

MAKE THE WORLD
PRESENTS

ARTIST-RUN SPACES

LA

YOUNG CHUNG

Commonwealth and Council, Los Angeles

We are artists in pursuit of a collective commonwealth. Our headquarters is located at the intersection of Commonwealth Avenue and Council Street. Our space is multi-functional: short-term residency, studio, exhibition space, forum for dialogues, and workshop for cooperative knowledge and skill sharing. Commonwealth & Council is committed to sustaining and fostering the well-being and vitality of artists.

EVE FOWLER

Artist curated projects, Los Angeles

Artist Curated Projects (ACP) was conceived of by Eve Fowler and Lucas Michael. The goal is to support and nurture a community of artists—their projects and ideas. Shows are curated by artists, with the intention of creating a shared space where they can develop their curatorial ideas, show the work of their peers, while promoting, engaging in dialogue and creating connections among artists from multiple disciplines and at different stages of their practice.

Auto Italia South East is a project space which aims to explore and support the practices of a growing peer group of artists. It is focused on sustainability, creating networks and opportunities for young artists to produce new work.

KATE COOPER
Auto Italia, London

Hunter & Gatherer is a collaborative practice between architect Manuel Shvartzberg and writer Fabian Faltin. Their current interests include arts spaces, values-cultures-methodologies of architecture, social democratic design, utopian and dystopian global perspectives, as well as meta-level philosophies and fictions. Hunter & Gatherer's collaborations may take any form - from pure research, to performative lectures and installations, publications as well as architectural designs.

MANUEL SCHVARTZBERG
Hunter and Gatherer, London

UK

March 17

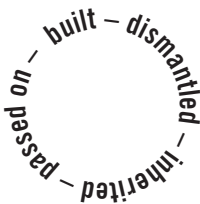
F200, 5:30 pm





**MAKE THE WORLD
SPRING 2011
COURSE CLUSTER**

This course cluster will explore a concern with STRUCTURES – discursive, aesthetic, organizational, educational and physical; structures that make our work as artists and as citizens possible.



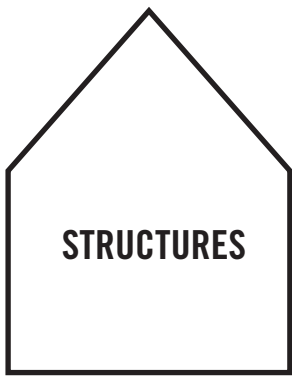
Each of these courses interrogates structures that are built, dismantled, inherited or passed on, including:

Modes of production and distribution for literary and visual work;

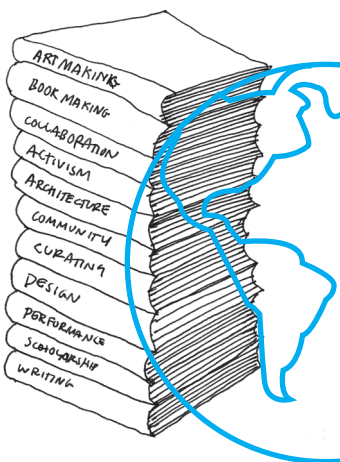
Elements of architecture and design we inhabit and use in our everyday lives;

Ways we are positioned and identified within our histories and movements;

How we organize ourselves into collaborative units that challenge authority, authority and root our practices.



This Course Cluster will create a space across our classrooms for students and faculty to come together and exchange teaching and learning styles, resources, theoretical approaches and creative processes. Our activities will include aspects of art-making, book-making, collaborative processes, activism, architecture, community-based work, curating, design, performance, scholarship and writing, all of which will give students from different schools the chance to devise projects together and think interdisciplinarily.



Building upon the Spring 2010 Cluster, Fragile Plans: Gardens, Grids and Gullags, the Make the World Cluster will include a mix of participatory workshops and presentations by cutting edge artists and collaborative teams from around the country, each structured so as to challenge the traditional lecture format. Additionally, most events will be held at Public Address Los Angeles Vía Pública, an open experiment in collective programming, currently housed at Outpost for Contemporary Art in Highland Park. As Public Address Los Angeles Vía Pública is itself an active experiment in cultural programming and community structure, this will serve as a meaningful background for exploring “structures” as a concept.

Each event will be open to the entire Institute, while a number of slots will be held for students from each class who are interested in a deeper engagement, including hands-on development of the workshops, in dialogue with our guest artists.

Visiting Artists and themes will include:

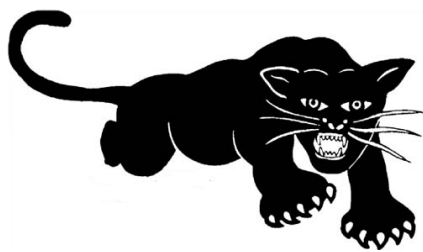
March 9-10
Black Took Collective

TBA
Radical Pedagogy

March 17
New Artist-Run Spaces in Los Angeles

April 9-12
Temporary Services

April 22
The Aesthetics and Community Building of the Black Panther Party



The six of us are excited to live and work in a time when artists and writers are increasingly able to work as citizens and agents of change, through the development of autonomously-created, evolving alternative structures. It is this evolution Make The World examines and seeks to encourage. We are convinced that the discussion that emerges from our Cluster will be a vital and empowering addition to CalArts students’ experience, and as faculty we are eager to learn and develop new ideas and practices alongside our students.

FACULTY & COURSES

TISA BRYANT

OutPosts: (Re)Constructing Creative Practice

Mondays, 10am-1pm BB4

This course explores the ‘post-’ condition, and focuses on how younger writers and artists recycle or discard the issues, rhetoric and ideologies of the previous century to make their work. Does being (or being expected to be) ‘post-’ amplify or diminish the significance of civil rights, identity, feminism, race, class, gender, colonialism or humanity? Does it affect how we create, or what we create? Should it? By (re)viewing recent cultural developments through close readings of 21st century writing by younger writers of all stripes, and using writing exercises, workshop sessions, art viewings and film screenings, students will interrogate the notion of ‘post-’ in order to make sense of what’s led us to this cultural moment, and to create new work built from their fullest linguistic, political, aesthetic or cosmological possibility.

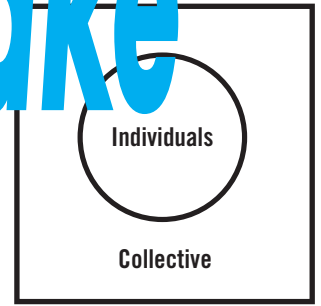
JEN HOFER

Literary Citizenship: Tiny Press Practices

Thursdays, 10am-1pm BB4

This course is a hands-on exploration of contemporary autonomous small-press practices as they relate to a poetics of community accountability. The basic question the course proposes to examine is how each of us might participate in creating the literary world we would like to inhabit. What is our responsibility, as writers, readers and thinkers, to a larger literary-artistic culture? What kinds of literary and art spaces would we like to participate in creating, and how might we begin to construct them? What kinds of communities are made possible through different kinds of cultural action and cultural work? We will consider zines, broadsides, little magazines and journals, micro-presses and small presses, reading series, cultural centers, and collaborative or cross-genre projects. The central inquiries guiding my choice of activities for this course are “What sorts of autonomous tiny-press practices illustrate and instigate an alternative universe of poetics and ethics?” and “How might we activate a literary-artistic gift economy that proposes an enthusiastic and participatory community of adventurers?” Our reading in this class focuses on different writers’ and artists’ visions for how, in Kaia Sand’s words, “to seize and re-seize power” to create independent literary publics. What are our visions for the power that can be enacted in writing, and how might we seize (and potentially reconfigure) that power via the works we create and our ways of producing and distributing them?

Make



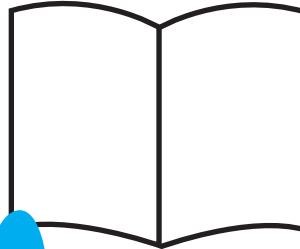
ASHLEY HUNT

Collaboration

Thursdays, 9am-12pm A217

This is a practice-based course in which we think about and act in collaboration, producing a work for exhibition at the end of the semester. Collaboration has a long history within art, often as a mode of working that challenges traditional notions of authorship and heroic myths of individual creativity. Beyond the notion that more people accomplish more things, collaboration also brings up significant questions about the meanings of collectivity and the relationship of individuals to the collectives that define them. This has significant social, economic and political dimensions, which many artists have drawn upon in order to build values that are not reducible to the market value of an individual name. After an initial investigation into these histories and ideas, we will embark upon a collective project for the rest of the semester. Beginning by finding a common interest to pursue for a project, we will construct a working process, a schedule and a distribution of labor, and together we will build a project and design its exhibition.

The



KEN EHRlich

Engagement by Design: The Social Turn in Architecture and Design

Wednesdays, 1pm-3pm Cafe B

We will investigate recent and contemporary design that puts social and political questions at the center of its practice. Moving beyond the Modernist maxim form = function to take up further questions of engagement and materiality, we will trace strains of contemporary design and architecture that re-evaluate and re-shape our notions of use and necessity. Looking to the edges of architectural, graphic, industrial and product design discourse, Activating Engagement explores the social dimensions of the world of objects, with special attention to furniture, mobile architecture, temporary structures, consumer products and landscape, interface and information design.

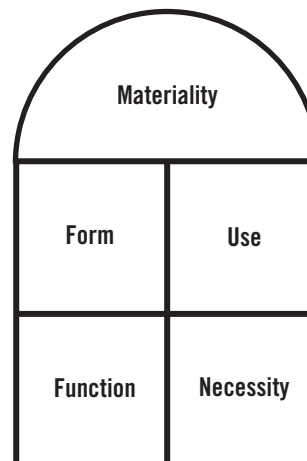
What is the foundation for your theory? The argument is shaky.

CHARLES GAINES

Metonymy

Mondays 1pm-4pm F200

The metaphor is the semiotic function essential to aesthetic practices. At least this has been the basic position of art theory and criticism. The metaphor changes ordinary speech to poetry. And as it applies to art, it universalizes expression by converting it to form, hence realizing pathways that allow for the communication of meaning. Metaphor, it is claimed, provides the mechanism that makes works of art possible. However, much of recent art suggests that the metonym has increasingly become more important. The metonym allows both an aesthetic and a critical practice. It permits discourses on difference and culture as part of art; it is arguably the structure that makes political and other forms of critical content possible. It provides its own pathways of communication and realizes meaning from its uncertainties and contingencies. Metonymy elevates the role of culture and difference (social, racial, gender) in artistic practice by locating criticism at the heart of artistic expressions. This class will explore the history and traditions of both systems and show how they have marked the change from modern to post-modern art and criticism.



Engagement

KAUCYLIA BROOKE

Fourth Year Critique and Exit

Thursdays 1pm-4pm D206

The final class for graduating BFA4 students, this intensive seminar covers contemporary issues in photography and media and critical discussions of students’ final work and thesis exhibitions.

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