

CREATIVETIME

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GLOBAL RESIDENCY RECIPIENTS EMBARK ON INTERNATIONAL JOURNIES TO TACKLE DIFFICULT QUESTIONS

Theaster Gates, Duke Riley, and Suzanne Lacy are among artists who will spend extended time in locations including Haiti, Colombia, Australia, Vietnam, Ghana, and elsewhere.

This year, thanks to a grant from the Robert Sterling Clark Foundation and generous individual donors, the 2012–13 **Creative Time Global Residency** recipients will journey to a variety of locations across the globe, conducting in-depth investigations intended to push the boundaries of their work. Artists **Theaster Gates, Andrea Geyer, Suzanne Lacy, Naeem Mohaiemen, Lisi Raskin, Duke Riley, and Mika Tajima** will actively engage with communities ranging from seamstresses in Haiti, to women activists in Colombia, mariners in Cape Verde, and more.

Unlike traditional artist residencies, which provide a place in which artists can retreat from the world, Creative Time’s Global Residency program enables artists to immerse themselves in the real world, seeking answers to the burning questions that will help them to develop their practice. This year’s Global Residency explorations encompass a diverse set of issues, including the relationship of the practice of art to that of activism; to why people continue to work toward an egalitarian, utopian world despite evidence of the impossibility of success; what happens when religion, politics, and art intersect; and the narratives of war told—and omitted—by memorials.

Creative Time President and Artistic Director Anne Pasternak notes, “Although the image of the globetrotting artist has become a cliché of the contemporary art world, it is rare for an artist to have the opportunity to become truly immersed in other places, cultures, and communities, or to have the resources and time to think deeply about issues that are at the heart of their work. With its Global Residency program, Creative Time enables artists to do just that, stepping off the treadmill of their everyday lives and obligations, ignoring the art market, and, perhaps, taking an entirely new direction. We are deeply grateful to the Robert Sterling Clark Foundation and our individual donors for their visionary support of this initiative.”

For each round of its Global Residency program, Creative Time invites about twenty artists to submit urgent questions they would like to explore in their work, and to describe where and how they believe they can best do so while also making a meaningful contribution to a local community or communities. This year marks the second round of Global Residency travels. Artist recipients for the inaugural residencies, in 2010, funded by a grant from the Rockefeller Foundation’s NYC Cultural Innovation Fund, were Maya Lin, Walid Raad, Emily Jacir, Judi Werthein, Sanford Biggers, and K8 Hardy.

2012–13 GLOBAL RESIDENCIES

Theaster Gates will travel to Haiti to investigate the question of how art can create a new economic model in a place of crisis. Gates plans to work with seamstresses and bead workers who, though highly skilled, are less familiar with contemporary design. He will provide knowledge, tools, and blueprints intended to enable them to bring their craft to the global market, with the goal of helping to create a self-sustaining economy.

Andrea Geyer will explore the relationship of culture and religion at the Hermannsburg Mission, in central Australia. Established on Aboriginal lands by German Lutherans in the nineteenth century, Hermannsburg became home to an Aboriginal art movement. It was returned to traditional ownership in 1982. Geyer will engage with the local community to explore the cultural impact of Christianization on them, both historically and today. In so doing, she will examine many of the questions she has addressed in recent work, but in a dramatically new context.

Suzanne Lacy will travel to Colombia and Ecuador to explore long-standing questions raised in her own writings about the relationship between artistic and activist practices. In Colombia, she will be joined by a longtime collaborator, anthropologist Pilar Riaño, whose human-rights work in that country calls attention to indigenous people displaced by war. In Ecuador, she will meet with scholars and theorists who are implementing socially-engaged art educational programs. Through periods of intense production alternating with periods of reflective writing, Lacy's career path reflects key questions in art that works through lifelike actions.

Naeem Mohaiemen is exploring the paradox of why people continue to invest hope in utopian movements for transformed societies, despite the dominant media discourse about their "inevitable" failure and the possibility of a reaction that creates, instead, a dystopian "brave new world." Mohaiemen has traveled to Bangladesh, where he met with a diversity of leftist activists—including anthropologists, historians, and journalists—focusing on those who participated in radical movements in the 1970s and 1980s. He now hopes to continue his investigations in Pakistan and the Netherlands, exploring parallels and divergences.

Lisi Raskin will travel to Vietnam and to former Soviet states including Afghanistan and Kazakhstan, where she will study the vestiges of war, adding to her earlier investigations of Cold War narratives and hoping to answer the question "What do war memorials fail to tell us about war?" During her travels, Raskin will examine the ways in which the public interacts with memorials through acts of ceremony, bereavement, and tourism; back in the U.S., she will speak with people involved in planning memorials to American soldiers killed in the wars in Iraq and Afghanistan.

Duke Riley will travel to Africa to advance his exploration of waterfront cultures and their struggle to survive the effects of climate change and economic stresses, while maintaining an autonomous existence within the context of surrounding communities. He will look closely at a variety of the continent's seafaring communities. Beginning his journey in Cape Verde and then hitching rides with mariners down the coast, Riley will also investigate submerged villages in Ghana—victims of rising sea levels caused by climate change and the construction of dams—as well as the floating fishing-village-turned-slum of Makoko, in Lagos, Nigeria.

Mika Tajima plans to trace the flow of global industrial production by following the travels of looms sold from factories in Philadelphia to textile-centric cities in India. She will use this as a lens through which to look at the links between the textile industry that was once predominant in the United States and today's industry in India, a country with

a long history of artisanal weaving now experiencing convulsive industrial and technological development. In Ahmedabad and Bangalore, Tajima plans to connect with both artisanal and high-tech factories.

SUPPORT

The residencies of Theaster Gates, Suzanne Lacy, Naeem Mohaiemen, Lisi Raskin, and Duke Riley are supported by a grant from the Robert Sterling Clark Foundation; those of Andrea Geyer and Mika Tajima are supported by individual donors.

ABOUT CREATIVE TIME

Since 1974, Creative Time has presented the most innovative art in the public realm. The New York-based nonprofit has worked with thousands of artists to produce some 350 groundbreaking public art projects that have ignited the public's imagination, explored ideas that shape society, and engaged millions of people around the globe.

Creative Time seeks to convert the power of artists' ideas into works that inspire social change and stimulate public dialogue on timely issues, while initiating a dynamic relationship among artists, sites, and audiences. A vanguard presenter of public art in New York, Creative Time recently began presenting national and global projects and initiatives, making it the only public arts organization with programs that have reached from New York to New Orleans, Haiti to Hanoi, and Dubai to Denver. These projects further Creative Time's belief in the importance of artists in society and the power of art to raise consciousness, expose injustices, and imagine a better world.

The Global Residency is one of three programs overseen by Creative Time's Department of Global Initiatives. Other programs include Creative Time Reports (www.creativetimereports.org), a new website devoted to artists' commentary on and analysis of news and current affairs, and the Creative Time Summit, an annual conference that brings together an international roster of distinguished artists, curators, thinkers, and activists to discuss art that engages the pressing issues affecting our world.

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