

Practice of collaboration

Deeply consider our own position as artists in the context of globalization in the Art world and what role our creative practices play, and what position they will take.

1. Examine the works of artists whose works explore the “aesthetic of displacement” in contemporary art / consider the practices, materials, and theories while examining these creative approaches
2. Collaboratively conceive of and complete a project in response to our collective findings

Session Overview

Together we are going to collectively explore our own individual creative practices and interests through an investigation into collaboration. We are going to collectively explore ways in which the aesthetic of displacement can be employed in a creative practice. We are going to develop a shared vocabulary and language that will then in turn be used to execute a collaborative project.

How can we explore, examine and experiment with the “aesthetic of displacement” through collaboration?

Weekly Meeting

Each week, we will continue discussion on readings, and concepts from the previous week. We will look at contemporary artists working in the relevant themes of our discussions while beginning to form a shared vocabulary and trajectory for our own collaborative project. **Note: We will only be reading for the first 3-4 weeks. Readings will be minimal and will include videos, photos, and text.**

Additionally, for the first few weeks of the summer, we will welcome 4 guest artists who will share with us their own creative practice. In July, we will have reached a consensus on what we would like to create and use the rest of the summer to execute our plan. This will be shared at Open Studios at the end of the summer session. See class outline for detailed information.

Tools and Roles

Documentation:

In each meeting, two of you will creatively document the meetings happenings, in whatever form you'd like. It may be reflective of your own creative practice, or not...writing, photography, video, etc. You may determine this on your own, and include or not include the rest of the class in your processes as you see fit. You may document collaboratively or individually. At the end of the semester, we will reflect and determine if and how documentation will be included in Open Studios.

Kami

Readings will be done collectively with Kami. Any weekly questions, thoughts or assignments will be completed on a shared document that I will share when the time comes. You will have access to Kami's premium features through the links I provide. Share thoughts, reactions, questions and any relevant materials you're reminded of in Kami. Come to the first meeting prepared to have a conversation about what resonated with you.

Meeting 1

Friday, June 14, 2:30pm - 6:00pm

Read

[Decolonizing Methodologies](#), Linda Tuhiwai Smith
Introduction & Chapter 1, pg. 1-40

[Socially Engaged Art: The Conscience of Urban Development](#), Sophie Hope, pg. 68-83

Watch

[bell hooks with Theaster Gates and Laurie Anderson: Public Art, Private Vision | The New School](#)

Optional

[Deconstructing the Map](#), Ruth Watson
[Radical Cartography](#), Project Archive
[After the Map - Book Image Download](#)

Guest: Leora Fuller

Leora Fuller (they/them) - Leora is an artist, activist, and facilitator currently teaching at Rutgers University-Newark and working with the New York Newark History Project. Their focus is on helping communities tell their own stories in ways that evoke the past and present to imagine a more just future. Leora is a Jewish, trans New Yorker and wrestles with what it means to love a city that continually fails to acknowledge the dispossession of the original inhabitants, as it continues to push out queer and BIPOC communities. Their recent work explores new tech forms of creative nonfiction storytelling such as AR, VR, and digital mapping. Leora has taught at New York University and curated several exhibits as co-founder of the Below the Grid Lab including “Haunted Files: The Eugenics Record Office,” “Lost Streets: Seward Park’s Fight for Housing Justice” and “In the Shadow of the Highway: Robert Moses and the Battle for Downtown.”

<http://hauntedfiles.org/>

Meeting 2

Thursday, June 20, 6:30pm - 9:30pm

Listen and/or Read

Irena Haiduk, [ICA Link](#) / → [Transcript in Kami](#)

Read

[Ephemera As Evidence](#), Jose Esteban Munoz (suggested reading through page 10)

Watch

[Tionna Nekkia McClodden at Whitney Museum Panel](#)

[Art 21](#), Elle Perez

Optional

[Gordon Hall on Gender, Sculpture, and Relearning How to See](#), Gordon Hall

Guest: Danny Greenberg

Danny Greenberg (he/his) - Danny is an artist, printmaker and writer based in New York City. His work is composed between the spoken word and the page, using language to empower an audience. He received his BFA from Washington University in St Louis in Printmaking, MFA from Cranbrook Academy of Art in Print Media, and attended the Skowhegan School of Painting and Sculpture in 2018. Recent solo exhibitions include if one thing matters, then everything matters two at Muted Horn Gallery in Cleveland, Ohio and Beauty is a Thing of Guilt Forever at Tuttle Gallery in Baltimore, Maryland. He recently gave a performative lecture titled He Will Not See Me Stopping Here at Cranbrook Academy of Art in early 2019.

Danny has worked in a variety of roles in the arts, from art handler, studio manager, fabricator, assistant to the director of a non profit, to gallery administrative roles. Also, Danny volunteers in the mental health field, and for arts organizations.

dsgreenb.com

Meeting 3

Friday, June 28, 9am - Noon

Read

[The Fine Art of Gentrification](#), Rosalyn Deutsche & Cara Gendel Ryan
[James Cohen's Exhibition of August, Omer Fast](#) - Be sure to read Omar's statement

Watch

[Chinatown Art Brigade Protests Omer Fast's "Racist" Exhibition at James Cohen Gallery](#)
[John Cage, Symphony for 12 Radios](#), 1951
[Chris Burden, Shoot](#), 1971 >> Note: Chris Burden gets shot in the arm
[Samuel Beckett, Not I](#), 1973
[Joseph Beuys, I Like America, and America Likes Me](#), 1974
[Kim Jones, Mudman Photos](#), 1976
[Gwendolyn Brooks, We Real Cool](#), 1983
[Reza Abdoh, Bogyeman](#), 1991 - watch any 2-3 minutes
[Santiago Sierra](#), 2008
[Amiri Baraka, Somebody Blew Up America](#), 2009

Guest: Yasi Ghanbari

Yasi Ghanbari (she/her) - Yasi is an interdisciplinary artist living and working in Manhattan, NY. She received her BA from Oberlin College and her MFA from the School of the Art Institute of Chicago in Film, Video, and New Media. Ghanbari has shown her work nationally and internationally at venues such as the Museum of Fine Arts (Boston), Centre for Contemporary Arts (Glasgow), NURTUREart (Brooklyn), and the Elizabeth Foundation for the Arts (New York). She has completed residencies at Skowhegan School of Painting & Sculpture, Elizabeth Foundation for the Arts, and ACRE (Steuben, WI).

yasighanbari.com

Saturday

June 29-30 - Trip to crushCURATORIAL

Guest: Patrick Bayly

Patrick Bayly (he/him) - Alongside making his narrative paintings, Bayly collaborates with a group of fellow artists, poets, and chefs from his native West Virginia, and base in New York City, to bring people together. Some of his favorite events have included: throwing an illicit barbeque under a bridge, helping children create an installation in a West Virginia gallery out of found objects, and pretending his friends' studio was a bar for a night. Born in West Virginia in 1994, Bayly completed his BFA at West Virginia University in 2018, participated in the 2018 session of the Skowhegan School of Painting and Sculpture, and is currently studying painting and relational aesthetics as an MFA candidate at Columbia University.

patrickbayly.com

Host: Karen Flatow (she/her) & crushCURATORIAL

CRUSH is a gallery founded by artist Karen Hesse Flatow in 2017. Flatow collaborates with artists and curators to execute projects within the context of her studio practice. Curatorial focus is on collaborative projects and emerging artists, creating events and experiences that engage the artistic community, viewers and makers. Flatow received her MBA and MFA from Columbia University and attended the Skowhegan School of Painting and Sculpture.

Crush-curatorial.com Meetings 4+

Monday, July 1

Collaboration/Project Focus & Work

Tuesday, July 2

Group Critique

Wednesday, July 3

Collaboration/Project Focus & Work

July 4 - 7: NO MEETING

Friday, July 12

Collaboration/Project Focus & Work

Friday, July 19 / Weekend

Collaboration/Project Focus & Work – Install

Wednesday, July 24

Open Studios / Exhibition