

SUSANA SMITH BAUTISTA

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EDUCATION

Ph.D. **University of Southern California (USC)**, Los Angeles, CA – May 2012
Annenberg School for Communication & Journalism
Awarded Provost Fellowship & Dissertation Completion Fellowship
Concentration: Media, Culture, and Community

Dissertation: The Changing Nature of Museology in the Digital Age: Case Studies of Situated Technology Praxis in U.S. Art Museums

Committee: Larry Gross (Chair and Advisor), Anne Balsamo, Selma Holo

M.A. **University of Southern California (USC)** – 2000
Museum Studies Program, Art History Department (with honors, Phi Kappa Phi)

B.A. **Pomona College**, Claremont, CA – 1988
Major: Government; Minor: Art History

SELECTED CAREER HIGHLIGHTS

- *Academic background across multiple fields.*
Doctoral work involved multidisciplinary research to study the overall aspects and implications of arts/museum practices in the digital age, working with USC scholars in the Interactive Media Division (Cinematic Arts), Arts Journalism program, the Communication department, and the International Museum Institute.
- *6 years experience as city Arts and Culture commissioner, and 1 year on the Design Commission as representative for Arts and Culture.* These two positions provided a deep and direct understanding of local government, public policy, planning and design, community needs and spaces, and the constant negotiated balance between city and community, while overseeing a 10-year master plan for the arts,.
- *Part of a research team for a grant from the MacArthur Foundation.*
The grant was to study museums and libraries in the digital age. It was a valuable experience in learning how to conduct research as part of a team, how to collaborate with different research groups in universities and institutions across the nation, and understanding the working nature of foundations.
- *First-hand experience of the international arts world as curator, art critic, editor, and arts administrator.* Worked with Mexican officials, artists and administrators as executive director of the Mexican Cultural Institute, conducted research on the art scene in Baja Norte, Mexico, worked as a curator and critic living in Greece, and traveled throughout Latin America as editor of a Latin American art website.
- *Languages:* fluently speak, read, and write Spanish and Modern Greek; working knowledge of French.
- *Public speaking skills:* presentations for academic conferences, community spaces, and museums; interviews in Spanish and English with television, radio, and newspaper.
- *Fundraising skills:* grant writing experience; organized large fundraising events, worked closely with major donors, private foundations, and corporations.

RELATED EDUCATION

International School on Digital Transformation – Porto, Portugal Organized by the University of Porto and the University of Texas, Austin	2009
USC Annenberg Summer Institute on Methods and Statistics, CA	2009
National Association of Latino Arts and Culture – San Antonio, TX Advanced Leadership Institute	2004
New York University – Art Appraisal Certifying Course	1989

RESEARCH EXPERIENCE

2011 – Present	<i>Research Team, University of Southern California</i> Public Interactives Group at the Annenberg Innovation Lab.
2008 – 2011	<i>Research Team, University of Southern California</i> “Inspiring the Technological Imagination: Museums and Libraries in the Digital Age.” Professor Anne Balsamo, P.I.
2008 – 2010	<i>Research Assistant, University of Southern California</i> Getty/Annenberg Arts Journalism Fellowship and the first Arts Journalism Summit in 2009. Sasha Anawalt, Director of the Masters Program in Arts Journalism, Annenberg School for Communication.

ART- RELATED WORK EXPERIENCE

2006 – 2007	<i>Project Manager, International Museum Institute, USC</i> “Who Owns the Past in the Future” series of lectures and publication
2005	<i>Exhibition Consultant, The California Museum for History, Women, and the Arts</i> – Sacramento, CA (<i>Latina: The Spirit of California</i>)
2002 – 2005	<i>Executive Director/ Curator, Mexican Cultural Institute of Los Angeles</i> Non-profit cultural organization founded by the Mexican government. Reported directly to Board. Responsible for development, marketing, public relations & outreach, established budgets, managed programming, worked with schools and Mexican Consulate, created community partnerships, and curated art exhibitions.
2002 – 2005	<i>Gallery Associate, Daniel Saxon Gallery</i> – West Hollywood, CA Curated exhibitions, worked closely with artists, introduced new Chicano and Mexican artists to the gallery, and cultivated press contacts and new collectors.
2000 – 2002	<i>Editorial Director, www.LatinArt.com</i> – Los Angeles, CA Responsible for meeting with curators, scholars, artists and galleries in Latin America, and coordinating local events and art fairs.

1999 – 2001 **Book Editor, Manuel Rosen Morrison, Architect**
Responsible for editing the bilingual book, writing an essay, interviews with the architect and chronology, and working with other writers.

1999 – 2000 **Assistant Curator, Fisher Gallery, University of Southern California**
Mixed Feelings: Art and Culture in the Postborder Metropolis.
Interviewed, researched, and cataloged all contemporary Mexican artists and art spaces in Baja California Norte, Mexico.

1998 – 1999 **Curatorial Research Assistant, The Museum of Contemporary Art,**
Los Angeles, CA (*The Experimental Exercise of Freedom: Lygia Clark, Hélio Oiticica, Gego, Mathias Goeritz and Mira Schendel*).
Responsible for writing selected bibliography and exhibition history for catalog, procuring images, written and verbal correspondence to Latin America, completing exhibition checklist & coordinating symposium.

1997 – 1998 **Art Consultant, El Portal Restaurant** – Pasadena, CA
Conceived and curated a Rotating Artist Series featuring local Mexican and Chicano artists, and responsible for publicity.

1997 **Art Consultant, City of Pasadena**
For National Hispanic Latino Heritage Month, conceived and organized 2-month long festival with public murals, lectures, a mural tour and documentary exhibition.

1997 **Grant Coordinator for Lila Wallace-Readers Digest Grant**
School of Arts & Letters, California State University at Los Angeles
Worked with community organizations, schools, and resident theater companies, developed demographic data and made recommendations for audience development at the CSULA Luckman Fine Arts Complex.

1997 **Art Consultant, City of Pasadena**
For Cinco de Mayo, conceived and organized the first Latino Art Walk around Pasadena City Hall.

1994 – 1996 Worked with Greek sculptor **Takis** on book about energy, kinetics, and art. Responsible for research and writing (conducted in Athens, Paris, and Egypt), and coordinating with artist's foundation.

1992 – 1996 **Contributing Art Critic and Writer**
ARTnews Magazine & ARTnewsletter – New York City, NY
Odyssey Magazine (international English) – Athens, Greece
The Art Magazine (bilingual) – Athens, Greece
ARTI International (international bilingual magazine) – Athens, Greece
Athenscope Magazine (English) – Athens, Greece

1988 – 1989 ***Administrative Assistant, International Arts Relations, Inc. (INTAR)***
– New York City, NY. Assisted gallery director with selection of artists, exhibition installation, general correspondence, and daily operations of Latino arts organization with two theatres and an art gallery.

OTHER WORK EXPERIENCE

1989 – 1997 Conceived, established, and managed two private business enterprises - Athens, Greece
La Tequila Loca, Mexican bar/ restaurant
El Sabor, factory of Mexican foods and products (www.elsabor.gr)

TEACHING EXPERIENCE

2011 *Teaching Assistant* for Jonathan Taplin
The Communication Revolution, Entertainment, and the Arts
Department of Communication, University of Southern California

1998 *Teaching Assistant* for Elizabeth McMillian
Spanish Colonial Revival Art and Architecture
Department of Art History, University of Southern California

1995 *Lecturer* on modern and contemporary Greek art
Beaver College (study abroad program) – Athens, Greece

PUBLISHED WRITING

Articles/ Blog Posts

Bautista, S. & Balsamo, A. (under review). Understanding the Distributed Museum: Mapping the Spaces of Museology in Contemporary Culture. *International Journal of Learning and Media*.

Bautista, S. (2009). The Social Function of Museums in the Digital Age. *The International Journal of the Arts in Society*, Vol. 4, No. 2, pp. 9–19.

Futures of Learning blog, under Anne Balsamo, P.I. for the MacArthur Foundation grant

1) Online (art) Museum Experiences (July 10, 2009)

http://futuresoflearning.org/index.php/Firda_08/comments/online_art_museum_experiences/

2) Museum Collections: Digitization → Dissemination → Dialogue (July 3, 2009)

http://futuresoflearning.org/index.php/Firda_08/comments/museum_collections_digitization_dissemination_dialogue/

3) Mobile Experiences in Art Museums (June 30, 2009), with Cara Wallis

http://futuresoflearning.org/index.php/Firda_08/comments/mobile_experiences_in_art_museums/

4) Digital Media in Community Libraries, Part 2: Teen Websites (May 28, 2009)

http://futuresoflearning.org/index.php/Firda_08/comments/digital_media_in_community_libraries_part_2_teen_websites/

Bautista, S. (2008, October). Chicano Art: Is this the Beginning or the End? *THE Magazine Los Angeles*, pp. 36–38.

Bautista, S. (2005). The Creative Process of Architecture. In *Manuel Rosen Morrison: Architecture* (pp. 237–244). Mexico, D.F.: Grupo Noriega Editores.

Bautista, S. (1995, December). Six Baskets and a Bag: The Fate of Priam's Treasure. *Odyssey*, pp. 41–42.

Bautista, S. (1995, Summer). Citizen Takis. *ARTnews*, p. 64.

Bautista, S. (1995, January/February). Takis Unmasked. *Odyssey*, pp. 57–59.

Bautista, S. (1994, July/August). On The Road. *The Art Magazine*, pp. 80–83.

Book Reviews

Holo, Selma & Alvarez, Mari-Tere. (2010, Spring). Beyond the Turnstile: Making the Case for Museums and Sustainable Values. *Journal of Museum Education*, Vol. 35, pp. 114–115.

Levine, Caroline. Provoking Democracy: Why We Need the Arts. (2009, Vol. 3). *International Journal of Communication* [Online], pp. 941–947.

Krause Knight, Cher. Public Art: Theory, Practice and Populism (August 28, 2008). *International Journal of Communication* [Online], pp. 964–967.

Revised Second Edition of Dunitz's *Street Gallery* (1998, Vol. 1). *Mural Conservancy of Los Angeles Journal*. p. 6.

Art Reviews

Cypriot Course - 4th Minos Beach Art Symposium, *ARTI International*, Vol. 32, January/February 1997: 213–215. (Review of exhibition at 4th Minos Beach Art Symposium, Agios Nikolaos, Crete, June–September 1996)

Costas Archaniotis, *ARTI International*, Vol. 30, July/August/September 1996: 186–187. (Review of exhibition at Gallery 7, Athens, Greece, April 23–May 23, 1996)

Garbage, *ARTI International*, Vol. 30, July/August/September 1996: 222–227. (Review of exhibition at Center of Contemporary Art, Larissa, Greece, May 24–June 30, 1996)

Sigmar Polke. Photoworks: When Pictures Vanish, *ARTI International*, Vol. 29: 218–219. (Review of exhibition at Museum of Contemporary Art, Los Angeles, December 3, 1995–March 24, 1996)

Yishai Jusidman, *ARTI International*, Vol. 27, November/December 1995: 218–219. (Review of exhibition at Jardin Borda, Cuernavaca, Mexico, April 27–June 4, 1995)

Josie Wilkinson, *ARTI International*, Vol. 26, September/October 1995: 208. (Review of exhibition at Gallery 7, Athens, Greece, May 22–June 10, 1995)

Costas Evangelatos, *ARTI International*, Vol. 25, May/June/July 1995: 202–203. (Review of exhibition at Athens Cultural Center, Greece, April 4–20, 1995)

Yannis Spyropoulos, *ARTI International*, Vol. 25, May/June/July 1995: 194–196. (Review of exhibition at National Gallery of Art, Athens, Greece, April 10–June 30, 1995)

Time is a Child Moving Pieces in a Game; The Kingship is in the Hands of a Child, *ARTI International*, Vol. 24, March/ April 1995: 213–217. (Review of exhibition at Athens Municipal Gallery, Greece, February 8 - March 8, 1995)

Urban Views: Europe 1870-1993. The City of the Artist/ The City of the Architect, *ARTI International*, Vol. 22, Nov./ Dec. 1994: 200–210. (Review of exhibition at Center of Contemporary Culture, Barcelona, Spain, June 21–October 9, 1994)

!Gronk! A Living Survey, 1973–1993, *ARTI International*, Vol. 20, May/June/July 1994: 190–193. (Review of exhibition at the Los Angeles County Museum of Art, 1993)

Rolywholyover A Circus, *ARTI International*, Vol. 18, January/February 1994: 182–188. (Review of exhibition at the Museum of Contemporary Art, Los Angeles, September 12–November 28, 1993).

Exhibition Catalog Essays / Text

Borderlandia: Cultural Topography by Einar and Jamex de la Torre. The Craft and Folk Art Museum, Los Angeles. 2010.

The Third Center of the World, *The Labyrinth of Multitude: Contemporary Latin American Artists in Los Angeles* (Los Angeles: The Luckman Fine Arts Complex, California State University Los Angeles, 1999).

Centro Cultural de Tijuana: A New Cultural Paradigm for the Postmodern Condition. 1999. In *Open House West: Museum Architecture and Changing Civic Identity*. Los Angeles: USC Fisher Gallery.

The Rocky Road Forward, *Frank Romero: Urban Iconography/ Iconografía Urbana* (Los Angeles: The Luckman Fine Arts Complex, California State University Los Angeles, 1998)

EXHIBITIONS CURATED (selected)

Korea Mexico: 100 Years of Diplomacy (Co-curated with Kyungmi Shin) at the Korean Cultural Center, Los Angeles, May 20–June 15, 2005. Group exhibition with Susan Choi, Young Chung, Ken Gonzales-Day, Kate Hers, Yongsoon Min, Jorge Nava, Ruben Ortiz Torres, and David Won.

Brainfever: New Drawings, Sculpture and Painting by Gronk, Daniel Saxon Gallery, West Hollywood, July 8–August, 2003.

The Mastery Pottery of Juan Quezada: A Collectors' Retrospective, The Mexican Cultural Institute of Los Angeles, July 17–August 31, 2000.

The Labyrinth of Multitude: Contemporary Latin American Artists in Los Angeles, The Luckman Fine Arts Complex, California State University, Los Angeles, September 24–November 6, 1999. Group exhibition with Cecilia Miguez, Einar and Jamex de la Torre, Guillermo Bert, Victor Estrada, David Serrano, and Enrique Martinez Celaya. Catalogue published. (Reviewed by Peter Frank, *LA Weekly* "Pick of the Week," Oct. 29, 1999)

Spring Fever: A Cultural Celebration with Mexican and Korean Artists in Los Angeles (Co-curated with Jong Soon Min) at the Korean Cultural Center and the Mexican Cultural Institute, Los Angeles, April 30–June 13, 1999.

Open House West: Museum Architecture and Changing Civic Identity (Co-Curated) at Fisher Gallery, USC, March 10–April 24, 1999. Catalogue published.

Frank Romero: Urban Iconography/Iconografía Urbana, The Luckman Fine Arts Complex, Los Angeles, May 16–June 22, 1998. Catalogue published. (Reviewed by William Wilson in the *Los Angeles Times* on June 10, 1998)

Achievement of Latinos in the Arts, City of Pasadena Cinco de Mayo Celebration, May 1–30, 1997. First Latino Art Walk in Pasadena with local Latino artists at Pasadena Central Library, student artwork from Latina Teen Project at Rose City Continuing High School & banners by Latino artists at City Hall. (*Los Angeles Times*, May 4, 1997; *San Gabriel Valley Weekly*, May 2, 1997; *San Gabriel Valley News*, April 30, 1997; *The Journal News*, May 1, 1997)

CONFERENCE PRESENTATIONS

Situated Technology Praxis in U.S. Museums Today. International Conference on Technology, Knowledge and Society. University of California, Los Angeles, January 16–18, 2012.

Museums and Social Capital in the Digital Age. Revisiting the Contact Zone: Museums, Theory, Practice. European Science Foundation. Linkoping, Sweden, July 17–21, 2011.

Lurking in Museums: In Support of Passive Participation. Digital Humanities. Stanford University, CA, June 17–22, 2011.

Inspiring Uses of Digital Media in Museums and Libraries: A Creative Inventory and Collaborative Analysis. Digital Media and Learning. University of California, San Diego, February 19, 2010. Co-presented with Anne Balsamo, Cara Wallis, and Maura Klosterman.

Museum Teen Websites, A New Space for Plurality and Discourse. National Communication Association, Chicago, November 12–15, 2009.

The Social Function of Museums in the Digital Age. International Conference on the Arts in Society. Istituto Veneto di Scienze, Lettere ed Arti, Venice, Italy, July 28–31, 2009.

Narrativity and Visitor Meaning Making in Art Museums. Narratives in Health Communication, Persuasion, and Cultivation. University of Erfurt, Germany, July 26–27, 2008.

The Virgin of Guadalupe: How Cortes Brought the Apocalypse to Mexico. Avenue 50 Studio & Gallery, Los Angeles, March 30, 2006.

Latin American Photography from the U.S. Perspective. FotoSeptiembre 2005, Casa de la Cultura de Playas de Tijuana, Mexico, September 30, 2005.

The Flight of Culture: A Case Study of the Tijuana/San Diego Border. Borderlands: Remapping Zones of Cultural Practice and Representation, University of Massachusetts at Amherst, March 30–31, 2001; Keynote speech (in Spanish) at the 2nd Annual Conference of Northwestern Mexican Artists, Centro Cultural Tijuana, Mexico, November 23, 2001.

Contemporary Latino Photographers in Los Angeles. FotoSeptiembre 2000, Casa de la Cultura de Tijuana, Mexico, September 29, 2000.

Landscape Painting and the Formation of Mexico as a Modern Nation: Two Parallel Developments in 19th Century Mexico. Southwestern Regional Conference of the Popular Culture Association, Albuquerque, New Mexico, February 9–12, 2000; Art History Symposium of Scripps and Pomona College, Claremont, CA, February 13, 2000; Art History Symposium of the University of Minnesota, Minneapolis, April 28–29, 2000; Pasadena Museum of California Art, October 2003.

PROFESSIONAL ACTIVITIES

Board of Trustees, Westridge School, Pasadena, CA, 2011–Present
Member of the American Association of Museums (AAM), 1998–Present
Member of the National Association of Latino Arts and Culture (NALAC), 2003–Present
Member of Americans for the Arts, 2007–Present
Appointed Member of the Arts and Culture Commission, City of Pasadena, 2002–2007
Appointed Member of the Design Commission, City of Pasadena, 2006–2007
Member of Advisory Council for Southwest Chamber Music, Pasadena, CA, 2004–2008
Panel judge for Los Angeles Metro Art division, Metropolitan Transportation Authority, 2005
Invited judge for *Open Call LA 2004*, Barnsdall Municipal Art Gallery, Los Angeles, 2004
Panel judge for City of Los Angeles, Cultural Affairs Division annual grants program, 2004
Member of Advisory Panel for Exhibits USA, Kansas City, MO, 2001–2003.
Panel judge for City of Pasadena, Cultural Affairs annual grants program, 2001, 2002, 2009
Board of Trustees, Latino Museum of History, Art, and Culture; Los Angeles, 2000–2002
President, USC Association of Art History Graduate Students, 1998–1999
Committee member of “The Spirit of Aztlan” festival for *The Road to Aztlan* exhibition,
organized by the Los Angeles County Museum, 1999–2001
Volunteer for The Los Angeles Conservancy, 1997–2002

HONORS

Dissertation Completion Fellowship, University of Southern California, 2011–2012
Provost Fellowship, University of Southern California, 2007–2012
Phi Kappa Phi, All-University National Honor Society, University of Southern California, 2000
Academic Scholarships, University of Southern California, 1997–1999
Art History Department; The Mexican American Alumni Association
Museum Studies and Fisher Gallery Acquisition Competition Project Award, USC, 1998
(responsible for acquiring the first Chicano artwork in USC’s permanent collection)