As such, we hope to both empower our students to invent and engage their worlds, and we will ask responsibility of them for their decisions.
- **Strategic Indeterminacy:** Today’s students stand at the crossroads of precariousness and innovation. This is especially true for Fine Art students. Accordingly, the curriculum presupposes no particular forms of working, nor field of professional endeavor. It is about inventing these. At the same time, it is built on the hard realities that our graduates leave school with disproportionate debt, a contracting (and bifurcating) art market, and will join a growing number of graduates from other art programs, including various earmarked social practice courses (it is not clear that current presenting institutions can absorb a flood of narrowly defined “social practitioners,” that U.S. federal and state budgets can maintain even current jobs in arts education, nor that philanthropic sources can sustain vast increases in the number of nonprofit collectives). More positively, most of our students are young (median age is drifting lower annually), and many intend to pursue graduate work as a site of further education and specialization. The upshot is that our first responsibility is to provide students with an education that is focused by their current values and interests, yet pre-specific in its skill sets and assumed destinations. Such an education empowers students to define the future forms of cultural inquiry and expression, as much as it equips them with critical thinking and quantitative skills to succeed in a range of fields, artistic and otherwise.
- **Non-redundancy (internal):** The curriculum attempts to define a new model within the institution that is consonant with yet qualitatively different from current offerings and structures. These differences will manifest in methods, philosophy, areas of inquiry, community relations, partnerships, and ultimately, the kinds of students Art Center attracts. That is, it is not simply adding “social practice” to the range of genres, styles and contexts open to fine art students. Nor is it simply a means of encouraging fine artists to join the student teams working for social change through Designmatters projects. Further, it is not reducible to the function of the liberal arts curriculum. It is important to flag up the intention to produce these differences some of which will emerge only over time, as—especially in its early implementation—it will be necessary (and indeed desirable) to share resources, students and faculty from existing curricular areas. If successful, it will operate as a kind of para-institute that, among other things, generates forms, practices and modes of knowledge-production that are relevant to each of these other areas, but duplicative of none.

- Non-redundancy (external): There are several “social practice” programs now established in the U.S. and elsewhere. Our goal is to offer a curriculum that does not, and indeed could not, exist anywhere else. By working in critical relation to, and in bottom-up fashion from, the details of our location, history, particular resources, constituencies and potential alliances, we hope to arrive at something that has unique contours and that contributes, as process and outcome, to thinking about ways of teaching young artists and designers. (That is, our method of developing the curriculum is a practical application of the same learning models it will introduce—we are beginning with the details of our own specific situation, and building toward the opportunities they propose.)

## Space and Narrative...

After reflection on these particulars, the curriculum is taking shape as a form of place-based learning about the construction of place. Here concrete place is understood as the site of the social—the medium in which a particular community actually exists—and the motor as well: the set of hard edges and shifting flows in dialogue with which a given social sphere organizes itself at practical, cultural, economic and political levels. As the name suggests, place-based learning begins from where students are located, and takes that context as the classroom.

Responding to our situation within a sprawling megalopolis with a highly international population whose livelihoods are inextricably linked to the media, technology and transportation industries suggests 1) space, and 2) narrative as key organizing concepts. This local-up approach risks myopic regionalism, yet in a globally connected city such as Los Angeles this risk seems slim. Either way, it generates a critical vantage point from which to try to comprehend the potentially bewildering range of recent developments within contemporary art’s so-called social turn (i.e., the production of convivial spaces and events, new models of collaboration, topical concerns with ecology and sustainability, community-based practices, activist and protest art). It suggests these diverse forms share common roots in disruptions to prior constructions of space and narrative, set in motion by processes of globalization. These include: shifting bases for individual and collective identities; new flows of labor, material and goods; expanding services and information technologies; growing awareness of the limits and interconnectedness of natural ecosystems; and evolving (and also highly interconnected) constellations of power and capital.

## ...and Spatial Narratives

The foregoing breaks “space” and “narrative” apart for clarity, and to acknowledge divisions that may linger in our modernist-inspired foundation courses. Yet we quickly want to assert their organic unity at the levels of theory and lived experience, and the importance of their interrelationships to the project of social engagement. Indeed, theoretical and practical knowledge of how space and narrative co-produce each other is the DNA we want to give students the skills to access and tinker with. Put otherwise, the curriculum is built on the exploration of lived space, positioned as a nonlinear environment where human and non-human forces are co-evolving to shape geophysical context and built forms, as much as individual purpose and collective memories, goals, and other public narratives of meaning (Figure 8).

## Three Loops: Curricular Structure

In looking for pedagogic wedges into exploring the admittedly broad idea of spatial narratives, we imagine a curriculum organized by its focus on three major feedback loops.

The first two are broadly thematic:

- 1) Matter/Maker: human development as shaped by, and shaper of, the non-human world;
- 2) Word/World: information and symbolic narratives as carriers and generators of historical events and practical acts.

The third is more self-reflexive, in that it deals with contemporary means and methods through which the first two loops unfold:

- 3) Zeroes & Ones/Sticks & Stones: digital modeling and empirical investigation.

As a school geographically located in Pasadena, a suburban city adjacent to Los Angeles, we envision taking on LA as a diverse megalopolis for reference, interrogation and study. As opposed to the more centrally planned, densely urban, and pedestrian-scaled cities we encounter throughout the East Coast of the United States—where issues of public space, gentrification and privatization, sites of public speech, etc., have received a lot of attention from artists, designers and others—Los Angeles is a different animal that raises a lot of special challenges to modes of analysis and intervention developed in these contexts. In the contemporary art scene of LA, there are a robust range of practices trying to take on its specific spatiality, mobility, diversity, its visual nature, transience, etc. But there is much that still requires invention, especially regarding pedagogical approaches appropriate for intervention and contemplation, which ARTMATTERS will seek to address (Figure 9).

The overall structure of the Concentration will combine history/theory primer seminar courses with a tools generator, the Research Colloquia (RC). The idea behind the latter is that innovation is spurred by access to tools from outside traditional boundaries. The RC are first and foremost about providing critical access to the conceptual, quantitative, qualitative and technical skills which not only artists, filmmakers and designers use, but also those that social engineers, geographers, urban planners, economists, politicians, lawyers, demographers, archivists and the like actually use to generate social space. Even if some of the technical tools are beyond mastery in a boot camp/crash course context, it is important to see how they work, and know the values and goals that drive them. Both seminars and Research Colloquia are conceived as highly interdisciplinary and form the backbone from which more specific studio courses and projects will be hinged. In practice, they will function as resources for the entire college, rather than for the ARTMATTERS Concentration alone.

Importantly, the curriculum is designed to get students out of the studio and into the real world, as a source of inspiration and concrete information, and as a counterweight to the increasing virtualization of information, especially regarding the conditions of others.

## Toward a Conclusion

At the risk of being reductive, the root of many developments in art's recent social turn might be interpreted as diverse attempts to apply the insights (if not the specific techniques) of systems theories developed in 1960s and 70s to the problems of life under globalization (today it is the economic, environmental and social crises precipitated by our interconnectedness, rather than the more uplifting image of the earth from space, that precipitates the groundswell of interest). Many of these ideas (of interrelatedness) got more traction in the anti-institutional counterculture than in the vestiges of the avant-garde, whose investments in art's autonomy produced a "cellularization" of the academy. In developing a



curriculum aimed at engaging the social, we have to play catch-up for this historical bias within the typical foundation course.

Therefore, as we have articulated, the curriculum is grounded in helping students engage the social at a deep level—not merely in terms of isolated people, events and causes, but as a whole system. That is, it approaches community as a collective, emergent system that includes human intentions and inventions responding to each other, as well as non-human entities and dynamics. In this it requires a significant shift in the reference frames of young students whose previous educations have centered on discrete images and objects.

Ultimately, if we succeed, ARTMATTERS will move much of the social impact into the form of the curriculum, rather than leaving it only in the content. The curriculum should not merely be about the social, it should perform the social, and its chances to be a social agent should be maximized. Although we cannot guarantee what that will produce, at a minimum we believe that if education is to be of any critical value in our world, it should be conducted in ways that might actually change the life of the community. Therein lies a deeply significant aspiration of ARTMATTERS that shall be guiding us forward.



**Figure 1. Exemplary Designmatters projects such as Safe Agua Peru, immerse students in the field for design development and testing.**



**Figure 2. ARTMATTERS Concentration logotype.**

**TDS** **ART & DESIGN** **FOR**  
**SOCIAL**  
**CHANGE**

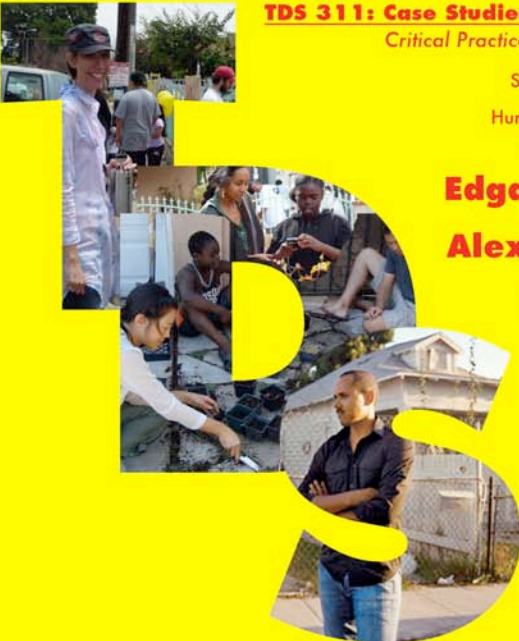
A Trans-Disciplinary Seminar that examines the history, aesthetics and underpinnings of community-based art and design practices. This important artistic activity embraces pragmatic issues and social concerns associated with urban planning, architecture, food and agriculture, public health, education, economic development, and other fields. Its practitioners seek alternative understandings of the status quo, and their proposals frequently challenge the assumptions, policies and strategies through which social needs are commonly addressed. Emphasizing contextual and ecological models of analysis, this TDS asks artists and designers to collaborate with community stakeholders to conceive and implement innovative responses to actual sites and situations. "Art On-Site" provides an historical analysis of critical practices in public contexts and case studies of current approaches to socially engaged practices. The primary external partnership in this TDS will be the non-profit Watts House Project (WHP), an artist-driven community redevelopment of the houses across the street from the Watts Towers.

**TDS 311: Case Studies for Social Change**  
*Critical Practices in Public Contexts*

Sponsored by Fine Art,  
 Integrated Studies,  
 Humanities & Design Sciences  
 and Design Matters

**Edgar Arceneaux**  
**Alexandra Grant**  
**Dave Bailey**

Wednesday 2 - 7 pm



**Figure 3. Poster for a precursor course to ARTMATTERS, a trans-disciplinary course exploring social engagement in the LA Watts Tower Community.**



**Figure 4. View of the 911 Memorial designed by architect Michael Arad and landscape architect Peter Walker.**



**Figure 5. View of the High Line, designed by James Corner Field Operations (Project Lead), Diller Scofidio + Renfro, and planting designer Piet Oudolf.**



# BEYOND

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## The White Cube



### **Reconsidering Spaces and Practices:**

#### **Art Beyond Objects, Commoditization, Consumerism and Gallery Exhibitions**

This seminar will explore the expanded contexts of contemporary art production, emphasizing spaces other than the traditional gallery. We will focus on the new ecologies of meaning and reception that accompany these shifts, including the impulse to 'democratize' the audience for art, and emerging concepts of artistic agency (creative and civic). The course will present an overview of recent directions including collaborative projects, research-based production, sited projects in public spaces, and practices of social and political engagement. Relevant historic precedents and critical readings will be discussed in parallel. Based in their specific interests students will propose individual and/or collaborative studio projects, to be developed through independent research supported by in-class workshops and critique.

**Dave Bailey**

FAR 451 - CONTEMPORARY ISSUES: *Beyond The White Cube* Tuesday 9 - 11:50 am

**Figure 6. "Beyond the White Cube" announcement poster for 2011 Fine Art class at Art Center.**



**Figure 7. A shop in Tahrir square, Cairo, is spray painted with the word "Twitter" during the Egyptian uprising. Photograph: Peter Macdiarmid /Getty Images**



**Figure 8. Fine Art students from faculty Laura Cooper's studio course in a field visit of Robert Smithson's earthwork Spiral Jetty.**



**Figure 9. Public Space redefined: panoramic view of hillside landscape surrounding Art Center College of Design. Photograph: Taylor Knight/Art Center College of Design.**

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