

Culture Wars: Art and Social Conflict in the Modern World

AHIS 255g, T/Th 11am-12:20pm SOS B2

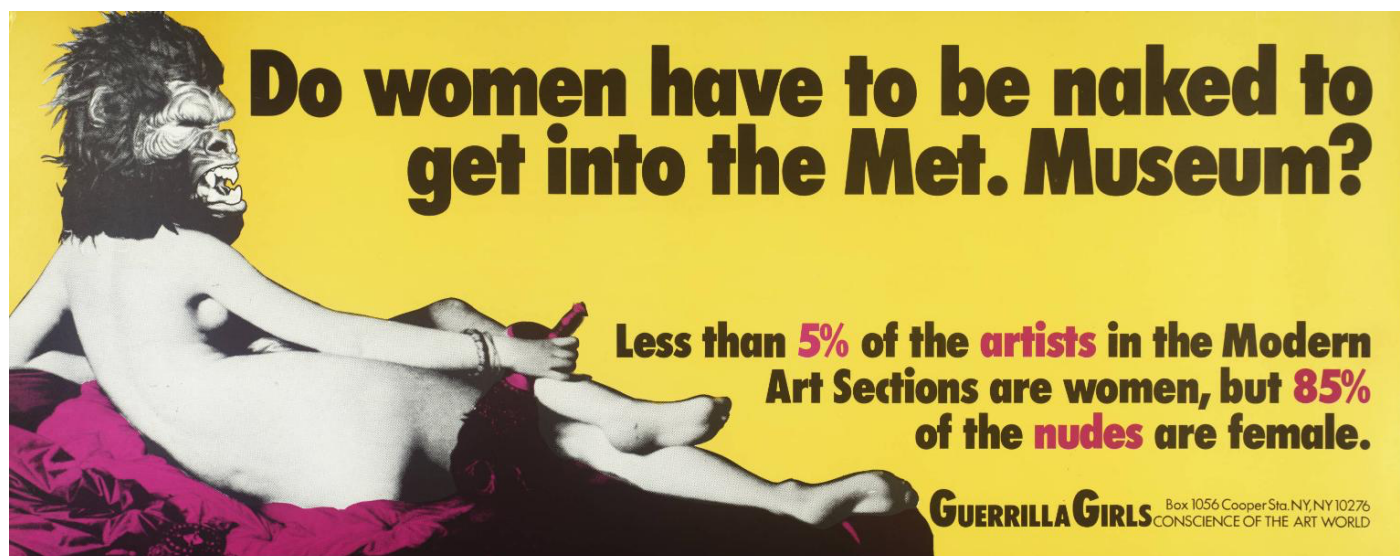
Professor:

Suzanne Hudson / email: sphudson@usc.edu / Office: THH 338 / Office hours, Tuesday 2-4pm

TAs:

Courtney Carter, Friday sections 9-9:50am and 10-10:50am in CPA 109, with office hours 11am-1pm Friday; clcarter@usc.edu

Audrey Storm, Friday section 12-12:50pm in CPA 161, with office hours 9-11am Friday; arstorm@usc.edu



Course description

This course examines social conflict and aesthetic controversies in the U.S., focusing largely on the late twentieth and twenty-first centuries, with an eye to contemporary debates, which are still ongoing. Instead of exhaustively “covering” this period, we will consider flashpoints of cultural production that gave visual form to social tensions and/or sparked aesthetic or political debates, often in the context of public exhibitions. Moving roughly chronologically, we will consider a broad range of material, including painting, sculpture, photography, new media, and installations, as well as more ephemeral forms of aesthetic and social engagement. Each case study we consider will alter our conceptions of what a socially engaged art looks like—in some cases it will be figurative, in other cases abstract; in certain cases, it will be activist in tone, in others, it will appear apolitical; it might, depending on the case, reinforce or attempt to dismantle the status quo. We will study each of these variations, developing a complex understanding of art’s politics and relationship to conflict and liberation politics.

Learning objectives

1. Analysis: Increase the student’s ability to analyze creative endeavors, including describing them with appropriate vocabulary, examining their formal elements, and engaging in research to understand their contexts.
2. Making: Expand the student’s knowledge about the creative process, as exemplified by specific works studied.
3. Connectivity: Deepen the student’s appreciation of the connections between creative endeavors and the concurrent political, religious, and social conditions; show how these endeavors fulfill cultural functions or fill cultural needs.
4. Context: Enrich the student’s discernment of creative production by increasing knowledge of its theoretical, historical, and aesthetic bases.
5. Engagement: Increase the student’s understanding of becoming a lifelong supporter or participant in the arts by exposure to creative production in the contemporary environment. They will learn about art’s capacity to engage with, animate, and activate social change.

In sum: Students will learn to evaluate interpretive approaches to visual material, to read and interpret actively and analytically; to think critically and creatively; and to write and speak persuasively. They will learn how to research the historical and social contexts of objects and learn to perceive their complex social meanings at different points in time.

Course requirements

1. Meaningful participation* in sections, assessed through discussions and in-class writing assignments (10% of grade)
2. First Paper – “Formal Analysis,” 2 pages (15% of grade), due September 16
3. Debate and Case Study preparation and participation, with notes turned in for instructor’s review (15% of grade)
4. Take-home midterm exam (20% of grade), due October 6
5. Second Paper – “Art in Action”: Identify an issue of great social (and hopefully also personal) significance (climate change, racism, sexism, income inequality, immigration, public health) and design an art event (an exhibition, performance, publication) that addresses this issue, ideally creating meaningful change. Your paper should be informed by significant research, both on your chosen issue as well as prior cultural initiatives that have addressed it, including identifying and arguing for key artworks or artists working today. 5 pages (20% of grade), due December 2
6. Final exam consisting of factual and interpretive questions based on course materials (20% of grade), December 13

*Meaningful Participation: The seriousness with which each member of the class comes prepared impacts the whole group. Phones must be on silent and out of sight.

Things to consider:

- a. Are you prepared for today’s class?
- b. Are you taking notes of the day’s discussion?
- c. Are you vocal in class in a way that moves the discussion/class forward and enhances our overall exchange?
- d. Are you respectful of the material, your classmates, and the professor?
- e. Are you synthesizing previous discussions and material into each new meeting?
- f. Are you physically as well as verbally “present”: focused on the material, responding productively to professor and classmates, engaged and alert?

GRADING SCALE

We use the following scale for numerical grades and your course grade:

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

Recommended Texts (Background)

Erika Doss, *Twentieth-Century American Art* (Oxford University Press, 2002)

Patricia Hills, *Modern Art in the USA: Issues and Controversies of the 20th Century* (Prentice Hall, 2000)

Angela L. Miller et al., *American Encounters: Art, History, and Cultural Identity* (Pearson/Prentice Hall, 2008)

Required Texts

Article pdfs available through the course site (you will need to email to get permission to access this, using your USC email address): https://drive.google.com/drive/folders/1UaKwd_QA3mS0cE50srF8hFQ4_aaHIqSQ?usp=sharing

Late assignments policy

You are expected to turn in your work on time, in class (unless email submission is specified). Work handed in late will be penalized (1/3 of your grade will be lowered for each 12-hour period after the due date). No make-ups will be granted without documentation for a medical or personal emergency from your doctor or academic advisor.

Electronic devices policy

Turn off electronic devices upon entering class. Use of laptops, tablets, and phones is not permitted. Please take notes by hand. I know—this sounds painful. But it will improve your performance in the course.

Academic Honesty and Online Recordings

If you sell notes/class materials, plagiarize your writing, or cheat on exams you will receive a failing grade in the class, and you will be reported to the College. Passing off a text that you did not write as your own is plagiarized writing; this includes text on museum websites and other online websites about art history. Your writing will be checked against such sources. If you have further questions about what qualifies as plagiarism or cheating, consult with the professor prior to completing any assignment.

Class lectures are the intellectual property of the professor. You may not record any of our course meetings yourself. You may not share, sell, or distribute recorded lectures or sections. Doing so is a violation of USC campus policies and will be met with disciplinary sanctions. Students should review their responsibilities towards the appropriate use and handling of these recordings under existing USC campus policies regarding class notes: <https://policy.usc.edu/scampus-part-c/>

Course lectures and discussions may not be recorded, nor information related to the course (e.g. lecture notes, class handouts) posted on the Internet. Failure to comply will result strict penalties, including the possibility of failing the course. This course addresses controversial episodes in American art and cultural history. If triggered, you may step out at any time. Students will be expected to engage all course readings, images, and discussions in a spirit of serious intellectual inquiry and, above all, civility. Differences of opinion are encouraged and will be treated with mutual respect.

Selected relevant local exhibitions and installations

Check www.foryourart.com for weekly updates on gallery openings, exhibitions, and other programs; I will also draw your attention to relevant and interesting events throughout the semester.

Schedule

Readings are noted on the date by which they should be completed. You will get MUCH more out of the lectures this way.

WEEK 1

Tuesday, Aug. 23: Introduction to the Course, or: What is a Culture War?

Read:

*The syllabus!

* Isaac Kaplan, "Don't Equate Today's Culture Wars to those of the 1990s," *Artsy*, 2017,

<https://www.artsy.net/article/artsy-editorial-equate-todays-culture-wars-1990s>

*Andrew Anthony, "Everything you wanted to know about the culture wars—but were afraid to ask," *Guardian*,

<https://www.theguardian.com/world/2021/jun/13/everything-you-wanted-to-know-about-the-culture-wars-but-were-afraid-to-ask>

*Zack Stanton, "How the 'Culture War' Could Break Democracy," *Politico*, 2021,

<https://www.politico.com/news/magazine/2021/05/20/culture-war-politics-2021-democracy-analysis-489900>

*Jack Fenwick, "Woke: Compliment or criticism it is now fueling the culture wars," *BBC*, <https://www.bbc.com/news/uk-politics-58281576>

Thursday, Aug. 25: Encountering Art, Alone

No class meeting; visit museum on your own, and bring 2 pages of observations and analysis to Week 2 section).

Visit one of the following and think about not only what you see, but how the museum is framing how you encounter and come to understand what you see:

CAAM: <https://caamuseum.org/exhibitions>

ICA: <https://www.theicala.org/en/exhibitions>

LA MoCA: <https://www.moca.org/exhibitions>

Broad Museum: <https://www.thebroad.org/>

Hammer Museum: <https://hammer.ucla.edu/exhibitions/on-view/>

LACMA: <https://www.lacma.org/art/exhibitions/current>

No sections. These start Week 2.

WEEK 2

Tuesday, August 30: c.1980: The End of Painting(?) and the Rise of Pictures

Read:

*Douglas Crimp, "The End of Painting," *October* 16, Art World Follies (Spring, 1981): 69-86.

Watch:

*Lise Ragbir, "The Fine Line Between Inspiration and Appropriation," *Hyperallergic*, 2021,

<https://hyperallergic.com/683745/the-fuzzy-line-between-inspiration-and-appropriation/>

*Style Wars (Alexander Street: <https://video-alexanderstreet-com.libproxy2.usc.edu/watch/style-wars?context=channel:academic-video-online>)

Thursday, September 1: Appropriation Art and the Politics of Representation

Read:

*"The Art of Public Address," Interview with Barbara Kruger by Thyrza Nichols Goodeve, *Art in America*, November 1997.

*Craig Owens, "The Discourse of Others: Feminists and Postmodernism" in *Beyond Representation: Representation, Power, Culture* (University of California Press, 1992).

Sections commence. Bring your 2 page reflection on your museum visit to turn in. Be prepared to discuss!

WEEK 3

Tuesday, September 6: AIDS Activism in and as Art

Read:

*Douglas Crimp, "How to Have Promiscuity in an Epidemic," *October* 43, AIDS: Cultural Analysis/Cultural Activism (Winter, 1987): 237-271.

*Kia Labeija, "Portfolio," *Artforum*, 2018, <https://www.artforum.com/print/201801/kia-labeija-73184>

*Nick Haramis, "Resurrecting the Forgotten Art of the AIDS Era," *The New York Times*, 2022, <https://www.nytimes.com/2022/08/17/t-magazine/collectors-gay-artists.html>

Thursday, September 8: Robert Mapplethorpe's Perfect Moment

Read:

*Carol S. Vance, "The Pleasures of Looking: The Attorney General's Commission on Pornography Verses Visual Images," in Carol. Squiers, ed., *Overexposed: Essays on Contemporary Photography* (New Press, 1999): 305-326.

*Richard Meyer, "The Jesse Helms Theory of Art," *October* 104 (Spring, 2003): 131-148

*H. Louis Sirkin, "I Defended Mapplethorpe in the Trial that Drew the Line between Art and Obscenity," *Getty*, 2016, <https://blogs.getty.edu/iris/i-defended-mapplethorpe-in-the-trial-that-drew-the-line-between-art-and-obscenity/>

Extra Credit Participation: Screen National Gallery, Frederick Wiseman, 2014 (Kanopy:

<https://www.kanopy.com/en/usclib/video/2008550>)

Turn in 1 page response to your TA in class on September 13.

WEEK 4

Tuesday, September 13: Withholding the Image, or the Uses of Abstraction

Read:

*Darby English, "Introduction," *How to See a Work of Art in Total Darkness* (MIT, 2007).

*Elizabeth Hess, "An Interview with Maya Lin (1983)

*Look at Felix Gonzalez-Torres site: <https://www.felixgonzalez-torresfoundation.org/>

Thursday, September 15: First paper Due; The NEA and the NEA 4

Read:

*Hilton Kramer, "Is Art Above the Laws of Decency?" *The New York Times*, 1989,

<https://www.nytimes.com/1989/07/02/arts/is-art-above-the-laws-of-decency.html>

*Carole S. Vance, "The War on Culture" (1989); Martha Rosler, "Theses on Defunding" (1982); and George Yúdice, "The Privatization of Culture" (1997), in Brian Wallis, Marianne Weems, and Philip Yenawine, eds., *Art Matters: How the Culture Wars Changed America* (NYU Press, 1999).

September 16: First Paper Due in Section

WEEK 5

Tuesday, September 20: Guerrilla Girls and the Legacies of Feminism

Read:

*Linda Nochlin, "Why Have There Been No Great Woman Artists?" (1971)

*Guerrilla Girls, "The Advantages of Being a Woman Artist" (<https://www.tate.org.uk/art/artworks/guerrilla-girls-the-advantages-of-being-a-woman-artist-p78796>) and "Do Women Have to be Naked to Get Into the Met. Museum" (see first page of syllabus!)

*Guerrilla Girls Website, <https://www.guerrillagirls.com/>

Thursday, September 22: Performance Art and Institutional Critique

Read:

*Martha Buskirk, "Interview with Fred Wilson," (1994).

*Jane Blocker, "Ambivalent Entertainments: James Luna, Performance, and the Archive." *Grey Room* (2009): 52-77.

*Andrea Fraser, "From the Critique of Institutions to an Institution of Critique" *Artforum* (September 2005): 100-106.

Extra Credit Participation: Screen Paris is Burning, Jennie Livingston, 1990 (Kanopy:

<https://www.kanopy.com/en/usclib/video/10910624>)

Turn in 1 page response to your TA in class on September 27.

WEEK 6

Tuesday, September 27: "Whitney Biennial 1993" and "Black Male: Representations of Masculinity in Contemporary American Art"

Read:

*Susan E. Cahan, "Harlem on My Mind at the Metropolitan Museum of Art," in *Mounting Frustration: The Art Museum in the Age of Black Power* (Duke University Press, 2016).

*Whitney Museum archive: <https://whitney.org/exhibitions/biennial-1993>

*Jerry Saltz and Rachel Corbett, "How Identity Politics Conquered the Art World: An Oral History," *Vulture*, <https://www.vulture.com/2016/04/identity-politics-that-forever-changed-art.html>

*Elisabeth Sussman, "The 1993 Biennial," *Artforum*, 2016, <https://www.artforum.com/print/201606/the-1993-whitney-biennial-60083>

Extra Credit Participation: Screen Looking Back at Black Male: Thelma Golden, Hilton Als, and Huey Copeland / Live from the Whitney, 2015 (YouTube: <https://www.youtube.com/watch?v=q9gQdRlKuhw>)

Turn in 1 page response to your TA in class on October 4.

Thursday, September 29: Making and Marketing "Sensation"

Read:

*Brooklyn Museum site archive: <https://www.brooklynmuseum.org/opencollection/exhibitions/683>

*David Barstow, "'Sensation' Exhibition Closes as It Opened, to Applause and Condemnation," *The New York Times*, 2000, <https://archive.nytimes.com/www.nytimes.com/library/arts/011000brooklyn-museum.html>

*Isaac Kaplan, "Censorship, 'Sick Stuff,' and Rudy Giuliani's Fight to Shut Down the Brooklyn Museum," *Artsy*, 2016, <https://www.artsy.net/article/artsy-editorial-censorship-sick-stuff-rudy-giuliani-fight-shut-down-brooklyn-museum>

*Elena Martinique, "The Controversy of the Sensation Art Exhibition," *Widewalls*, 2020,

<https://www.widewalls.ch/magazine/sensation-art-exhibition>

*NCAC Post, 2000, <https://ncac.org/censorship-news-articles/brooklyn-museum-and-the-sensation-show>

WEEK 7

Tuesday, October 4: Midterm Exam Prep.

Thursday, October 6: Midterm Exam Due; Participatory Art on the International Circuit

Read:

*Claire Bishop, "Antagonism and Relational Aesthetics," *October* 110 (Fall, 2004): 51-79.

*Liam Gillick, "Contingent Factors: A Response to Claire Bishop," *October* 115 (Winter, 2006): 96-107; and Bishop's response to the response.

*Museum of Ice Cream: <https://www.museumoficecream.com/>

WEEK 8

Tuesday, October 11: Art and its Markets

Read:

*Damien Hirst auction Sothebys site: <https://www.sothebys.com/en/auctions/2008/damien-hirst-beautiful-inside-my-head-forever.html>

*Nate Freeman, "How Damien Hirst's \$200 Million Auction Became a Symbol of Pre-Recession Decadence," *Artsy*, 2018, <https://www.artsy.net/article/artsy-editorial-damien-hirsts-200-million-auction-symbol-pre-recession-decadence>

*"Art and its Markets: A Roundtable Discussion," *Artforum* (April 2008).

*Suzanne Hudson, "It was a Small World, After All," forthcoming 2023 publication in Amelia Jones and Jane Chin Davidson, *Companion to Contemporary Art in a Global Framework* (not for circulation)

Thursday, October 13: No Class; Fall Recess

WEEK 9

Tuesday, October 18: "Outsider" Art, Guest Lecture with Courtney Carter

Read:

*Charles Russell, "Introduction," *Groundwaters* (Munich: Prestel, 2011).

*Review Venice Biennale site: <https://www.labiennale.org/en/art/2013>

*Holland Cotter, "Beyond the 'Palace,' an International Tour in One City" *The New York Times*, 2013, <https://www.nytimes.com/2013/06/06/arts/design/venice-biennale-in-its-55th-edition.html>

*Outsider Art Fair site: <https://www.outsiderartfair.com/>

*Jack McGrath, "'Outliers and American Vanguard Art' is a Discourse Altering Show," *Frieze*, 2018, <https://www.frieze.com/article/outliers-and-american-vanguard-art-discourse-altering-show>

*Suzanne Hudson, "On being Sane," *Brooklyn Rail*, 2022, <https://brooklynrail.org/2021/07/criticspage/On-Being-Sane>

Thursday, October 20: Debate Prep.

WEEK 10

Tuesday, October 25: In Class Debate on NEA/Arts Funding

Thursday, October 27: Encountering Art, Alone #2

No class meeting; visit museum on your own, and bring 2 pages of observations and analysis to Week 11 section).

Visit one of the following and think about not only what you see, but how the museum is framing how you encounter and come to understand what you see. This time, think about how the experience differs from your first encounter with a gallery or museum showing recent and possibly difficult art:

USC Fisher: <https://fisher.usc.edu/exhibitions/>

CAAM: <https://caamuseum.org/exhibitions>

ICA: <https://www.theicala.org/en/exhibitions>
LA MoCA: <https://www.moca.org/exhibitions>
Broad Museum: <https://www.thebroad.org/>
Hammer Museum: <https://hammer.ucla.edu/exhibitions/on-view/>
LACMA: <https://www.lacma.org/art/exhibitions/current>

WEEK 11

Tuesday, November 1: Kara Walker's Domino Sugar Factory Project, or Claims for History and Public Space, Guest Lecture with Audrey Storm

Read:

Dossier of news articles and statements about the show

*Jürgen Habermas, "The Public Sphere: An Encyclopedia Article (1964)" *New German Critique* 3 (Fall 1974): 49-55.

Thursday, November 3: Civil War and other Monuments

Read:

Dossier of news articles and statements about the removal of statues across the country and Great Wall in Los Angeles

*Judith F. Baca, "Whose Monument Where? Public Art in a Many-Culture Society," in Suzanne Lacy, ed., *Mapping the Terrain: New Genre Public Art*. Seattle: Bay Press, 1994.

WEEK 12

Tuesday, November 8: Who Speaks for Whom

Read:

*Zadie Smith, "Getting In and Out," *Harper's Magazine*, <https://harpers.org/archive/2017/07/getting-in-and-out/>

*Aruna D'Souza, "Who Speaks Freely: Art, Race, and Protest," *The Paris Review*,

<https://www.theparisreview.org/blog/2018/05/22/who-speaks-freely-art-race-and-protest/>

*Coco Fusco, "Censorship, Not the Painting Must Go," *Hyperallergic*, <https://hyperallergic.com/368290/censorship-not-the-painting-must-go-on-dana-schutzs-image-of-emmett-till/>

Thursday, November 10: Contemporary Case Study: Cancel ____ ?

* Kelly Grover, "The Artworks that Caused a Scandal," *BBC*, 2017, <https://www.bbc.com/culture/article/20171018-the-works-too-scandalous-for-display>

*Hrag Vartanian, "National Gallery of Art Director Discusses Decision to Delay Guston Exhibition," 2020, <https://hyperallergic.com/591929/national-gallery-of-art-director-discusses-the-decision-to-delay-the-philip-guston-exhibition/>

*Nikki Columbus, "Guston Can Wait," n+1, <https://www.nplusonemag.com/online-only/online-only/guston-can-wait/>

* Farah Nayeri, "Is it Time Gauguin Got Canceled," *The New York Times*, 2019, <https://www.nytimes.com/2019/11/18/arts/design/gauguin-national-gallery-london.html>

WEEK 13

Tuesday, November 15: Debate Prep.

Thursday, November 17: In Class Debate on Role of Art in Society

WEEK 14

Tuesday, November 22: No class; independent work

Screen "The Price of Everything," Nathaniel Kahn, 2018 (USC Kanopy:

<https://www.kanopy.com/en/usclib/video/10605069>)

Turn in 1 page response to TA by 12:20pm November 22.

Thursday, November 24: No class; Thanksgiving

WEEK 15

Tuesday, November 29: Money Troubles

Read:

*Masha Gessen, "Nan Goldin Leads a Protest at the Guggenheim Against the Sackler Family," *The New Yorker*, <https://www.newyorker.com/news/our-columnists/nan-goldin-leads-a-protest-at-the-guggenheim-against-the-sackler-family>

*Rhonda Lieberman, "Painting Over the Dirty Truth," *The New Republic*, <https://newrepublic.com/article/154991/rich-art-museum-donors-exploit-identity-politics-launder-reputations-philanthropy>

*Hakim Bishara, "Over 150 Artists Call for Leon Black's Removal From MoMA's Board Over Jeffrey Epstein Financial Ties," <https://hyperallergic.com/619709/artists-call-for-leon-blacks-removal-moma-jeffrey-epstein/>

* Hannah Black, Ciarán Finlayson, and Tobi Haslett, "The Tear Gas Biennial," <https://www.artforum.com/slant/a-statement-from-hannah-black-ciaran-finlayson-and-tobi-haslett-on-warren-kanders-and-the-2019-whitney-biennial-80328>

Thursday, December 1: Provisional Conclusion, or a New Start: Museums/World in Crisis

Read:

*Carol Duncan, "The Art Museum as Ritual"

*Suzanne Hudson, "High Water: On the last days of the 58th Venice Biennale," *Artforum*, 2019, <https://www.artforum.com/diary/suzanne-hudson-s-at-the-venice-biennale-s-last-days-81488>

*Peggy McGlone and Sebastian Smee, "Coronavirus shutdowns and charges of white supremacy: American art museums are in crisis," *The Washington Post*, October 12, 2020, https://www.washingtonpost.com/entertainment/museums/american-art-museums-covid-white-supremacy/2020/10/11/61094f1c-fe94-11ea-8d05-9beaaa91c71f_story.html

*Robin Pogrebin, "Closed Nearly a Year, Museums in Los Angeles Struggle," *The New York Times*, Feb. 20th, 2021, <https://www.nytimes.com/2021/02/10/arts/design/los-angeles-museums-empty.html>

*Amy Lonetree, "Decolonizing Museums, Memorials, and Monuments," *The Public Historian* (November 2021): 21-27.

*Seph Rodney, "Art Criticism as a Way to Live," *Hyperallergic*, 2022, <https://hyperallergic.com/724492/art-criticism-as-a-way-to-live/>

December 2: Second Paper due in Section

December 13: Final Exam, 8-10am

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on Research and Scholarship Misconduct.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call studenthealth.usc.edu/sexual-assault Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086 eeotix.usc.edu
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298 usc-advocate.symplicity.com/care_report
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776 osas.usc.edu
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 821-4710 campussupport.usc.edu
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - (213) 740-2101 diversity.usc.edu
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call dps.usc.edu, emergency.usc.edu
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call dps.usc.edu
Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC) ombuds.usc.edu
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-3340 or otfp@med.usc.edu chan.usc.edu/otfp
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.