# CREATIVETIME SUMMIT THE CURRICUM AT LABIENNALE DI VENEZIA

11 – 13 AUGUST 2015

# 2015 CREATIVE TIME SUMMIT: THE CURRICULUM

# AT THE 56TH INTERNATIONAL ART EXHIBITION OF LA BIENNALE DI VENEZIA

11-13 AUGUST 2015

TEATRO ALLE TESE—ARSENALE

DEBATE, DISCUSS, DISSEMINATE @CREATIVETIMENYC #CTSUMMIT CREATIVETIME.ORG/SUMMIT

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# **WELCOME**





RENDERING OF MAKOKO LAGOS WATER COMMUNITY - KUNLÉ ADEYEMI (IMAGE BY NLÉ)

# ON BEHALF OF CREATIVE TIME, WE WARMLY WELCOME YOU TO THE SEVENTH ANNUAL CREATIVE TIME SUMMIT.

The Summit has come a long way since it was launched at the New York Public Library in 2009! Over these years we have brought together more than 230 international presenters, 5,600 participants, 150 global screening sites, and over 50.000 live audience members. Today, we are utterly thrilled to host this truly international convening at the Teatro alle Tese in Venice. This is our biggest Summit to date wiith three full days of panel discussions, artist projects, dynamic presentations, keynote addresses. and events.

At Creative Time, we are intent on moving the needle of social justice. We founded the Summit because we know that art matters and that what artists have to say about contemporary issues is important, not just to our community, but to the global community. These projects can drive social change, and these dialogues carry as much weight as ever. This 2015 Summit is the first conference of artists at the 56th International Art Exhibition of la Biennale di Venezia — what better place to talk about big ideas?

This year, we focus on issues of learning, education, and curricula as we examine the conditions under which knowledge is produced. I am so excited to welcome all of our

presenters, panelists, roundtable hosts, and attendees, including those who have been with us before and those who are joining for the first time. I know that, as always, the discussions will be provocative and timely, leading not only to more and more questions but also to revelations as we share our hopes, dreams, and concerns.

Of course, the Summit is a huge production, and it wouldn't be possible without the work of all the talented individuals who have taken an amalgam of moving parts and made them into a beautiful,

This year, we focus on issues of learning, education, and curricula, as we examine the conditions under which knowledge is produced.

cohesive whole: President of la Biennale di Venezia Paolo Baratta; Okwui Enwezor, whose invitation to participate continually honors and empowers us; the Biennale team of Luz Gyalui and Markus Mueller; Paolo Rosso and the Serra dei Giardini; and Marco Baravalle and S.a.L.E Docks. The Creative Time team has worked countless hours to make this a truly transformative convening, bringing together some of the brightest minds from around the world. My special thanks go to

Nato Thompson, our visionary Chief Curator, as well as to our amazing Summit team, Sally Szwed, Sophie Landres, and Lynnette Miranda, for their passion and tireless effort in making this Summit everything we knew it could be.

A devoted, artist-loving group of supporters joined us in making this opportunity a reality. A very profound thanks to artist champions Amy and John Phelan for covering all the artist speaker fees. We remain forever grateful for the lead support of the Toby D. Lewis Philanthropic Fund of the Jewish Federation of Cleveland and Annette Blum and the Blum Family Foundation. We thank our friends at a/political and Ellen and Bill Taubman for making specific sections a reality by underwriting them. We applaud the members of our International Biennale Summit Committee for their significant role in making sure that artists from around the globe could join us: Philip E. Aarons and Shelley Fox Aarons, Elizabeth A. Sackler. Stephanie and Tim Ingrassia, Rona and Jeffrey Citrin. Herb and CeCe Schreiber Foundation. Joanne Leonhardt Cassullo and The Dorothea L. Leonhardt Foundation, Inc., ATHR. Mohammed A. Hafiz and Hamza Serafi. Dana Farouki and Mazen Makarem, Sara Alireza and Faisal Tamer, and Sara and Zahid Zahid. And our sincere gratitude goes to Hivos, SAHA Association, Partners in Art, Musagetes Foundation, Aimee Labarrere Alvarez, Nancy McCain and Bill Morneau. Liza Mauer and

Andrew Sheiner, and Jay Smith and Laura Rapp, who have all supported additional artist travel, and the Trust for Mutual Understanding for their support in the design and production of our stage. Our hope was that this would be our most international gathering to date, and that has come true because these supporters have done so much to bring all of our presenters and attendees together.

Finally, we thank all of *you*: the artists, curators, writers, arts professionals, and social justice workers who join us, both for the first time and year after year. We thank you all for being here to share this momentous event with us. We thank you for inspiring us, for being engaged, and for being fearless. Here's to the 2015 Summit and many more to come.

Onward!



ANNE PASTERNAK
PRESIDENT AND ARTISTIC
DIRECTOR, CREATIVE TIME

# SINCE 2009, THE ANNUAL CREATIVE TIME SUMMIT HAS OPERATED AS A CONVENING, A DISCUSSION, AND A PLATFORM LOCATED AT THE INTERSECTION OF ART AND POLITICS.

The 2015 Creative Time Summit—our biggest to date—is devoted to expanded notions of "curriculum." Here, within Okwui Enwezor's exhibition for la Biennale di Venezia, we have gathered an international, interdisciplinary community to consider how knowledge is produced and how it comes into contact with civil society.

In its original Latin, *curriculum* signified a course, like the path that one ran around or traversed in a racing chariot. By the seventeenth century, the term began appearing in Scottish universities and was used figuratively to mean "a course of study." Eventually, it signaled that which prepares a person for working, thinking, and participating as a fully developed member of society. When understood as a network of lived experiences, learned actions, and known facts, *curriculum* speaks to all that this Summit hopes to address.

How is knowledge formed within a person and transmitted through time, space, and social relationships? What learning practices reinforce colonialist views, leave out essential historical narratives, or otherwise support dominant power structures? How does technology affect the way information is controlled and disseminated? By asking questions such as these, we ultimately reiterate

questions that have arisen from the tremendous hope, passion, and ambition that accompanied many of the key populist movements in the last few years, from the Arab Spring to the uprisings in Greece, from Occupy Wall Street to Occupy Hong Kong: Who do we—as a world community—want to be, and what forces shape who we are?

Although tens of millions of people lack access to education, more people go to school than ever before. Yet being a student often requires facing brutal geopolitical realities. While many Western colleges and universities boast historically high enrollment, low-income students are graduating at rates far lower than their wealthy classmates and

When understood as a network of lived experiences, learned actions, and known facts, curriculum speaks to all that this Summit hopes to address.

many students leave university with crippling debt, only to enter a nearly jobless economy. In response, initiatives such as the Bologna Process and the U.S. Common Core State Standards attempt to reposition education as vocational training for low-wage jobs or power-brokering for the one percent. Across the globe, students are also targets of violent

attacks and we see them mobilize against injustice with methods that are as savvy as they are courageous.

Outside traditional institutions of education, alternative schools, online courses, and open-source information sites foreshadow more decentralized and anarchic spaces for acquiring knowledge. Meanwhile, marginalized knowledge systems are being reactivated through the exploration of indigenous, decolonized, experimental, or radicalized curricula. Indeed, our collective future is determined by what is learned, how it is learned, and the conditions under which learning takes place.

Throughout the Summit, conversations on curriculum will examine the social, infrastructural. administrative, and private conditions under which knowledge is produced and intertwined with social contracts. Following Michel Foucault's assertion that "in its function, the power to punish is not necessarily different from that of curing or educating," we organize our Summit around the suggestion that curriculum is integral to power. We see it operating within neo-liberal education standards as well as in the Zapatistas' ongoing struggle for autonomy, the Indigenous Peoples' Alliance of the Archipelago in Indonesia, and the

"government of learning" that is transforming Medellín, Colombia, We also see it resisting traditional knowledge structures through art and radical pedagogy. As Gayatri Chakravorty Spivak reminds us. "When we seem to have won or lost in terms of certainties," art can teach us "that there are no certainties. that the process is open, and that it may be altogether salutary that it is so." Fully integrating art and politics, the Summit thus highlights practitioners whose work addresses a wide array of open-ended concerns. Providing continuous opportunities for conversation, networking, shared learning, entertainment, and debate, we hope to engage the Summit community in new and unexpected forms of curricular activity.



NATO THOMPSON CHIEF CURATOR CREATIVE TIME

#### WITH GRATITUDE

Creative Time would like to thank Okwui Enwezor for the invitation to participate in *All the World's Futures*, and Luz Gyalui for coordinating the collaboration. We are also incredibly grateful to the staff at la Biennale, who helped with all the Summit logistics: Manuela Lucá-Dazio, Luigi Ricciari, Maria Cristiana Costanzo, and Pieter Jurriaanse. A special thanks to Paolo Rosso and the Serra dei Giardini, Marco Baravalle, Claudia Cellini, Matteo Lucchetti, and Judith Wielander as well, for their invaluable advice and hospitality.

#### **CREATIVE TIME SUMMIT TEAM**

Anne Pasternak, President and Artistic Director Nato Thompson, Chief Curator Katie Hollander, Acting Director Sally Szwed, Curator of Engagement Sophie Landres, Mellon Global Initiatives Fellow Lynnette Miranda, Summit Coordinator Lucy O'Brien, Public Relations Consultant Summit Interns
Sophia Fish
Dianne Loftis
Fliza Soros

#### **Summit Volunteers**

Elisa Barison, Melinda Barnadas, Camilla Crosta, Kirila Cvetkovska, Rob Dimin, Juliet Furst, Paris-Hélène Furst, Anna McCormick-Goodhart, Emma McCormick-Goodhart, Justine Hill, Joanna Kloppenburg, Nora Normile, Sarah Oh, Lily Platt

#### **PARTNERS**

Our visionary organizational partners, who supported travel for artists from Mexico, Canada, the Middle East, and regions around the globe.

#### a/political

SAHA Association

The Power Plant Contemporary Art Gallery with the help of Partners in Art, Musagetes Foundation, Nancy McCain and Bill Morneau, Liza Mauer and Andrew Sheiner, Jay Smith and Laura Rapp, Herb and CeCe Schreiber Foundation

Hivos with the help of DOEN Foundation

#### **LEADERSHIP**

The Creative Time Summit at the 56th International Art Exhibition of la Biennale di Venezia is made possible with the deeply generous support of our dedicated friends and champions:

The Toby D. Lewis Philanthropic Fund of the Jewish Federation of Cleveland Amy and John Phelan
Annette Blum and the Blum Family Foundation
Ellen and Bill Taubman
Trust for Mutual Understanding.

# INTERNATIONAL MATRONS AND PATRONS BIENNALE SUMMIT COMMITTEE

The fierce champions of our vision to present the biggest and most internationally diverse Summit to date.

Philip E. Aarons and Shelley Fox Aarons
Elizabeth A. Sackler
Stephanie and Tim Ingrassia
Aimee Labarrere Alvarez
Rona and Jeffrey Citrin
Joanne Leonhardt Cassullo and The Dorothea L. Leonhardt Foundation, Inc.
ATHR, Mohammed A. Hafiz and Hamza Serafi
Dana Farouki and Mazen Makarem
Sara Alireza and Faisal Tamer
Sara and Zahid Zahid

Major programming support for all of Creative Time's 2015 work has been provided by:



LAMBENT FOUNDATION



Creative Time's 2015 official lodging partner is Airbnb.



**PRESENTERS** 

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ARTIST SPEAKER FEES GENEROUSLY SUPPORTED BY AMY AND JOHN PHELAN

## **NEW THIS YEAR**

#### CREATIVE TIME AUXILIARY PROGRAMS

MONDAY 10 AUGUST, 7:00-10:00 PM OPENING NIGHT AT THE SERRA DEI GIARDINI

Join Summit attendees and presenters for a selection of pre-vetted open call presentations by artists who will share their work and practices through short-format, Summit-style presentations.

# TUESDAY 11 AUGUST, 7:30–11:00 PM THE NIGHT ART MADE THE FUTURE VISIBLE PERFORMANCES AT THE SERRA DEI GIARDINI

Featuring performances and interventions by Marinella Senatore, Nástio Mosquito, and Ahmet Ögüt with Fino Blendax. Organized by Matteo Lucchetti and Judith Wielander of the Visible project.

# WEDNESDAY 12 AUGUST, 7:00 PM-MIDNIGHT PARTY AT S.a.L.E. DOCKS

Magazzini del Sale, Dorsoduro 265, near Punta della Dogana

# THURSDAY 13 AUGUST, 7:00-11:00 PM CLOSING CELEBRATION AT THE SERRA DEI GIARDINI

Book Launch for Nato Thompson's *Seeing Power: Art and Activism in the Age of Cultural Production*, followed by film night organized by Paolo Rosso of Microclima.

For more information see pages 92–97.

#### **ROUNDTABLES**

#### THURSDAY 13 AUGUST, 12:15-2:45 PM

Join one of twenty intimate discussions led by Summit presenters and special guests.

For a list of table hosts and topics see pages pages 78–81.

#### **MEET THE PRESENTERS**

Come chat with Summit presenters over a cup of coffee in the Arsenale Café, located near the entrance to the Teatro alle Tese.

#### TUESDAY 11 AUGUST (4:15-4:45 PM)

NAEEM MOHAIEMEN, KUNLÉ ADEYEMI

#### **WEDNESDAY 12 AUGUST (1:30-2:00 PM)**

MARWA ARSANIOS, MARIAM GHANI

#### THURSDAY 13 AUGUST (1:30-2:00 PM)

SIMONE LEIGH, PAUL RAMÍREZ JONAS



SERRA DEI GIARDINI (IMAGE BY LAURE JACQUEMIN)

# **DAY ONE**





*HANYA MEMBERI TAK HARAP KEMBALI*, KEDAI KEBUN FORUM, YOGYAKARTA, 2010. (IMAGE BY RUANGRUPA)

#### TUESDAY 11 AUGUST – DAY ONE

AT THE TEATRO ALLE TESE

10:30 AM INTRODUCTIONS

ANNE PASTERNAK OKWUI ENWEZOR NATO THOMPSON

11:00 AM KEYNOTE

**AMY GOODMAN** 

11:30 AM PERFORMANCE

PEDRO LASCH

11:45 AM BREAK

12:00 PM

A CURRICULUM'S CONTENTS PRESENTED WITH THE GENEROUS SUPPORT OF a/political SECTION 1:

A CURRICULUM'S CONTENTS

What decisions go into crafting curriculum? Presentations focus on knowledge that is missing from contemporary curricula and narratives that are obscured by hegemonic power.

SHARIFA RHODES-PITTS (MODERATOR)

**EMILY JACIR** 

NAEEM MOHAIEMEN AKRAM ZAATARI CHARLES GAINES

1:15 PM LUNCH

2:30 PM KEYNOTE: THE FUTURE OF

**EDUCATION IN AFGHANISTAN** 

ARTIST MARIAM GHANI IN CONVERSATION

WITH PRESIDENT OF AFGHANISTAN

**ASHRAF GHANI** 

#### TUESDAY 11 AUGUST – DAY ONE

AT THE TEATRO ALLE TESE

#### 3:00 PM SECTION 2:

#### **EDUCATIONAL INSTITUTION AS FORM**

This section looks at the practical and pedagogic implications of artist-initiated educational institutions. In doing so, it brings critical attention to traditional educational structures and methodologies for decentralizing education.

DEFNE AYAS (MODERATOR)
MARWA ARSANIOS
MARINELLA SENATORE
KUNLÉ ADEYEMI
TINA SHERWELL

#### 4:20 PM BREAK

#### 4:40 PM CONVERSATION

#### ARTS SCHOOLABORATORY

farid rakun, Koyo Kouoh, and Tony Evanko discuss the Arts Schoolaboratory, an experimental international collaborative pedagogical project involving artist-run spaces in partnership with Arts Collaboratory, and Hivos and DOEN Foundations.

#### 5:00 PM STATEMENT

**JOSHUA WONG** 

Representing the Hong Kong student activist group Scholarism.

#### 5:15 PM CLOSING STATEMENTS

NATO THOMPSON SALLY SZWED

11:00 AM

# AMY GOODMAN



BROADCAST
JOURNALIST,
SYNDICATED
COLUMNIST,
INVESTIGATIVE
REPORTER, HOST
AND EXECUTIVE
PRODUCER,
DEMOCRACY NOW!

**NEW YORK CITY, USA** 

Amy Goodman is the host and executive producer of *Democracy Now!*, an independent, daily news program airing on over 1.300 public television and radio stations worldwide. She co-writes a syndicated weekly column with Denis Movnihan (also produced as an audio podcast), for which she was recognized in 2007 with the James Aronson Award for Social Justice Reporting. Goodman has co-authored five New York Times bestsellers: The Silenced Majority: Stories of Uprisings, Occupations, Resistance, and Hope (2012); Breaking the Sound Barrier (2009); Standing Up to the Madness: Ordinary Heroes in Extraordinary Times (2009); Static: Government Liars, Media Cheerleaders, and the People Who Fight Back (2006); and The Exception to the Rulers: Exposing Oily Politicians, War Profiteers, and the Media That Love Them (2004). The Nieman Foundation for Journalism at Harvard University honored Goodman with the 2014 I.F. Stone Lifetime Achievement Award. She is also the first journalist to receive the Right Livelihood Award, widely known as the "Alternative Nobel Prize," for "developing an innovative model of truly independent grassroots political journalism that brings to millions of people the alternative voices that are often excluded by the mainstream media." Her numerous other awards include the Park Center for Independent Media's Izzv Award, named for the great muckraking iournalist I.F. Stone; the American Women in Radio and Television Gracie Award; the George Polk Award: Robert F. Kennedy Memorial Prize for International Reporting; Alfred I. duPont-Columbia Award: and the first ever Communication for Peace Award, given by the World Association for Christian Communication.

# N 1 11 00 A

# TUNE IN TO *DEMOCRACY NOW!* BROADCASTING LIVE FROM TEATRO ALLE TESE

AUGUST 10 & 11 2:00-3:00 PM (CET) DEMOCRACYNOW.ORG



**MODERATOR** 

## SHARIFA RHODES-PITTS

WRITER

**NEW YORK CITY, USA** 

Sharifa Rhodes-Pitts is the author of Harlem Is Nowhere: A Journey to the Mecca of Black America, which was a New York Times Notable Book of 2011 and a National Book Critics Circle Finalist, and was cited by BOOKFORUM as the "Best New York Book" written in the twenty years since the magazine's founding. She is currently working on a trilogy on African-Americans and utopia: Harlem, Haiti, and the Black Belt of the American South. Rhodes-Pitts runs a pop-up bookstore, BLACKNUSS: books + other relics, and organizes public projects through The Freedwomen's Bureau.

Emily Jacir is primarily concerned with transformation, questions of translation. resistance, and silenced historical narratives. Her work investigates personal and collective movement through public space and its implications on the physical and social experience of trans-Mediterranean space and time. Jacir has received several awards, including a Golden Lion at the 52nd Venice Biennale, a Prince Claus Award, the Hugo Boss Prize, and the Herb Alpert Award. The largest survey of Jacir's work, A Star is as Far as the Eye Can See, and as Near as My Eye Is to Me, was on view at Darat il Funun, in Amman, Jordan, through April 2015. Her solo exhibition, Europa, opens at Whitechapel in London in September 2015.



## **EMILY JACIR**

MULTIMEDIA ARTIST; PROFESSOR, INTERNATIONAL ACADEMY OF ART PALESTINE

RAMALLAH, PALESTINE

#### **SECTION 1: A CURRICULUM'S CONTENTS**

What decisions go into crafting curriculum? Presentations focus on knowledge that is missing from contemporary curricula and narratives that are obscured by hegemonic power.

SECTION 1: A CURRICULUM'S CONTENTS 12:00 PM

#### NAEEM MOHAIEMEN

**ARTIST** 

**NEW YORK CITY, USA** 



Naeem Mohaiemen researches Bangladesh's two postcolonial markers (1947 and 1971), creating multi-media art about borders, war, and belonging. In the documentary film series *The Young Man Was* (shobak. org), Mohaiemen addresses the tragic utopia of 1970s revolutionary movements. Chapters include *United Red Army* (Sharjah Biennial 2011), *Afsan's Long Day* (MoMA Documentary Fortnight), and, most recently, *Last Man in Dhaka Central*, which follows a Dutch journalist who was jailed after the 1975 soldiers' mutiny in Bangladesh. The film was supported by a Creative Time Global Residency and a Guggenheim Fellowship, and it premiered at the 2015 Biennale di Venezia. Historian Afsan Chowdhury has characterized Mohaiemen's work, along with that of Nayanika Mukherjee, Bina D'Costa, Dina M. Siddiqi, and Yasmin Saikia as a "second wave of history writing" about Bangladesh. Mohaiemen is also a PhD candidate in Historical Anthropology at Columbia University.



## AKRAM ZAATARI

**ARTIST** 

BEIRUT, LEBANON

Working in photography, film, video, installation, and performance, Beirutbased artist Akram Zaatari has built a complex, compelling body of work that explores the state of image-making today. One of the founders of the Arab Image Foundation, which aims to track down and preserve photos from North Africa, the Middle East, and Arabic communities around the world. Zaatari collects. examines, and recontextualizes a wide range of documents (found audiotapes, family photographs, YouTube videos, etc.) that testify to the cultural and political conditions of Lebanon's postwar society. His artistic practice involves the study and investigation of the way these documents straddle, conflate, or confuse notions of history and memory.

#### **SECTION 1: A CURRICULUM'S CONTENTS**

What decisions go into crafting curriculum? Presentations focus on knowledge that is missing from contemporary curricula and narratives that are obscured by hegemonic power.

SECTION 1: A CURRICULUM'S CONTENTS 12:00 PM

### **CHARLES GAINES**

**ARTIST** 

LOS ANGELES, USA



Charles Gaines's grid- and systems-based art helped to establish the field of Conceptual Art in the 1970s. Today, using a variety of mediums, he continues to interpret complex systems of cognition and communication. Gaines, who has inspired a generation of students as a professor at the California Institute of the Arts, received his BA from Jersey City State University and his MFA from the Rochester Institute of Technology. He has exhibited extensively throughout the United States and Europe. Most recently, his work was included in the 56th International Art Exhibition of la Biennale di Venezia; Prospect .3 at the Contemporary Arts Center New Orleans; *The Freedom Principle*, at the Museum of Contemporary Art, Chicago; and *Sites of Reason* at The Museum of Modern Art. His critically acclaimed solo exhibition, *Charles Gaines: Gridwork 1974–1989*, traveled from The Studio Museum in Harlem to the Hammer Museum, Los Angeles.

#### **SECTION 1: A CURRICULUM'S CONTENTS**

What decisions go into crafting curriculum? Presentations focus on knowledge that is missing from contemporary curricula and narratives that are obscured by hegemonic power.

THE FUTURE OF EDUCATION IN AFGHANISTAN 2:30 PM

# MARIAM GHANI



ARTIST; WRITER; FILMMAKER; TEACHER, QUEENS COLLEGE

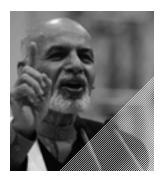
**NEW YORK CITY, USA** 

Mariam Ghani's work explores the ways in which histories, places, identities, and communities are constructed and reconstructed. Her research-based practice spans video, installation, photography, performance, and text. Ghani's exhibitions and screenings have been presented at venues including the Rotterdam, CPH:DOX and transmediale film festivals, the Sharjah and Liverpool Biennials, dOCUMENTA (13) in Kabul and Kassel, The Museum of Modern Art in New York, the National Gallery in Washington DC, the St. Louis Art Museum, and the CCCB in Barcelona. Her writing has appeared in Creative Time Reports, Foreign Policy, Ibraaz, Triple Canopy, and the Manifesta Journal. Recent curatorial projects include the international symposium Radical Archives, the traveling film program History of Histories, and the collaborative exhibition Utopian Pulse. Ghani has collaborated with artist Chitra Ganesh since 2004 in *Index of the Disappeared*, an experimental archive of post-9/11 detentions, deportations, renditions, and redactions; with choreographer Erin Kelly since 2006 on the video series Performed Places: and with media archive collective Pad.ma since 2012 on the Afghan Films online archive. Ghani has been awarded the NYFA and Soros Fellowships, grants from Creative Capital, Art Matters, the Graham Foundation, CEC ArtsLink, NYSCA, the Mid-Atlantic Arts Foundation, and the Experimental Television Center, and residencies at LMCC. Evebeam Atelier, Smack Mellon, the Akademie Schloss Solitude, and NYU's Asian/Pacific/American Institute. She holds a BA in Comparative Literature from New York University and an MFA from the School of Visual Arts. She is the 2014-15 Freund Teaching Fellow at Washington University in St. Louis, and will teach in the Social Practice program at Queens College starting in fall 2015.

DAY ONE KEYNOTE

IN CONVERSATION WITH

# ASHRAF GHANI



PRESIDENT, AFGHANISTAN

KABUL, AFGHANISTAN

Mohammad Ashraf Ghani grew up in Kabul prior to pursuing his university education abroad. Like many Afghans, he was forced to remain in exile as foreign invasion and civil war led to the persecution of his family. While living abroad, Ghani received his Master's and PhD in Anthropology from Columbia University, taught at the University of California, Berkeley and Johns Hopkins University, and became a leading scholar of political science and anthropology, Later, while working at the World Bank, he learned more about international development. Following the fall of the Taliban in 2001, Ghani returned to Afghanistan and devoted himself to rebuilding the country. He served as the chancellor of Kabul University, advised interim President Hamid Karzai, and was the Finance Minister in the Transitional Islamic State of Afghanistan. During his tenure as Finance Minister, he designed a package of reforms and initiated several public investment programs that led to significant improvements in the lives of Afghans. Although he declined to join the newly elected government in December 2004. he remained an influential voice in political circles both in Afghanistan and abroad. In 2009, President Ghani co-wrote Fixing Failed States with Clare Lockhart. The book examines unsuccessful attempts to save failing states and proposes new solutions. In 2010, he served as chairman of the Transition Coordination Commission (TCC), which was responsible for transferring security forces from foreign to national troops. In October 2013. he resigned from the TCC to run for president and was elected to the position in September 2014. President Ghani received the Atlantic Council's Distinguished International Leadership Award in 2015.

SECTION 2: EDUCATIONAL INSTITUTION AS FORM 3:00 PM



**MODERATOR** 

## **DEFNE AYAS**

DIRECTOR, WITTE DE WITH CENTER FOR CONTEMPORARY ART

ROTTERDAM, NETHERLANDS

Since Defne Ayas became director in 2012, the Witte de With Center for Contemporary Art has commissioned exhibitions, plays, and archive projects including Dai Hanzhi: 5000 Artists (with UCCA, Beijing, 2014), Moderation(s) by Heman Chong (with Spring Workshop, Hong Kong, 2012–14), The Humans by Alexandre Singh, Tulkus 1880 to 2018 by Paola Pivi (with Castello di Rivoli and Arthub Asia, 2013–18), and The Temptation of AA Bronson (2013). Ayas organized Blueprints by Qiu Zhijie (2012), Line no. 2 (Holy Bible) by Meric Algun Ringborg, and co-curated Surplus Authors with Phillippe Pirotte (2012). She also launched Witte de With's new online platform WdW Review, is a co-founding director of Arthub Asia and a curator-at-large for Performa.

Marwa Arsanios combines theory and practice to address issues of power. social justice, and visual representations. Arsanios is co-founder of 98weeks Research Project, in Beirut, an artists organization that approaches research as an open-ended, collaborative, and interdisciplinary activity. 98weeks projects take multiple forms, including workshops, talks, screenings, seminars, reading groups, publications, and exhibitions. Arsanios's installations, videos, publications, and performances have been presented around the world. She has also lectured at universities, including the Lebanese American University in Beirut.



## MARWA ARSANIOS

**ARTIST** 

BEIRUT, LEBANON

#### **SECTION 2: EDUCATIONAL INSTITUTION AS FORM**

This section looks at the practical and pedagogic implications of artist-initiated educational institutions. In doing so, it brings critical attention to traditional educational structures and methodologies for decentralizing education.



## MARINELLA SENATORE

**ARTIST** 

BERLIN, GERMANY LONDON, UK

With a practice that includes video, installation, performance, photography, and drawing. Marinella Senatore fosters the creative power of crowds to produce works that initiate a dialogue between history, culture, and social structures. Senatore has had solo exhibitions at numerous art spaces internationally, including MOT International, London; Museum of Contemporary Art, Santa Barbara, California; and Castello di Rivoli, Turin, Italy: and has an exhibition forthcoming at Mendes Wood, São Paulo. Her work has also appeared in group exhibitions throughout Europe and the United States, as well as in Israel, China. Turkey, Ecuador, and Cuba, Selected awards include the MAXXI Prize, Maxxi Museum, Rome; Fellowship for Young Italian Artists, Castello di Rivoli, Turin; Affiliated Fellowship, American Academy in Rome; and Gotham Prize, New York.



# **KUNLÉ ADEYEMI**

ARCHITECT; URBANIST; DESIGNER

AMSTERDAM, NETHERLANDS LAGOS, NIGERIA

Kunlé Adeyemi's recent work includes the *Makoko Floating School*, a prototype for a floating structure on the lagoon in Lagos, Nigeria; and the *Chicoco Radio Media Center*, an amphibious building in Port Harcourt. These works are part of *African Water Cities*, a research project developed by the Lagos- and Amsterdam-based architecture, design, and urbanism practice NLÉ, which Adeyemi founded in 2010. Adeyemi studied architecture at the University of Lagos and Princeton University before joining the Office for Metropolitan Architecture (OMA), in 2002. At OMA he led projects including the Shenzhen Stock Exchange tower in China, the Qatar National Library in Doha, and the Prada Transformer in Seoul. He served on the International Advisory Council for the World Design Capital in Cape Town and was a juror for the 2014 Venice Architecture Biennale. He is a fellow of the World Technology Network and a visiting critic at Harvard, Princeton, and Cornell Universities, among other academic institutions.

#### **SECTION 2: EDUCATIONAL INSTITUTION AS FORM**

This section looks at the practical and pedagogic implications of artist-initiated educational institutions. In doing so, it brings critical attention to traditional educational structures and methodologies for decentralizing education.

SECTION 2: EDUCATIONAL INSTITUTION AS FORM 3:00 PM

Prior to joining the International Academy of Art Palestine, in Ramallah, Tina Sherwell, a curator and critic with a focus on contemporary Palestinian art, was the Programme Leader of Fine Art at Winchester School of Art. University of Southampton, England; the Executive Director of the Virtual Gallery at Birzeit University, Palestine; a digital archivist for Tate Online, and a consultant for various other cultural organizations. Sherwell has curated several exhibitions. including Sliman Mansour: Terrains of Belonging at the Palestinian Art Court in al Hoash (2011) and the annual Degree Show at the International Academy of Art Palestine (2011–15). Her recently published articles include "Contemplation on Public Art in Palestine," for the Heinrich Boell Foundation (2012); "The Ramallah Safari," in Stedelijk Studies published by the Stedelijk Museum Amsterdam (2014); "Measures of Uncertainty" for the Ibraaz Platform (2014); "Nearness and Distance: Cartographies of Contemporary Palestinian Artists' Photographic Practices, Photography's Shifting Terrain," for NYU Abu Dhabi 2015; and Time Loop in Palestinian Video Art," in Constellation of the Moving Image, edited by B. Makhoul. She graduated from Goldsmiths' College, London in Textiles and Critical Theory and received her PhD in Image Studies from the University of Kent at Canterbury.



## TINA SHERWELL

DIRECTOR OF ACADEMIC PROGRAMS, INTERNATIONAL ACADEMY OF ART PALESTINE

JERUSALEM, ISRAEL

#### **SECTION 2: EDUCATIONAL INSTITUTION AS FORM**

This section looks at the practical and pedagogic implications of artist-initiated educational institutions. In doing so, it brings critical attention to traditional educational structures and methodologies for decentralizing education.

## ARTS SCHOOLABORATORY

Presentation by Arts Schoolaboratory members **Tony Evanko**, **Koyo Kouoh**, and **farid rakun**. Roundtables hosted by **Aline Hernández Rodríguez**, **Aline Khoury**, and **Lina Mejía Álvarez**.

Arts Schoolaboratory is an international collaborative of nine contemporary art institutions that focus on the pedagogical or "learnalogical" challenges imposed by their specific contexts. Arts Schoolaboratory's goal is to develop a highly adaptable, open-source model for information-sharing that organizations can incorporate, modify, and improve based on their own needs. Education is a key factor in the global culture of artistic production, and as such is based on traditional methods and worldviews that are often hostile to the autonomous thinking necessary for critical practice. By devising an exchange platform, Arts Schoolaboratory interrogates this condition and offers the affiliated organizations as resources for (re)producing knowledge practices.

#### **KUNCI CULTURAL STUDIES CENTRE**

KUNCI Cultural Studies Centre (Yogyakarta, Indonesia) works outside of disciplines to expand their boundaries. The collective's membership is open and based on shared interest in creative experimentation, speculative inquiry, and the intersection of theory and practice. Since its founding in 1999, KUNCI has focused on critical knowledge production and sharing through media publication, cross-disciplinary encounters, research-action, artistic intervention, and vernacular education within and across community spaces. **KUNCI Cultural Studies Centre is represented by Syafiatudina**.

#### AL MA'MAL FOUNDATION FOR CONTEMPORARY ART

Al Ma'mal Foundation for Contemporary Art (Jerusalem, Palestine) a non-profit organization based in Jerusalem's Old City, aims to promote, instigate, disseminate, and facilitate art production. Since 1997, Al Ma'mal has organized exhibitions and creative encounters. Its film screenings, artist talks, public readings, and performances are intended to raise public awareness and understanding of contemporary art and creative practice. Al Ma'mal Foundation for Contemporary Art is represented by Aline Khoury.

#### **RAW MATERIAL COMPANY**

RAW Material Company (Dakar, Senegal) is a center for contemporary art and education, committed to using art as a tool for social and political transformation. It began in 2008 as a mobile art initiative and has since established RAW Base, its permanent space for artist talks, symposia, and lectures on such diverse topics as urbanity, literature, film, politics, and diaspora. The Company also runs the Raw Gallery exhibition space and the international Raw Residency program. Future plans include building a library and a living archive of contemporary African art. **RAW Material Company is represented by Koyo Kouoh.** 

PRESENTER BIOS

#### **PLATOHEDRO**

Platohedro (Medellín, Colombia) is a nonprofit organization dedicated to artistic experimentation, human rights, cultural research, and collaboration. Founded in 2004, it works to democratize the creative process and spread knowledge by offering audiovisual and communication technology training, workshops, and networking opportunities. Platohedro is represented by Lina Maria Mejia Álvarez Munoz (AKA Lina Mejía Álvarez).

#### COOPERATIVA CRÁTER INVERTIDO

Cooperativa Cráter Invertido (Mexico City, Mexico) is a collective established in 2011. Its members include Andrés Villalobos, Dasha Chernysheva, Diego Teo, Juan Caloca, Jazael Olguín Zapata, Sari Dennise, Andrés Riley, Waysatta Fernández, Rodrigo Treviño, Aline Hernández Rodriguez, and Yollotl Alvarado. With a background in visual arts, history, and media, the collective runs an independent editorial network, an events and exhibition space, and a multidisciplinary workshop for sharing tools and ideas. Cooperativa Cráter Invertido is represented by Aline Hernández Rodriguez.

#### **CASA TRES PATIOS**

Casa Tres Patios is a contemporary art center (Medellín, Colombia) founded on the belief that artistic practices and contemporary art can expand the way we see, think, and interact in the world. Its mission is to challenge, create, and share knowledge by fostering imaginative, thoughtful, and inspiring art projects. **Casa Tres Patios is represented by Tony Evanko.** 

#### **PICHA**

PICHA (Lubumbashi, Democratic Republic of Congo) is an art center that was founded in 2006. Active in visual arts and urban culture, its objective is to offer local artists and cultural activists a place where they can learn, work, interact with each other, and develop new artistic strategies. PICHA manages art projects, facilitates exchanges with international artists, and works to develop cultural policies that promote the arts, culture, and rural women artists. The art center has a graphics studio, an audiovisual recording studio, a silkscreening workshop, and a residency program. **PICHA is represented by Patrick Mudekereza.** 

#### RUANGRUPA

ruangrupa (Jakarta, Indonesia) was established in 2000 by a group of artists in Jakarta. A nonprofit organization, ruangrupa enlists artists, along with social scientists, politicians, engineers, and other interested thinkers, as cultural critics who comment on issues affecting Indonesian urban communities. ruangrupa also produces collaborative art projects such as exhibitions, festivals, workshops, and publications. **ruangrupa is represented by farid rakun.** 

#### **ASHKAL ALWAN**

Ashkal Alwan, The Lebanese Association for Plastic Arts (Beirut, Lebanon) is a nonprofit organization committed to producing and circulating a range of creative and intellectual endeavors.

STATEMENT 5:00 PM



## **JOSHUA WONG**

#### STUDENT

#### HONG KONG

As the founder of the Hong Kong student activist group Scholarism, Joshua Wong Chi-fung, a student at the Open University of Hong Kong, is best known for leading fellow students in the pro-democracy Umbrella Movement, an Occupy strategy against the brainwashing of national education. In recognition of his activism, he was named one of *TIME* magazine's Most Influential Teens of 2014 and nominated for *TIME*'s 2014 Person of the Year.

REPRESENTING THE HONG KONG STUDENT ACTIVIST GROUP SCHOLARISM

NOTES

# **DAY TWO**





SCENE FROM ROSAS ACT 2: THE ATTIC, 2012 BY MARINELLA SENATORE

## WEDNESDAY 12 AUGUST – DAY TWO

AT THE TEATRO ALLE TESE

10:30 AM INTRODUCTIONS

**NATO THOMPSON** 

10:40 AM STATEMENT

MARCO BARAVALLE OF S.a.L.E. DOCKS

10:50 AM FIELD REPORT FROM CUBA

PAOLO ROSSO OF MICROCLIMA

**VUK ĆOSIĆ** 

**GEDIMINAS AND NOMEDA URBONAS** 

11:00 AM STATEMENT

SANDINO BUCIO DOVALÍ

11:15 AM SE

THE GEOGRAPHY OF LEARNING PRESENTED WITH THE GENEROUS SUPPORT OF ELLEN AND BILL TAUBMAN SECTION 3: THE GEOGRAPHY OF LEARNING

Speakers explore the relationship between knowledge systems and geopolitics, as seen in contexts ranging from indigenous communities to the migrant conditions that yield creolized forms of knowledge.

MINA SETRA (MODERATOR)

**TEJU COLE** 

MICHAEL GERACE OF RE-LOCATE KIVALINA ATHI MONGEZELELI JOJA OF GUGULECTIVE

JOLENE RICKARD ÁNDE SOMBY

12:45 PM LUNCH

2:00 PM KEYNOTE

**ACHILLE MBEMBE** 

## WEDNESDAY 12 AUGUST – DAY TWO

AT THE TEATRO ALLE TESE

2:30 PM SECTION 4:

THE ART OF PEDAGOGY

Based on the premise that art can be a form of open inquiry, this section focuses on artists whose work deploys the innate pedagogic possibilities of artistic practice.

PAUL RAMÍREZ JONAS (MODERATOR)

BEATRICE CATANZARO SARAT MAHARAJ HOPE GINSBURG CESARE PIETROJUSTI

3:45 PM STATEMENT

**GREGORY SHOLETTE OF GULF LABOR** 

3:55 PM BREAK

4:15 PM SECTION 5: KNOWLEDGE AS COLLECTIVE EXPERIENCE

How can knowledge arise through social relations and shared experiences? Artists and activists in this section discuss how harnessing collective knowledge has informed their community-engaged practices.

EDUARDO MAURA (MODERATOR) FARID RAKUN OF RUANGRUPA

ELEANOR SAITTA SIMONE LEIGH

MARIA GALINDO OF MUJERES CREANDO

5:30 PM PERFORMANCE

PEDRO LASCH

5:40 PM CLOSING STATEMENTS

NATO THOMPSON

DAY TWO PRESENTERS

Marco Baravalle is a central figure at S.a.L.E. Docks, an independent space for visual arts, activism, and experimental theater located in what had been an abandoned salt-storage facility in Dorsoduro, Venice. Founded in 2007, its programming includes activistgroup meetings, formal exhibitions, and screenings. In addition to managing the diverse programming at S.a.L.E. Docks, Baravalle is a member of *Comitato No* Grandi Navi (No Big Ships Committee), which leads protests against large cruise ships in Venice. He is also involved with the NO MOSE (No MOdulo Sperimentale Elettromeccanico, Experimental Electromechanical Module) front, which opposes an impractical Venetian floodprotection project that was at the center of a recently discovered national corruption case. Baravalle also researches creative labor and how art is positioned within neoliberal economics.



## MARCO BARAVALLE

CURATOR; ACTIVIST; ACADEMIC; S.a.L.E. DOCKS

**VENICE, ITALY** 

NOTES

## FIELD REPORT FROM CUBA

Founded in Venice by artistic director **Paolo Rosso** in 2011, **Microclima** focuses on art, nature, and the public sphere. It is housed in the Serra dei Giardini, a greenhouse in the Biennale Gardens that was built in 1894 to preserve the exotic plants that decorated the first International Exhibitions of Art.

Microclima's Cuban research program was started in 2015 as part of the European Union's Los Caminos del Café restoration of coffee plantations, creation of a heritage museum, and promotion of sustainable tourism in Santiago, Cuba. Along with local artists selected by the Ludwig Foundation of Cuba, Microclima selected Gediminas Urbonas, Nomeda Urbonas, Vuk Cosić, Irena Woelle, and Alessandra Messali to create projects for the people of Santiago.

**Gediminas and Nomeda Urbonas** (Vilnius, Lithuania) are artists and educators. They cofounded Urbonas Studio, which researches ecological, economic, social, and political conditions of countries in transition. Their work has been published and presented in numerous international exhibitions. Gediminas Urbonas is an Associate Professor and the Director of the MIT Program in Art, Culture, and Technology. Nomeda Urbonas is a fellow at MIT and a PhD researcher at the Norwegian University of Science and Technology.

**Vuk Ćosić and Irena Woelle** (Ljubljana, Slovenia) are researching how urban sustainability practices and "offline digital creativity" in Cuba provide solutions to social problems experienced in more globalized countries. Vuk Ćosić is an internationally acclaimed internet artist and co-founder of the Ljubljana Digital Media Lab. He has exhibited his art and delivered lectures in museums and universities around the world. Irena Woelle is a graphic designer who is active in the fields of urban gardening, urban bee-keeping, and self-sufficiency. She has coordinated several community gardening projects around Ljubljana, participated in international ecological conferences, and published texts on culture and progressive NGOs.

**Alessandra Messali** (Venice, Italy) received her BA from the Fine Arts Academy in Venice and her MA in Visual Arts from the University of Venice (IUAV), where she has been Antoni Muntadas's teaching assistant since 2012. Through theater, music, installation, and video, her work demonstrates how ideas about the world derive from mental representations.



## SANDINO BUCIO DOVALÍ

STUDENT ACTIVIST; POET

MEXICO CITY, MEXICO

Sandino Bucio Dovalí was a spokesperson and event organizer for Mexico's #YoSoy132 university student movement against Institutional Revolutionary Party (PRI) candidate Enrique Peña Nieto. He also helped to promote the movement's Popular Assemblies and founded the political and cultural resistance group Acampada Revolución (Camping Revolution). In 2014, Bucio was kidnapped by the Mexican government as a result of his political activism. Bucio studied philosophy at the Universidad Nacional Autónoma de México (UNAM) and film at the Centro de Capacitación Cinematográfica (Center for Cinematography). He began reciting poetry on the street and in cultural centers throughout Mexico at age fifteen and has since then won spoken-word contests and published three poetry books: Envejeciendo Relojes (Aging Clocks, 2007), Las Bestias y las Flores (The Beasts and the Flowers, 2009), and *Nébula* (Nebula, 2012). He has also promoted literacy in rural communities and conducted a radio program about music and politics.

NOTES

DAY TWO PRESENTERS



**MODERATOR** 

## MINA SETRA

DEPUTY SECRETARY GENERAL OF ORGANIZATIONAL MANAGEMENT, COMMUNICATIONS, AND RESOURCES, THE INDIGENOUS PEOPLES' ALLIANCE OF THE ARCHIPELAGOS (AMAN)

JAKARTA, INDONESIA

Mina Setra has worked to develop international policy and advocacy since the establishment of AMAN in 1999. Setra, a Dayak Pompakng from West Kalimantan, Indonesia, previously served as Deputy Secretary General of Policy Advocacy, Legal and Politics at AMAN. In that capacity, she worked on ensuring the rights of indigenous peoples in the implementation of the REDD program—a UN collaborative program on Reducing Emissions from Deforestation and Forest Degradation—in Indonesia. She also oversaw the submission of the Forestry Law to Indonesia's Constitutional Court, which led to the Court's historic ruling that indigenous peoples' customary forests are no longer classified as "State Forest Areas." Prior to joining the national executive board of AMAN, she was the Secretary General of AMAN. West Kalimantan. Setra is also a founder and board member of the West Kalimantan-based Ruai TV, a community television station for indigenous and marginalized communities.

Teju Cole is Distinguished Writer in Residence at Bard College and Photography Critic for the New York Times Magazine. His novella Every Day is for the Thief was a national bestseller and New York Times Editors' Pick, and was shortlisted for the PEN/Open Book Award and the Phyllis Wheatley Book Award in Fiction, and his novel Open City won the PEN/ Hemingway Award, the Rosenthal Award of the American Academy of Arts and Letters, and the Internationaler Literaturpreis, and was shortlisted for the National Book Critics Circle Award. His first essay collection, Known and Strange Things, will be published by Random House in 2016.



**TEJU COLE** 

NOVELIST; PHOTOGRAPHER; ART HISTORIAN

**NEW YORK CITY, USA** 

#### **SECTION 3: THE GEOGRAPHY OF LEARNING**

Speakers explore the relationship between knowledge systems and geopolitics, as seen in contexts ranging from indigenous communities to the migrant conditions that yield creolized forms of knowledge.

SECTION 3: THE GEOGRAPHY OF LEARNING 11:15 AM

## MICHAEL GERACE, RE-LOCATE KIVALINA

ARTIST; ARCHITECT; CURATOR

ANCHORAGE, ALASKA, USA



Michael Gerace is the director of the transdisciplinary and global collective Re-Locate Kivalina an international group of artists working with representatives of the whaling community of Kivalina, Alaska, which is in urgent need of relocating due to rising seas and melting permafrost. Using socially engaged art and online media, ReLocate is working to initiate a community-led and culturally specific relocation for the members of the community, as well as to locate, make visible, and bring action to the political, social, governmental, and economic issues underlying displacement caused by climate change and the relocation of indigenous communities.



## ATHI MONGEZELELI JOJA, GUGULECTIVE

CRITIC; MEMBER OF GUGULECTIVE ARTS COLLECTIVE

CAPE TOWN, SOUTH AFRICA

Gugulective, which grew out of a desire for artistic and intellectual exchange outside of the mainstream, includes writers, critics, filmmakers, painters, photographers, and performance artists. In providing a space for ideas and art, it hopes to incite interaction and social change within disadvantaged communities. Founded in 2006, Gugulective has curated exhibitions in Kwa-Mlamli, the local shebeen (a place that sells liquor without a license) in Gugulethu, Cape Town, and at Goodman Gallery, Johannesburg. It has also participated in a number of group shows, including From Pierneef to Gugulective and Dada South, South African National Gallery, Iziko Museums, Cape Town; US, Goodman Gallery, Johannesburg; Subvision Festival, Hamburg, Germany; and Arte InVisible, Madrid, Spain. Gugulective member Athi Mongezeleli Joja is a critic and MFA student at Wits University in Johannesburg. He is currently a visiting lecturer at Rhodes University, Grahamstown, and the editor of New Frank Talk: Critical Essays on the Black Condition. His writing has appeared in such international publications as Chimurenga, Savvy, The Postcolonialist, and The Feminist Wire. He contributes art criticism to the Mail & Guardian, Contemporary And, and The Con.

#### **SECTION 3: THE GEOGRAPHY OF LEARNING**

Speakers explore the relationship between knowledge systems and geopolitics, as seen in contexts ranging from indigenous communities to the migrant conditions that yield creolized forms of knowledge.

SECTION 3: THE GEOGRAPHY OF LEARNING 11:15 AM

## **JOLENE RICKARD**

VISUAL HISTORIAN; ARTIST; CURATOR, CORNELL UNIVERSITY

**NEW YORK CITY, USA** 



As the Director of the American Indian Program and Associate Professor in the History of Art and Art Departments at Cornell University, Jolene Rickard is primarily interested in issues of indigeneity within a global context. Her recent projects include serving as the advisor for *Sakahàn: 1st International Quinquennial of New Indigenous Art* at the National Gallery of Canada in 2013, conducting research through a Ford Foundation Research Grant in 2008–11, participating in New Zealand's Te Tihi Scholar/Artist Gathering in 2010, and co-curating the inaugural exhibition for the Smithsonian's National Museum of the American Indian in Washington, DC in 2004. She is from the Tuscarora Nation (Haudenosaunee). Her book, *Visualizing Sovereignty*, will be published in 2016.

Ande Somby specializes in yoik, the ancient songs and chants of the Sámi people, who are indigenous to northern Scandinavia. He approaches yoik, which is one of the world's oldest continuous musical traditions, as both a singing technique and a way to think and exist in the world. In addition to performing with other yoik musicians, Somby frequently lectures on the concepts and contemporary applications of the genre. He holds a PhD in Law and is an associate professor in the Faculty of Law at the Arctic University of Norway.



**ÁNDE SOMBY** 

**MUSICIAN** 

TROMSØ, NORWAY

#### **SECTION 3: THE GEOGRAPHY OF LEARNING**

Speakers explore the relationship between knowledge systems and geopolitics, as seen in contexts ranging from indigenous communities to the migrant conditions that yield creolized forms of knowledge.

2:00 PM

# ACHILLE MBEMBE



RESEARCH PROFESSOR IN HISTORY AND POLITICS, WITWATERSRAND INSTITUTE FOR SOCIAL AND ECONOMIC RESEARCH (WISER), UNIVERSITY OF THE WITWATERSRAND

JOHANNESBURG, SOUTH AFRICA

Achille Mbembe is the Editor of *The Johannesburg Salon* and a Convenor of The Johannesburg Workshop in Theory and Criticism (JWTC). He is the author of many books on African history, theory, and politics, including his now classic *On the Postcolony* and *Critique de la raison nègre*. Originally written in French, his work has been translated into many languages (English, German, Italian, Spanish, Portuguese). His forthcoming book, *La pharmacie de Fanon*, will appear in 2016 in Paris.

**MODERATOR** 

# **PAUL RAMÍREZ JONAS**

**ARTIST** 

### **NEW YORK CITY, USA**



Through exhibitions at galleries, public institutions, and urban spaces, Paul Ramírez Jonas provides forums for audience participation and exchange, exploring the relationship between artist and audience, artwork and public. Ramírez Jonas is an associate professor at Hunter College. Selected solo exhibitions of his work have been held at venues including Pinacoteca do Estado, São Paulo; The Aldrich Contemporary Museum, Ridgefield, Connecticut; The Blanton Museum, Austin, Texas; and Cornerhouse, Manchester, England. He has been included in group exhibitions at P.S.1, Queens, New York; the Brooklyn Museum; Whitechapel, London; Irish Museum of Modern Art, Dublin; The New Museum, New York City; and Kunsthaus Zürich. He participated in the 1st Johannesburg Biennial; 1st Seoul Biennial; 6th Shanghai Biennial; 28th São Paulo Biennial; 53rd Biennale di Venezia; and 7th Mercosul Biennial, Porto Alegre, Brazil. He is represented by Koenig & Clinton (New York City) and Nara Roesler Gallery (São Paulo).



# BEATRICE CATANZARO

ARTIST

RAMALLAH, PALESTINE Beatrice Catanzaro's work creates the conditions for shared learning and public participation, and have been produced throughout Europe, the Middle East, and India. In 2010, Catanzaro moved to Palestine, where she initiated *Bait al Karama*, a long-term community project in the Old City of Nablus. A doctoral candidate in Social Sculpture Research at the Oxford Brookes University, in Oxford, UK, she currently teaches classes on research practices at the International Academy of Art Palestine, in Ramallah.

#### **SECTION 4: THE ART OF PEDAGOGY**

Based on the premise that art can be a form of open inquiry, this section focuses on artists whose work deploys the innate pedagogic possibilities of artistic practice.

SECTION 4: THE ART OF PEDAGOGY 2:30 PM



## SARAT MAHARAJ

WRITER; RESEARCHER; CURATOR; PROFESSOR

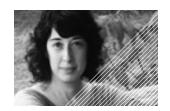
LUND, SWEDEN

Sarat Maharaj's research and publications cover cultural translation and difference, textiles, sonics, visual art as knowledge production ("visual art as know-how and no-how"), Richard Hamilton, Marcel Duchamp, and James Joyce. He is Professor of Visual Arts and Knowledge Systems at Malmö Art Academy/Lund University, in Sweden, and a research professor at Goldsmiths, University of London, where he taught art history and theory from 1980 to 2005. Born in apartheid South Africa, Maharaj is currently working on what he refers to as a "project" titled *Ignorantitis Sapiens: The Knowledge/Non-knowledge/Ignorance Virus in a Pansophic Age.* He was the chief curator of *Pandemonium—Art in a Time of Creativity Fever* at the Röda Sten gallery, as part of the 6th Gothenburg International Biennale, in Sweden. He was a co-curator on Okwui Enwezor's team for Documenta XI, *Farewell to Postcolonialism*, Guangzhou, and the 29th São Paolo Biennial, as well as a curatorial advisor for the 2012 Sharjah Biennial.

## HOPE GINSBURG

**ARTIST** 

RICHMOND, VIRGINIA, USA



Curiosity about the natural world, "learning by doing," and knowledge exchange inform Hope Ginsburg's work, which takes the form of live events that explore the images, objects, and spaces that they generate. Her pedagogical project *Sponge* is headquartered at the Virginia Commonwealth University School of the Arts, where she is an associate professor. Ginsburg's projects and workshops have appeared in the 9th Mercosul Biennial, Porto Alegre, Brazil; The Museum of Modern Art, New York City; Proteus Gowanus, Brooklyn, New York; and Mildred's Lane, Beach Lake, Pennsylvania. Upcoming group exhibitions include *Explode Everyday: An Inquiry into the Phenomena of Wonder*, at MASS MoCA (North Adams, Massachusetts); and a Distinguished Alumni Exhibition at Tyler School of Art's Temple Contemporary Gallery (Philadelphia). Ginsburg holds a BFA in Sculpture from Tyler School of Art and an MS in Visual Studies from MIT.

#### **SECTION 4: THE ART OF PEDAGOGY**

Based on the premise that art can be a form of open inquiry, this section focuses on artists whose work deploys the innate pedagogic possibilities of artistic practice.

STATEMENT 3:45 PM

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2:30 PM

**SECTION 4: THE ART OF PEDAGOGY** 



## **CESARE PIETROIUSTI**

ARTIST; EDUCATOR

ROME, ITALY

Cesare Pietroiusti teaches at the Laboratorio delle Tecniche e delle Espressioni Artistiche, University of Venice (IUAV), and at The Art Institute of Boston. His art practice focuses on problematic and paradoxical situations that are hidden in common relationships or ordinary acts thoughts that come to mind seemingly without a reason, small worries, quasi-obsessions—that are usually considered too insignificant to become a matter of discussion or of self-representation. Since 1977, he has exhibited in private and public spaces, in and out of the art world, in Italy and abroad. Currently, his work concentrates on the paradoxes that emerge from economic systems and social norms. For example, he has distributed almost 100,000 unique drawings for free, and also ingested banknotes at the end of an auction and then given them back to the successful bidder after their evacuation. He has also organized restaurants where the customers get paid for everything they consume, curated exhibitions where artworks are exchanged for the visitors' ideas, and opened shops where the goods for sale are banknotes and the customer's gaze is considered currency.

# GREGORY SHOLETTE, GULF LABOR

ARTIST; WRITER; ACTIVIST

**NEW YORK CITY, USA** 

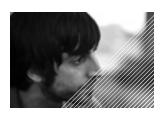


Gregory Sholette is a core member of Gulf Labor Coalition an international art and research group that for five years has pressured the Guggenheim Museum to ensure fair labor standards for the workers constructing the Museum's new Saadiyat Island branch in Abu Dhabi. Sholette is the author of *It's The Political Economy, Stupid*, co-edited with Oliver Ressler; and *Dark Matter: Art and Politics in an Age of Enterprise Culture*. His upcoming art projects include *Imaginary Archive*, at Zeppelin University, Friedrichshafen Germany, in September, 2015, and *Seige! (or the continuing mis-adventures of Karl Lorac)*, for Station Independent Projects, New York, in November. He teaches studio art and social practice at Queens College, City University of New York.

#### **SECTION 4: THE ART OF PEDAGOGY**

Based on the premise that art can be a form of open inquiry, this section focuses on artists whose work deploys the innate pedagogic possibilities of artistic practice.

SECTION 5: KNOWLEDGE AS COLLECTIVE EXPERIENCE 4:15 PM



MODERATOR

## **EDUARDO MAURA**

CULTURAL COORDINATOR FOR PODEMOS; PROFESSOR OF PHILOSOPHY AND THE HISTORY OF AESTHETIC IDEAS, UNIVERSIDAD COMPLUTENSE DE MADRID

MADRID, SPAIN

Eduardo Maura, whose work focuses on the fields of cultural research, critical theory, and aesthetics, is responsible for the cultural platform of the new Spanish political party *Podemos* (We Can). A professor at the Universidad Complutense de Madrid, Maura is the author of *Las teorías críticas de Walter Benjamin* (The Critical Theories of Walter Benjamin) and the editor of the Spanish editions of *Discourse on the Origins and Basis of Inequality among Men* (Discurso sobre el origen de la desigualdad entre los hombres) by Jean-Jacques Rousseau and Benjamin's *The Critique of Violence* (Crítica de la violencia).

Trained as an architect at the University of Indonesia and Cranbrook Academy of Art, Michigan, farid rakun currently serves as a researcher and education coordinator for the artists' initiative ruangrupa, a nonprofit organization founded in 2000 that examines contemporary Indonesian urban and cultural issues. Through interdisciplinary collaboration among the arts, social sciences, politics, technology, and media, ruangrupa produces a diverse array of exhibitions, festivals, art labs, workshops, research projects, and publications.



## FARID RAKUN, RUANGRUPA

ARTIST; WRITER; EDITOR; LECTURER, UNIVERSITY OF INDONESIA

JAKARTA, INDONESIA

#### SECTION 5: KNOWLEDGE AS COLLECTIVE EXPERIENCE

How can knowledge arise through social relations and shared experiences? Artists and activists in this section discuss how harnessing collective knowledge has informed their community-engaged practices.

SECTION 5: KNOWLEDGE AS COLLECTIVE EXPERIENCE 4:15 PM



## ELEANOR SAITTA

HACKER; DESIGNER; ARTIST; WRITER

BERLIN, GERMANY LONDON, UK NEW YORK CITY, USA STOCKHOLM, SWEDEN

Eleanor Saitta, who is a self-described barbarian, makes a living and a vocation of understanding how complex systems operate and redesigning them to work, or at least fail, better. Saitta's transdisciplinary work makes use of everything from electronics, software, and paint to social rules and words as mediums for exploring and shaping our interactions with the world. Her focuses include the seamless integration of technology into the lived experience, the humanity of objects and the built environment, and systemic resilience and conviviality. Saitta is a member of the advisory boards at the International Modern Media Institute (IMMI). Freedom of the Press Foundation. Geeks Without Bounds (GWoB), the IFTF Governance Futures Lab, and the Calyx Institute: is part of the Trike and Briar/ Bramble software projects; and works as a freelance security architecture and strategy consultant to news organizations, NGOs, and software teams. She was previously Principal Security Engineer at the Open Internet Tools Project (OpenITP), directing the OpenITP Peer Review Board for open-source software and working on adversary modeling. Saitta also had a long career in the commercial security consulting space and co-founded both the Constitutional Analysis Support Team (CAST) and the Seattle-based Public N3rd Area hacker space.

#### SECTION 5: KNOWLEDGE AS COLLECTIVE EXPERIENCE

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## SIMONE LEIGH

#### **ARTIST**

### **NEW YORK CITY, USA**



Influenced by feminism, African art, and ethnographic research, Simone Leigh creates surreal juxtapositions that subvert traditional iconographic systems and the power structures they support. She was a facilitator at the roaming Asiko program organized by Bisi Silva at The Centre for Contemporary Art in Lagos, Nigeria in 2012 and in Dakar, Senegal in 2014. Leigh has received the Louis Comfort Tiffany Foundation Biennial Award, a Creative Capital Grant, and the Joan Mitchell Foundation Grant for Sculpture. She was an Artist In Residence at the Studio Museum in Harlem in 2010–11. She has had solo exhibitions at The Fowler Museum at UCLA, Los Angeles; The Atlanta Contemporary Art Center, Georgia; and The Kitchen, New York City. She has appeared in group exhibitions at the Sculpture Center, Queens, New York; Kunsthalle Wien, Vienna; L'Appartement22, Rabbat, Morocco; and the AVA Gallery, Cape Town, South Africa.



## MARIA GALINDO, MUJERES CREANDO

STREET AGITATOR; WRITER LA PAZ, BOLIVIA

Maria Galindo is a founding member of the twenty-year-old, Bolivian feminist movement *Mujeres Creando*. She is the author of their thesis on *Despatriarcalizacion*, which is a neologism to describe the dismantling of patriarchy. Insisting that decolonization cannot occur unless patriarchy is dismantled, *Mujeres Creando* questions technocracy, the neoliberal vision of gender equality, and gendered categories. The members' critical stance against President Evo Morales has placed them in several difficult situations. At the moment, they risk losing their license to operate their radio station, *Radio Deseo*. Seeking to transform social politics, the members of *Mujeres Creando* refer to themselves as Indians, whores/ sluts, and lesbians building sisterhood together. They participate in culture through such actions as creating a space for abortions at the São Paolo Biennial.

#### SECTION 5: KNOWLEDGE AS COLLECTIVE EXPERIENCE

How can knowledge arise through social relations and shared experiences? Artists and activists in this section discuss how harnessing collective knowledge has informed their community-engaged practices.





KIVALINA ELDERS AND HUNTERS SPEAK OUT, MCQUEEN SCHOOL GYM, KIVALINA, ALASKA. 16 FEBRUARY 2015. (IMAGE BY COLLEEN SWAN)

# THURSDAY 13 AUGUST - DAY THREE

### AT THE TEATRO ALLE TESE

Day three kicks off with a Keynote presentation, followed by a range of opportunities for intimate and in-depth conversations.

10:30 AM KEYNOTE

ANTONIO NEGRI, FOLLOWED BY Q&A

11:30 AM THE BIENNIAL AS GLOBAL

**CURRICULUM: CREATIVE TIME** 

IN VENICE

Conversation moderated by Shannon Jackson with Gaëtane Verna, Director of the Power Plant, Toronto, Ahmet Ögüt, Mel Chin, and Dmitry Vilensky.

12:15 PM ROUNDTABLES

> Register at the Summit check-in area for roundtable discussions led by special guests and Summit presenters.

For full list of hosts and topics see pages 78-81.

2:45 PM **DEBATE: WHAT'S IN A MISTAKE?** 

Moderated by Sofía Hernández Chong Cuy with Hope

Ginsburg and Cesare Pietroiusti.

3:30 PM AUDIENCE RESPONSE: OPEN MIC

Share your thoughts In thirty seconds or less.

4:00 PM WRAP-UP WITH OKWUI ENWEZOR

7:00 PM **CLOSING CELEBRATION** 

> Book Launch for Nato Thompson's Seeing Power: Art and Activism in the Age of Cultural Production, and film



THE SCHOOL OF NARRATIVE DANCE, ECUADOR, MARINELLA SENATORE (2014).

10:30 AM

# ANTONIO NEGRI



SOCIOLOGIST; POLITICAL PHILOSOPHER

PARIS, FRANCE

Antonio "Toni" Negri is a central figure of the "workerist" (Operaismo) reading of Marxism. Early in his career, he was appointed Professor of the Philosophy of Law at the Political Sciences Institute of the University of Padua, where he soon became Director. Throughout the 1960s and '70s, Negri was a leader of the Italian social and political opposition movement. Following the repression of the social struggle in Italy, Negri was in exile in France (1983-97) and taught at the École normale supérieure and at the Collège international de philosophie of the University of Paris 8. There, he became close to Gilles Deleuze. Félix Guattari. and Michel Foucault. Negri's work focuses on the study of political philosophy (e.g. Descartes, Hegel, Leopardi, Spinoza, Marx. or the concept of "constituent power"), and, for the past twenty years, issues of globalization. The international success of his book Empire, co-authored with Michael Hardt, followed by Multitude, and Commonwealth, confirmed Negri as one of the most important thinkers in contemporary political debate. Now retired from his academic career, Negri lives and works in France and Italy, and continues to lecture at universities in France, Italy, and elsewhere.

CONVERSATIONS & DEBATES 11:30 AM & 2:45

PR

# SHANNON JACKSON

CYRUS AND MICHELLE HADIDI CHAIR OF RHETORIC AND PERFORMANCE STUDIES AND ASSOCIATE VICE CHANCELLOR OF ARTS AND DESIGN, UNIVERSITY OF CALIFORNIA, BERKELEY



# BERKELEY, CALIFORNIA, USA

Shannon Jackson lectures frequently and has published numerous essays in catalogues, journals, and books, including *Social Works: Performing Art, Supporting Publics* and *The Builders Association: Media and Performance in Contemporary Theater.* She is currently co-editing, with the Pew Center for Art and Heritage, a collection of keywords in contemporary art and performance; a book entitled *Public Servants*, with Johanna Burton and Dominic Willsdon; and a special issue of *Representations*, with Julia Bryan-Wilson.



# SOFÍA HERNÁNDEZ CHONG CUY

CURATOR OF CONTEMPORARY ART, COLECCIÓN PATRICIA PHELPS DE CISNEROS

NEW YORK CITY, USA CARACAS, VENEZUELA

Prior to joining the CPPC in 2011, Sofía Hernández Chong Cuy was Director of the Museo Rufino Tamavo, in Mexico City, and held curatorial positions at Art in General and the Americas Society, both in New York City. She has also curated exhibitions for Kadist Art Foundation. in Paris: MALBA I Museo de Arte Latinoamericano de Buenos Aires; Center for Contemporary Art in Vilnius; and MUSAC | Museo de Arte Contemporáneo de Castilla y León, in León, Spain. Chong Cuy worked on the 2012 dOCUMENTA(13) in Kassel and was the Artistic Director and Chief Curator of the 9th Mercosul Biennial, Porto Alegre. Brazil, in 2013. She writes regularly for exhibition catalogues and magazines, and in sideshows.org, the blog she initiated.

# **ROUNDTABLES**





2005 DEMONSTRATION BY MUJERES CREANDO (IMAGE BY JULIETA OJEDA)

# **ROUNDTABLES**

Participate in hour-long roundtable discussions led by special guests and Summit presenters. Space is limited.

### SIGN UP FOR YOUR TABLE IN THE ATTENDEE CHECK-IN AREA.

### TABLE I

NIKOLAY OLEYNIKOV AND DMITRY VILENSKY; REPRESENTING CHTO DELAT

What do we want from an art school?

## TABLE 2

JEN DELOS REYES AND JUSTIN LANGLOIS, HOSTED BY THE POWER PLANT

What tactics and strategies can we develop to assist in applying collective bodies of political, activist, and infrastructural knowledge to the worlds of art and education?

### TABLE 3

## **CHARLES GAINES, ARTIST**

There are two ideologies that are operating at the heart of art discourse today; one is the idea of autonomous art, coming out of modernism, and the other is the idea of art as a cultural practice, coming out of postmodernism. How do the conflicts between these two ideologies reveal themselves in works of art, and in what ways do they create a divide between the two?

#### TABLE 4

MAGDALENA MALM, DIRECTOR, PUBLIC ART AGENCY SWEDEN; REPRESENTING ENPAP (EXTENDED NETWORK OF PUBLIC ART PRODUCERS)

In what ways can international networks build platforms for sharing, supporting, and collaboration?

#### TABLE 5

# DAVID BIRKIN, ARTIST

What can (political) performance artists and protesters employing creative strategies learn from one another?

## TABLE 6

# ALINE HERNÁNDEZ RODRÍGUEZ, ALINE KHOURY, AND LINA MEJÍA ÁLVAREZ

How do we unlearn what we know, and how might we share the unsharable?

## **TABLE 7**

# DEFNE AYAS, DIRECTOR, WITTE DE WITH CENTER FOR CONTEMPORARY ART

Can the kind of thinking that goes into art-making shape realpolitik? Can art be used and politically expedient?

## **TABLE 8**

## HAKAN TOPAL, ARTIST

After the Middle East or What Can We Learn From Germans?

## TABLE 9

## GREGORY SHOLETTE, ARTIST, REPRESENTING GULF LABOR

Greece has said no to austerity measures; now can we imagine something similar happening within high culture? How can we radically redistribute the resources of the art market?

#### TABLE 10

## MICHAEL GERACE, ARTIST; REPRESENTING RE-LOCATE KIVALINA

If Kivalina, Alaska is the "canary in the coal mine," is climate displacement creating new prospects for social freedom, voluntary partnership, and particularity for us all?

### TABLE 11

# TINA SHERWELL, DIRECTOR, INTERNATIONAL ACADEMY OF ART PALESTINE

How do we teach contemporary art in a manner that addresses the practical, theoretical, and historical breadth of the field as well as the specificity of local contexts?

# **TABLE 12**

# NOMEDA AND GEDIMINAS URBONAS, ARTISTS

The artist as double agent: how to smuggle knowledge between truths, beliefs, and systems?

## TABLE 13

# MIRAN MOHAR, ARTIST; REPRESENTING IRWIN

What kind of educational institutions for art are needed today and how can we create them?

### TABLE 14

# ZEYNO PEKÜNLÜ, ARTIST AND LECTURER, ISTANBUL KULTUR UNIVERSITY

In an era of excessive information, is there anything that has not been represented?

#### TABLE 15

# MATTEO LUCCHETTI AND JUDITH WIELANDER, VISIBLE PROJECT

How can new forms of artist-initiated, interdisciplinary organizations have a transformative impact on the institutions through which society is structured?

## TABLE 16

### **ELEANOR SAITTA**

What are the stories that will keep us human as civilization falls apart?

## TABLE 17

# **VUK ĆOSIĆ AND IRENA WOELLE**

How can people anticipate social change and maintain positive traditions during stages of national development?

## TABLE 18

## MARÍA GALINDO; REPRESENTING MUJERES CREANDO

How can each social movement and political subject escape the official, prefabricated, neoliberal script?

# **TABLE 19**

# ADRIAN BLACKWELL AND PUBLIC STUDIO, HOSTED BY THE POWER PLANT

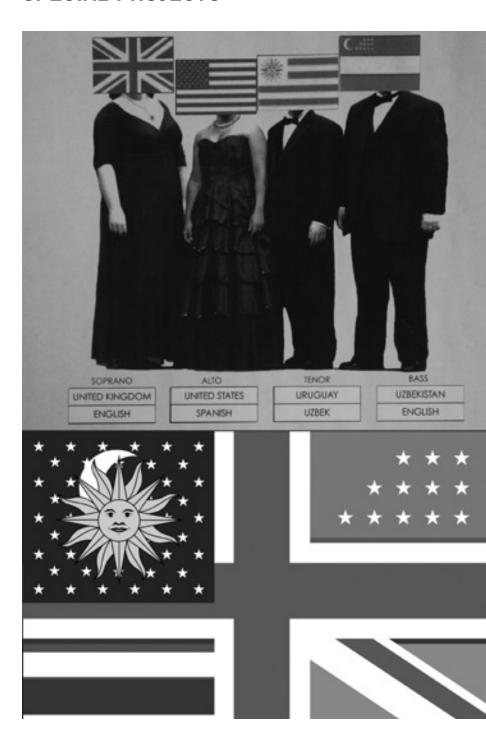
The anthems of Europe were written as nations reinforced their borders, carved their lands into capitalist private property, and colonized the world beyond. Today, as Europe re-fortifies its borders in the midst of a migration crisis, can we sing these songs in resistance to this violent history?

# TABLE 20

# ALESSANDRA POMARICO AND SHAWN VAN SLUYS; REPRESENTING FREE HOME UNIVERSITY

How can we build a community of learners beyond the art world? How can an artistic perspective deepen the dialogue around radical pedagogy against the monoculture of the mind and the commodification of life?

# **SPECIAL PROJECTS**





# ¡Mirad podéis ver!



HOW TO KNOW: THE PROTOCOLS AND PEDAGOGY OF NATIONAL ABSTRACTIONS (IMAGES BY PEDRO LASCH, 2015)

# SPECIAL PROJECTS

# HOW TO KNOW: THE PROTOCOLS AND PEDAGOGY OF NATIONAL ABSTRACTION

### PERFORMANCE AND INSTALLATION BY PEDRO LASCH

HOW TO KNOW, a new work by Pedro Lasch, frames the 2015 Creative Time Summit: The Curriculum, and is part of a larger series. Social interventions, visual compositions, flag displays, and musical works enable audiences to understand national anthems of other countries in their own language, while their own anthem becomes incomprehensible. For those speaking several languages, or having strong associations with more than one anthem. the experience is even more lavered and representative of today's cultural pluralism.

Each of the forty-eight flags of the installation at the Teatro alle Tese, in the Arsenale, combines four countries, so that all of the world's countries are represented, in alphabetical order.

The flags are set in motion through simple choreographed movements

by members of a color guard, here called the curricular guard for the multilingual terms and phrases that appear on their shirts; together the flags and color guard propose a re-envisioned curriculum for All of the World's Futures. The opening musical intervention is a live voiceensemble rendition of Composition 20: Indonesia, Iran, Iraq, Ireland, composed by Craig DeAlmeida and performed by Fran Newark, Erica Dunkle, Cameron Aiken, and Larry Speakman. Conducted by Rodney Wynkoop, this piece presents the anthems of all four countries simultaneously, each sung in the language of the country that follows it alphabetically. The closing intervention includes a new array of anthems, this time presented in a temporal sequence and accompanied by a video projection and participatory elements.



# PEDRO LASCH

ARTIST
NEW YORK, USA

Pedro Lasch divides his time between North Carolina, where he has taught art, art theory, and visual studies at Duke University since 2002, and New York (NY), where he has led ongoing projects with immigrant communities and art collectives, such as 16 Beaver Group since 1999. His solo exhibitions and projects include Open Routines (Queens Museum of Art, 2006), Black Mirror (Nasher Museum of Art, 2008), and Abstract Nationalism & National Abstraction (The Phillips Collection, 2014); he has also participated in group exhibitions at MoMA PS1, MASS MoCA, Walker Art Center, CAC New Orleans (USA); Royal College of Art, Hayward Gallery, Baltic (UK); Centro Nacional de las Artes, MUAC (Mexico); the Gwangju Biennial (South Korea), the 12th Havana Biennial (Cuba), and Documenta 13, among many others. The author of two books, his art and writings have also appeared in numerous catalogues and edited collections, as well as journals across disciplines like October Magazine, Saber Ver, Art Forum, ARTnews, Cultural Studies, and Rethinking Marxism, and international news publications like The New York Times, The Philadelphia Weekly, El Universal, and La Jornada.

#### SPECIAL THANKS

Pedro Lasch would like to thank the following individuals for their support and participation in *HOW TO KNOW*: Srinivas Aravamudan, Lee Baker, Azeddine Chergui, Sheila Dillon, Laura Eastwood, Luciana Fellin, Esther Gabara, Emanuel Fiano, Tamika Galanis, Sinan Goknar, Alex Gordon, Brittain Hughes, Sally Kornbluth, Kelly Kosnik, Aaron Kutnick, Sophie Landres, Scott Lindroth, Jen Mazzarino, Charlotte McKay, Lynnette Miranda, Lynne O'Brien, Michaela O'Brien, Eylul Iscen Ozgun, Taylor Peterson, Richard Powell, Rosalia Romero, Kirsten Rutschman, Carmel Scharf, Dan Smith, Max Symuleski, Sally Szwed, Nato Thompson, Tara Trahey, Michael Anthony Williams, Nikita Yoshgewarun, and Linda Zhang.

# STAGE DESIGN

Chto Delat derived their idea for the stage design of the 2015 *Creative Time Summit: The Curriculum* at the 56th International Art Exhibition of la Biennale di Venezia from the way the Soviet Houses of Culture (venues established to house all recreational activities) decorated community events such as trade union meetings, political rallies, or celebrations. Traditionally, their designs were



STILL FROM PARISAN SONGSPIEL (CHTO DELAT 2009)

intended to greet visitors and didactically encourage them to participate in the event's agenda. Applying this method to the Summit, Nikolay Oleynikov and Dmitry Vilensky, from the Chto Delat collective, have created a series of banners that correspond with the Summit's main themes. Each banner contains image and word games that approach the themes from various intellectual, political, and aesthetic perspectives.

Chto Delat (What is to be done?) is a collective comprising artists, critics, philosophers, and writers from St. Petersburg and Moscow. Responding to a sense of urgency about the need to merge political theory, art, and activism, it was founded in St. Petersburg in 2003. Chto Delat produces art projects, theatrical plays, videos, radio programs, educational seminars, public murals, and political campaigns. It also publishes a newspaper called *Chto delat?* Printed in Russian and English, this covers culture and politics from around the world. In 2013, the collective founded The School of Engaged Art, in St. Petersburg. Recent exhibitions include *Time Capsule. Artistic Report on Catastrophes and Utopia*, Secession Building, Vienna (2014); the São Paulo Biennale (2014); *Really Useful Knowledge*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2014–15); and *Art Turning Left: How Values Changed Making 1789–2013*, Tate Liverpool (2013).

## SPECIAL THANKS

This year's stage design was brought to life with the generous support of the Trust for Mutual Understanding, supporting cultural and environmental exchanges between American nonprofit institutions and individuals in Russia and Central and Eastern Europe. More information at TMUNY.org.

# THE PLENARIES

At the suggestion of Okwui Enwezor, Creative Time hosted a series of interdisciplinary plenaries in the months leading up to the Summit. Intended to ensure that the Summit would pose the most probing questions, spark insightful conversations, and address a wide range of pressing issues, each plenary approached the notion of "curriculum" from a different perspective. Transcriptions from the plenaries will be published in a comprehensive chronicle of *All the World's Futures* to be released following the close of the exhibition.

The plenaries addressed the following:

#### INDIGENOUS KNOWLEDGE

Indigenous Knowledge looked to indigenous cultures for alternatives methods of structuring and disseminating knowledge. The interlocutors were Rudolph C. Ryser (Chair of the Board of Directors and Executive Director of the Center for World Indigenous Studies) and Liz MacKinlay (associate professor in the School of Education at the University of Queensland).

# **AESTHETIC KNOWLEDGE**

Aesthetic Knowledge explored how art and artists provide alternatives to predominant ways in which knowledge is organized and disseminated. The interlocutors were Sarat Maharaj (writer; researcher; curator; Professor of Visual Arts and Knowledge Systems at the Malmö Art Academy at Lund University) and Luis Camnitzer (artist and professor emeritus at the State University of New York, College at Old Westbury).

### THE NGO DEBATE

The NGO Debate considered both the weaknesses and the potential of task-oriented organizations that work outside of governmental structures. This plenary took the form of an interview with Victoria Bernal (Professor of Anthropology at the University of California, Irvine).

### STANDARDIZING CURRICULA

Standardizing Curricula confronted the intention and effect of such educational trends as the Bologna Process and the Common Core State Standards. This plenary took the form of an interview with João Paraskeva (Chair of the Department of Education Leadership, and program director of the EdD PhD in Education Leadership and Policy Studies at the University of Massachusetts, Dartmouth).

#### RADICAL PEDAGOGY

Radical Pedagogy discussed educational models that engage with power through content as well as structure. The interlocutors were Carlos Alberto Torres (Director of the Paulo Freire Institute and Distinguished Professor of Education in the Graduate School of Education and Information Studies at University of California, Los Angeles and President of the World Council of Comparative Education Societies) and Shirley R. Steinberg (Research Professor of Critical Youth Studies at the University of Calgary).

### THE EDUCATIONAL SPACE OF CIVIL SOCIETY

The Educational Space of Civil Society focused on how knowledge forms subjectivities and determines the nature of civil society. This plenary took the form of an interview with Teddy Cruz (architect, urbanist, and Professor of Public Culture and Urbanization in the Visual Arts Department at the University of California, San Diego).

### OPEN SOURCE AND ONLINE EDUCATION

Open Source and Online Education mapped the ways in which new technologies condition contemporary encounters with knowledge and information. The interlocutors were Elizabeth Ellsworth (professor, School of Media Studies, The New School) and Marisa Ponti (assistant professor, Department of Applied IT, University of Gothenburg).

# LIVE SUMMIT SCREENINGS

The Creative Time Summit screens live to local audiences at over 150 screening locations in more than 25 countries, from Kigali, Rwanda, to Panama City, Panama. To join this global network of universities, museums, and other cultural organizations for future Summits contact: summit@creativetime.org



# THE ART OF THE MOOC: MERGING PUBLIC ART WITH EXPERIMENTAL EDUCATION

In October 2015, Creative Time, Pedro Lasch, and Duke University are launching a MOOC (Massive Open Online Course). Stay tuned for free classes with inspiring guest instructors such as Rick Lowe, Sharon Hayes, Hans Haacke, Chido Govera, Tania Bruguera, and more.

For more information contact: summit@creativetime.org

# **CREATIVE TIME AUXILIARY PROGRAMS**





**DEMONSTRATION FEATURING JOSHUA WONG** 

# CREATIVE TIME AUXILIARY PROGRAMS

MONDAY 10 AUGUST, 7:00-10:00 PM

# OPENING NIGHT AT THE SERRA DEI GIARDINI

A pre-selected group of attendees share their projects in short, Summit-style presentations as part of the Summit opening event in the beautiful gardens at the Serra dei Giardini.

## SPECIAL INVITATION

KARL BEVERIDGE AND CAROLE CONDÉ DEANNA BOWEN FELIPE CASTELBLANCO DUANE LINKLATER

NADIA MYRE DIDEM PEKÜN

## SELECTED BY OPEN CALL

LIA CHAVEZ SMADAR DREYFUS

HASAN AND HUSAIN ESSOP

PORTLAND GREEN TERIKE HAAPOJA IZOLAYTSIA ELANA LANGER GLENN LOUGHRAN

DENIS MAKSIMOV ZAHRA MALKANI AND SHAHANA RAJANI ALESSANDRA MANZINI MICROSILLONS

CAROL PADBERG

Built in 1994, Serra dei Giardini is the greenhouse, flower shop, coffee shop, and grounds near the Giardini in Castello. Since 2010, the co-operative Nonsoloverde has managed the greenhouse where, in addition to maintaining the plants and the grounds, it promotes public educational and cultural activities, organizes environmental information courses for schools, creates workshops for children and teenagers, and hosts special public events.

# Directions from the Arsenale (Castello, 30122 Venice) to Serra dei Giardini (1254, Castello 30122 Venice)

Head west on Fondamenta Arsenale toward Ponte de L'Arsenal o del Paradiso. Turn left onto Campiello Tana. Campiello Tana turns slightly right and becomes Calle del Forno. Turn left onto Via Giuseppe Garibaldi. Turn right onto Calle S. Domenico. Serra dei Giardini will be on the right.

TUESDAY 11 AUGUST, 7:30-11:00 PM

# THE NIGHT ART MADE THE FUTURE VISIBLE AT THE SERRA DEI GIARDINI

PERFORMANCES BEGIN AT VIA G. GARIBALDI AT THE CROSS OF RIVA DEI SETTE MARTIRE AND WILL CONTINUE TO THE SERRA DEI GIARDINI

# PERFORMANCES BY NÁSTIO MOSQUITO, AHMET ÖGÜT WITH FINO BLENDAX, AND MARINELLA SENATORE

CURATED BY VISIBLE (MATTEO LUCCHETTI AND JUDITH WIELANDER)

The Night Art Made the Future Visible draws inspiration from Michelangelo Pistoletto's unrealized idea for the 1968 Biennale di Venezia. Pistoletto proposed turning the exhibition space into a room where collaborating artists would sleep on hammocks during the day and take action at night, producing interventions around Venice for the city to find in the morning. In his related text, "Manifesto for Collaboration," Pistoletto wrote,

By collaboration I mean a noncompetitive human relationship based on shared values of sense and perception. To give a part of myself to those who wish to give a part of themselves is the work that interests me.

Forty-seven years later, Visible curators Matteo Lucchetti and Judith Wielander revisit the notion of using the quiet freedom of the night as a time to agitate, work collaboratively, and dream about the

future. Questioning the contemporary role of the artist, they invited Nástio Mosquito, Ahmet Ögüt with Fino Blendax, and Marinella Senatore to create performances in which alliances between the artists and other professionals generate a speculative yet productive common stage for social engagement. *The Night Art Made the Future Visible* turns the historical void of an event that never happened into a bridge between social fields and toward collective learning.



Marinella Senatore teamed up with local volunteers and choreographers from the Espz collective to create a new iteration of her ongoing, nomadic project *The School of Narrative Dance*. Since 2013, this project has gathered thousands of people in more than seven countries to participate in parades, happenings, and presentations. The work uses dance as a common language through which to celebrate the vernacular, amateur, and professionally trained gestures of the participants. The entire Summit audience is invited to join *The School of Narrative Dance* at 7:30 PM beginning at Via G. Garibaldi at the cross of Riva dei Sette Martire and will continue to the Serra dei Giardini at the end of Day 1.

Following Senatore, **Nástio Mosquito** performs *S.E.F.A. Se Eu Fosse Angolano* (If I Were Angolan), which comments on the ways in which urgent matters are portrayed in contemporary media. Against a background of video clips, the artist uses music, poetry, spoken word, and improvisation to explore media's visual and discursive complexity, while questioning and repositioning the usefulness of identity today.

Closing *The Night Art Made the Future Visible*, **Ahmet Ögüt** joins the London-based band **Fino Blendax** to perform *Reverb*— a compilation of songs that relate to specific works of art within Ögüt's oeuvre. This synesthetic and translative project continues Ögüt's interest in collaborating with people who operate outside of the visual arts. Ögüt was the winner of the 2013 Visible Award.

Projects shortlisted for the 2015 Visible Award will be announced during the evening event, and the winner will be selected by a public parliament, organized in collaboration with Tate Liverpool, on October 24.

### WEDNESDAY 12 AUGUST, 7:00 PM-MIDNIGHT

# PARTY AT S.a.L.E. DOCKS

Party at S.a.L.E Docks, a local artist activist space and former salt-storage space on the Grand Canal. **Address: Magazzini del Sale, Dorsoduro 265, near Punta della Dogana.** 

Founded in 2007, S.a.L.E. Docks is an alternative space in what was an abandoned salt-storage facility in Dorsoduro, Venice. S.a.L.E. Docks was started by a collective of about twenty people, many of whom were students interested in art and cultural economics. Its programming ranges from activist group meetings to formal exhibitions and film screenings.

## Directions from the Arsenale (Castello, 30122 Venice) to S.a.L.E. Docks

Head west on Fondamenta Arsenale toward Ponte de L'Arsenal o del Paradiso. Turn right onto Ponte de L'Arsenal o del Paradiso. Turn right onto Campo de l'Arsenal. Continue onto Calle Pestrin Castello.Slight left onto Calle del Forno. Turn right onto Riva degli Schiavoni (take the stairs). Turn left to stay on Riva degli Schiavoni. Take the 1 ferry from S. Marco to Salute. Turn left onto Fondamenta Salute. Turn right onto Calle Bastion Dorsoduro/Cal Le Del Bastion. Turn left onto Calle Bastion Dorsoduro/Calle de l'Abazia/Cal Le Del Bastion. Turn right onto Calle Bastion Dorsoduro/Cal Le Del Bastion. Take the stairs and S.a.L.E. Docks will be on the left.

THURSDAY 13 AUGUST, 7:00-11:00 PM

# CLOSING CELEBRATION AT THE SERRA DEI GIARDINI

Closing party and book launch of *Seeing Power: Art and Activism in the Age of Cultural Production* by Nato Thompson.

A fog of information and images has flooded the world: from advertising, television, radio, and film to the information glut produced by the new economy. With the rise of social networking, even our contemporaries, peers, and friends are all suddenly selling us the ultimate product: themselves.

In Seeing Power, Nato Thompson interrogates the implications of these developments for those dedicated to socially engaged art and activism. How can anyone find a voice and make change when the world is flooded with images and information? And what is one to make of the endless machine of consumer capitalism, which has appropriated much from the history of art and, in recent years, the methods of grassroots political organizing and social networking?

-Excerpt from Seeing Power

Followed by films selected by Paolo Rosso of Microclima.

11-13 AUGUST, 8:45-9:45 AM

# PRESS ROOM

PRESS ROOM is a temporary community independently organized from the 56th International Art Exhibition of la Biennale di Venezia. Over the course of the exhibition, they will come together for intensive periods of dialogue and creative investigation. Inspired by the stage-like qualities and meditative aura of the official press room at the 2013 Biennale, PRESS ROOM mirrors the structures and activities of the 2015 Biennale's official preview week to establish an experimental "press," using conceptual briefs and artistic acts to question how information is constructed and disseminated. PRESS ROOM is curated by Maurice Carlin, Robert Frankle, Pippa Koszerek, and Jade Montserrat.

Three breakfast "press briefings" take place from 8:45-9:45 AM on 11, 12, 13 August.

Address: Santa Maria Ausiliatrice, Castello Fondamenta San Gioacchin 454, 30123 Venice, Italy

The "briefings" are open to anyone. At each breakfast, a number of briefs—contributed by curators, journalists, thinkers, and art world individuals—will be read aloud and responded to by a team of artist-investigators and citizen journalists. All briefs and responses will be broadcast on social media, via the PRESS ROOM twitter account, @pressroomvenice, and published on pressroom.org.uk.

### SPECIAL THANKS

Special thanks to Wales in Venice for hosting PRESS ROOM during the Creative Time Summit.

# PARTNER SHOUT-OUTS

# A/POLITICAL



We gratefully acknowledge a/political for underwriting the 2015 Summit section *A Curriculum's Contents*.

a/political is dedicated to the support and promotion of artists working within a socio-political framework; aiming to elucidate current social and political concerns by providing a neutral space free from bias for debate and dialogue around topical issues and aesthetics, creating an internationally significant collection of engaged art, and working alongside selected artists and cultural institutions to produce and promote dynamic global projects.

a/political acquires work that showcases dynamic collaborations with selected artists on awards, exhibitions, and curatorial projects; commissions artists to write a text on an area of socio-political interest, clarifying thoughts and opinions around a subject that will be used to underpin an upcoming work or project; and collects work that tracks the history of socio-political art from the beginning of the twentieth century until the present day. Reflecting artistic responses to key political events, war and conflict by way of acquisitions, commissions and co-productions, the a/political collection continues to grow at the core of the organization.

MORE INFORMATION AT A-POLITICAL.ORG

# THE POWER PLANT CONTEMPORARY ART GALLERY



The Power Plant and their supporters Herb and CeCe Schreiber Foundation, Partners in Art, Musagetes Foundation, Nancy McCain and Bill Morneau, Liza Mauer and Andrew Sheiner, and Jay Smith and Laura Rapp generously provided travel support for Canadian artists to attend and present at this year's Summit.

The Power Plant is Canada's leading public gallery devoted exclusively to contemporary visual art. It is a vital forum for the advanced artistic culture of our time that offers an exceptional facility and professional support to diverse living artists while engaging equally diverse audiences in their work. The Power Plant pursues its activities though exhibitions, publications, and public programming. It fulfills its mandate by generating: exhibitions that represent the range of advanced practice in visual arts; publications that increase knowledge of contemporary art; lectures and symposia that encourage debate and further understanding; interpretative tools that invite visitors to question, explore, and reflect upon their experiences; and programming that incorporates other areas of culture when they intersect with visual art.





MORE INFORMATION AT THEPOWERPLANT.ORG

# SAHA



SAHA Association has generously supported a contingent of artists from the Middle East at the 2015 Summit.

SAHA Association aims to contribute to the presence and visibility of contemporary art from Turkey and offers its support to artistic projects working in line with this vision.

SAHA directly collaborates with international arts institutions for the realization of commissioned or invited projects; acts as a facilitator in the project development phase and raises funds if and when necessary.

MORE INFORMATION AT SAHA.ORG

## HIVOS



We thank the partnership of Hivos and DOEN Foundation for supporting the presentation of Arts Schoolaboratory.

Hivos cooperates with innovative businesses, citizens, and their organizations to achieve structural change, building sustainable economies and inclusive societies by opposing discrimination, inequality, abuse of power, and the unsustainable use of our planet's resources.

DOEN Foundation believes that a green, socially inclusive, and creative society is possible because the world is full of committed entrepreneurs with sustainable, cultural, and socially engaged initiatives. DOEN offers these people financial support and brings them together to connect them.

MORE INFORMATION AT HIVOS.ORG AND DOEN.NL

# **ABOUT CREATIVE TIME**

Since its founding in 1974, Creative Time has worked with the world's best contemporary artists—including Maya Lin, Marina Abramovic, Laurie Anderson, Nick Cave, Kara Walker, Jenny Holzer, Tom Sachs, Tania Bruguera, and David Byrne—to commission, produce, and present bold public art projects that engage the dialogues, debates, and dreams of our times. Creative Time believes that it is essential to give artists opportunities to experiment and grow their practice, to champion public spaces as places for free and creative expression, and that artists' ideas serve an important role in a productive society. Though based in New York, the nonprofit's innovative artworks engage millions of people around the globe. Creative Time projects have graced the pages of the *New York Times* and regularly win "Best of the Year" awards from critics' associations. The National Alliance for Media Art and Culture recently named Creative Time the best arts organization in the country.

#### MORE INFORMATION AT CREATIVETIME.ORG

## **CREATIVE TIME STAFF**

Teal Baskerville / Donnamarie Baptiste / Suhaly Bautista-Carolina / Eric Bees / Ashley Chavis / Jean Cooney / Charlie Crowell / Kat Fry / Katie Hollander / Meredith Johnson / Marisa Mazria Katz / Sophie Landres / Laura Lupton / Lynnette Miranda / Henry Murphy / Alyssa Nitchun / Anne Pasternak / Cynthia Pringle / Rachel Riederer / Drew Simmons / Ella Strauss / Sally Szwed / Nato Thompson / Brian Welesko

# **CREATIVE TIME BOARD**

Philip Aarons / Steven Alden / Jill Brienza / Joanne Leonhardt Cassullo / Rona Citrin / Suzanne Cochran / Judy Gordon Cox / Beth Rudin DeWoody / Marie Douglas / Dana Farouki (Co-Chair) / Thelma Golden / Cristina Grajales / Michael Gruenglas / Sharon Hayes / Tom Healy / Pablo Helguera / Stephanie Ingrassia / Paul Ramírez Jonas / Stephen Kramarsky / Sarah Lewis / Patrick Li / Vik Muniz / Jon Neidich / Shirin Neshat / Anne Pasternak / Amy Phelan / Renee Rockefeller / Victoria Rogers / Elizabeth Sorensen / Melissa Schiff Soros / Robert Stilin / Elizabeth Swig / Felicia Taylor / Ellen Taubman / Alice Tisch / Jamie Tisch / Bradley Tusk / Jed Walentas (Co-Chair) / Amanda Weil / Lily Johnson White

## **CREATIVE TIME AMBASSADORS**

Waris Ahluwalia / Julia Arnhold / Sarah Bacon / Ivana Berendika / Claudia Cellini / Lauren Cochran / Carlton DeWoody / Kyle DeWoody / Mandie Erickson / Jesse Finkelstein / Katie Fischer / Charles Gepp / Catherine Henry / Suzanna Lee / Colleen Leth / Astrid de Maismont / Tomoko Ogura / Maura Pally / Nic Rad / Whitney R. Robinson / Roya Sachs / Andres Santo Domingo / Pensiri Scott / Justin Stanwix / Cara Thomas / Marcus Vinicius Ribeiro / Manish Vora / Blake Weinberg