Wayne State University
James Pearson Duffy Department of Art and Art History
157 Art Building
5400 Reuther Mall
Detroit, MI 48202
Telephone: (313) 577-2423  Fax: (313) 577-3491

The James Pearson Duffy Department of Art and Art History is pleased to present

2015 CREATIVE TIME SUMMIT LIVESTREAM

CREATIVE TIME SUMMIT
THE CURRICULUM
AT LA BIENNALE DI VENEZIA

August 11-13, 10:30AM to 6PM
Room 157, Art Building
Wayne State University
Free and open to the public

2015 CREATIVE TIME SUMMIT
IN VENICE, ITALY
CREATIVE TIME SUMMIT: THE CURRICULUM
In collaboration with the 56th International Art Exhibition, La Biennale Di Venezia

August 3, 2015– The James Pearson Duffy Department of Art and Art History at Wayne State University, Detroit, MI, along with the Maryland Institute College of Art, Baltimore, MD; Artspace, New Haven, CT; Locust Projects, Miami, FL; Queens Museum, Queens, NY; among others, have been designated as global partners for the 2015 Creative Time Summit.

The department is pleased to announce that it will present the exclusive live-stream screening of the event’s three-day program, August 11-13 from 10:30AM – 6PM each day. Information about the department can be found at <www.art.wayne.edu>. This will be the only site for the live-stream in the Detroit metro area.

CURATORIAL STATEMENT – CREATIVE TIME SUMMIT: THE CURRICULUM

Over the course of three days in August 2015, the 7th Creative Time Summit, devoted to expanded notions of “curriculum,” will take place within Okwui Enwezor’s exhibition for la Biennale di Venezia, All the World’s Futures. Since 2009, the annual Creative Time Summit has operated as a convening, a discussion, and a platform for the intersection of art and politics. La Biennale offers a unique opportunity to gather 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. When the term began appearing in seventeenth century Scottish universities, it 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 of 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 narratives of history, or otherwise support dominant power structures? How do new technologies effect the way information is controlled and disseminated? By asking questions such as these, we ultimately reiterate questions that arose 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 revolts 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?

More people have access to education than ever before. Yet being a student often requires facing brutal geopolitical realities. While some Western colleges and universities boast historically high enrollment, low-income students are graduating at rates far lower than their wealthy classmates and many students leave university to enter a nearly jobless economy with crippling debt. 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-broking 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, on-line 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 Medellin, Columbia. We also see it resisting traditional knowledge structures through art and forms of radical pedagogy. As Gayatri Chakrvorty 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. Our sections include: “Curriculum’s Content,” “Educational Institution as Form,” “The Geography of Learning,” “The Art of Pedagogy,” and “Knowledge as a Collective Experience.”

The 2015 Creative Time Summit is our biggest Summit to date. Spanning three full days of panel discussions, artist projects, short presentations, keynote addresses, and events, the program provides continuous opportunities for conversation, networking, shared learning, entertainment, and debate. As in past years, audience members outside of Venice will be able to contribute to the discourse through Livestream screening sites around the world. Online and onsite, the Summit will engage participants in new and unexpected forms of curricular activity.

- Nato Thompson, Chief Curator, Creative Time

PROJECT PRESENTATIONS

Presentations are grouped into thematic sections. Topics include:

**Section 1: A Curriculum’s Contents**

“Curriculum’s Content” addresses the fact that a curriculum provides a space in which some things are learned and other things are not. Presentations focus on knowledge that is missing from contemporary curricula and narratives that are obscured by hegemonic power.

**Section 2: Educational Institution as Form**

“Educational Institution as Form” looks at the practical and pedagogic implications of artist-initiated educational institutions, which provide an opportunity to consider larger educational structures and methodologies for

**Section 3: The Geography of Learning**

“The Geography of Learning” is devoted to the relationship between knowledge systems and geopolitics, studied in contexts ranging from indigenous communities living under foreign governments, to the migrant conditions that yield creolized forms of knowledge.
Section 4: The Art of Pedagogy

“The Art of Pedagogy,” based on the premise that art can be a form of open inquiry, focuses on artists whose work deploys the innate pedagogic possibilities of artistic practice.

Section 5: Knowledge as Collective Experience

“Knowledge as a Collective Experience” looks at how knowledge arises through social relations and shared experiences. Artists and activists in this section discuss how harnessing collective knowledge has informed their community-engaged practices.

ABOUT THE CREATIVE TIME SUMMIT

The annual Creative Time Summit is the leading conference devoted to the intersection of art and social justice. Since its inception in 2009, the Summit has brought together innovative artists, activists, writers, curators, and others to present bold new strategies for social change to thousands of people, both live and online. Participants range from cultural luminaries to those purposefully obscure, providing a glimpse into an evolving community concerned with the political implications of socially engaged art. To date, the Summit has seen more than 140 presentations and inspired over 5,000 live attendees as well as thousands of remote viewers who watch via Livestream or at one of the 70+ international screening sites, from Kathmandu to Melbourne to Berkeley. Learn more and watch live at creativet ime.org/summit.

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 more than 335 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 is the only public arts organization with programs that have reached from New York to New Orleans, Haiti to Hanoi, and Dubai to Detroit to outer space. Find out more at creativet ime.org.

Support

Lead support for the Creative Time Summit at the 56th International Art Exhibition of la Biennale di Venezia is provided by the Toby D. Lewis Philanthropic Fund of the Jewish Federation of Cleveland, Amy and John Phelan, a/political, and Annette Blum and the Blum Family Foundation. Major support provided by Philip E. Aarons and Shelley Fox Aarons, Elizabeth A. Sackler, and Ellen and Bill Taubman, and the Trust for Mutual Understanding. Additional support provided by Ford Foundation, The Power Plant Contemporary Art Gallery, Stephanie and Tim Ingrassia, SAHA Association, ATHR, Mohammed A. Hafiz and Hamza Serafi, Joanne Leonhardt Cassullo and The Dorothea L. Leonhardt Foundation, Inc., Rona and Jeffrey Citrin, Dana Farouki and Mazen Makarem, Sara Alireza and Faisal Tamer, Sara and Zahid Zahid, Aimee Labarrere Alvarez, Herb and CeCe Schreiber Foundation, Partners in Art, Musagetes Foundation, Nancy McCain & Bill Morneau, Liza Mauer & Andrew Sheiner, and Jay Smith and Laura Rapp.