



Series created
and coordinated by
Amir Parsa

Audacious Ventures. Curricular
Innovations. Emerging Practices.
Adventurous New Paths.

Risk/Dare/Experiment (RiDE)
educational and cultural episodes
bring processes related to artistic,
intellectual, and design practices
into a visible arena while illustrating
the unforeseen outcomes of ex-
perimentation—ventures that open
up new paths, abandoned projects
that lead to new insights, and other
types of risks that inspire adventur-
ous ideas and actions. Pratt faculty
and administrators propose pro-
grams and curate individual episodes,
and all events are free and open
to the entire Pratt community.

The RiDE series features invited
artists, designers, writers, and
creative practitioners from many
different fields, as well as Pratt
faculty, staff, and students across
departments and disciplines.
They inspire and instigate curricular
innovations while bringing to
light emerging practices and new
disciplinary formations.

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RiDE: ON

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ON

Risk/
Dare/
Experiment

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This catalog presents the RiDE (Risk/Dare/Experiment) episodes that took place at Pratt Institute in the academic years 2013–14, 2014–15, and 2015–16. It is a celebration of the creative, critical, and cutting-edge thinking and making that happens at the Institute. It is also a testament to the collective work of faculty, students, staff, and many other members of the Pratt community who proposed projects, invited speakers, organized symposia and panels, curated exhibitions and publications, and implemented their visions for the benefit of all.

The RiDE episodes have been unique offerings that explore the nature of risk-taking, daring, and experimentation, hallmarks of innovation and creative action. They have provided insight into creative and critical processes; have brought forth the findings of interdisciplinary research groups, collectives, and ensembles; and have presented idiosyncratic strategies and methods on the parts of visionary artists, designers, writers, and others who cannot easily be categorized. They also allow Pratt to showcase the way curriculum is infused with uncommon initiatives, adventurous, yet rigorous and thoughtful challenges to received ideas. Indeed, RiDE episodes are indelibly linked to Pratt's core mission: providing a framework for curricular innovation in the service of instilling in all graduates aesthetic judgment, professional knowledge, and technical expertise.

Risk/Dare/Experiment was conceived, created, and curated by Amir Parsa, who launched the initiative while he was Acting Associate Dean in the School of Art and Design, and who has continued the work with imaginative vision as the Director of Interdisciplinary Initiatives in the Office of the Provost. His own innovative work as a writer, poet, exhibiting and performing artist, and museum and higher education professional informed the creation and curation of the episodes.

He developed the foundations and the framework of the program, continues nurturing relationships with interested faculty, and sustains the original thrust of the series, which has embodied Pratt's interdisciplinary aspirations. Indeed, RiDE constitutes a unique offering that has been of immense benefit to many Pratt constituents—especially our faculty and staff.

Pratt continues to encourage and initiate new and exciting academic programs, as well as to spur curricular innovation at both the undergraduate and graduate levels. The RiDE series brings this constant engagement with theories, disciplines, and practices to life.

—Kirk Pillow
Provost

RiDE Degree Zero (In lieu of a manifesto)

I. The kind of RiDE this is...

1. One that allows you to launch the catalog with exclamations! A preface to the coming manifesto! Proclamations! Exhortations! A prelude to all the manifestos that could have preceded each of the episodes—for indeed, any attempt at the creation of new forms, any attempt at truly daring darts into new territories, contains an embedded manifesto in its unfolding. A manifesto for the manifestos—or rather, in lieu of a manifesto, this, the degree zero of RiDE: the guiding principles articulated, the theoretical foundations presented.

2. *Imperatives* all—that is: you must attempt to change the language of the medium! You must try to push the boundaries and create new forms! You must push and find new and unexplored terrains! You must break new ground!

And you also must try to think what these by-now clichés mean: what does it mean to risk and dare and experiment in the art realm? In the design world? In the literary universe? At the intersections and in the interstices of disciplines? At the margins and on the frontiers of emerging fields? In those very special but messy places where new forms are fashioned? What does innovation look like and where does it lead to? What kind of life does it generate? What kind of person will it make you? What kind of artist and thinker and maker, will you be, O creator fearless forging forth....

The imperative mood—that is, you must: risk, and dare, and experiment!

3. Not just the imperatives though, but also the nouns: showcasing the risks taken, discussing and talking about the dares,

digging deep into what an experiment is, and what it might entail...

Audacious Ventures!
Curricular Innovations!
Emerging Practices!
Adventurous New Paths!

Those are the slogans and the mottos attached to this new RiDE, to this perhaps never-ending RiDE....

4. RISK! DARE! EXPERIMENT!

- A constellation of collaborations across Pratt's academic departments!
- A series of multidisciplinary deep dives into the poetics and ethics of charting new paths!
- An ongoing venture to present the mechanisms and the strategies and the desires and the forces that lead one, or a group, or a school, to launch new visions, and to dare to fashion new forms!
- A series of events, or publications, or exhibitions, or combinations thereof, showcasing those who challenge and go beyond disciplinary boundaries and perhaps even, just maybe, enter the wondrous and dangerous arenas of new disciplines in their infancies...
- An exhilarating place, but a dangerous place too, perhaps... A space that's worth exploring, certainly, and inhabiting—albeit for short periods of time!

Risk! Dare! Experiment! That kind of RiDE...

5. Fine: Let's put it a bit less dramatically, a bit less rhetorically. This is what RiDE is: a series of educational and cultural "episodes" curated by yours truly out of the Office of the Provost, along with Pratt faculty members and chairs from across the different schools who pro-

pose topics and presenters and curate and coordinate the individual episodes.

6. *Episodes*. Yes, that's what we call them. From art projects to funkily formatted events to multipart series to multipronged works. Research projects and research groups. Exhibitions, installations, collaborations. Participatory pieces and public presentations. Publications and performances. Or singular fusions of endeavors that bring innovation to the audiences, to the fields, to the Institute.

Yes, we call them *episodes*. Not events. Not lectures. Not panels or symposia, even if the episodes contain some of these, and even if they at times could pass for these more conventional types of presentations. Because there is no one format that is standard, and all coordinators and curators are encouraged to devise new experiences for the participants and audiences. To devise new ways for all to engage, to interact, to exchange, to learn and teach in turn.

An episode, then, is not bound to any particular modality of presentation, and certainly not to any one currently established field/discipline. An episode can consist of a single lecture/performance and experimental exchange occurring in one evening, as much as it can comprise a number of strands and threads.

RiDE episodes are not bound to particular temporal or durational impositions. They can occur over several evenings throughout a semester (series of readings and conversations) or at odd times, or for entire days. They are not bound only to the Pratt campus: RiDEoff episodes have taken place at offsite galleries and have included any number of community or organizational partners.

RiDE episodes, in short, also put in motion the very tenets at the heart of RiDE itself: the form, the nature of the episode itself can be adventurous, unexpected, hybrid, singular, provocative.

7. RiDE episodes feature invited artists, designers, writers, and creative practitioners from many different fields, as well as Pratt faculty, staff, and students across departments and disciplines.

They bring various processes related to artistic, intellectual, and design practices into a visible arena, while illustrating the unforeseen outcomes of experimentation—ventures that open up new paths, abandoned projects that lead to new insights, risks that inspire adventurous ideas and actions!

They dare to reveal the processes at work behind the scenes. Projects that took unexpected turns. Works that ended up looking nothing like their creator thought they would—very different, if not better, whatever better means!

They dare to reveal the struggles and challenges that prompted the detours, and generated the new visions, and led to the new works.

They inspire and instigate curricular innovations while bringing to light emerging practices and new disciplinary formations.

They are experimental themselves, modeling, in their own forms and manner of unfolding, the spirit of daring.

They aim to provoke and inspire, to challenge and present alternative and innovative paths.

They are free to be bold. And dare to inspire all to also be bold.

8. As museums curate their collections, so too, we endeavored to curate what it is that we do: curriculum design, teaching, learning, and always innovating within that mission.

And so: curating a slice of that curricular universe—innovations and foundations at the beginning. Where they are born... RiDE, in effect, *curates potentiality in curricular design*. Or rather: curates works and endeavors born of the adventurous spirit and theoretical beginnings of what can lead to curricular design. That is *our permanent collection*: the works of the artists and thinkers and designers and new formists and new actionists that lead to new curricula, new fields, new domains of thinking and making. New arenas for learning—which in turn will continue this ever-expanding territory of explorations and fusions and creation of new works and domains of theory, and practice, and learning—again.

*

II. Genesis

1. Once upon a time, in coffee shops around Pratt Institute, on early morns and late evenings, beyond the attention paid to the daily work at hand, I tended to a number of problematics and issues in what was then the School of Art and Design. Among the many concerns and tasks, and beyond the challenges (and opportunities) of the everyday, we wanted—and needed—we *aspired*, I should say, to bring a few initiatives to the school—the whole Institute, in fact.

Ones that would allow cross-departmental fermentation.

Ones that would demonstrate the processes of creative actions and makings. Ones that unveiled the nature of fail-

ures along the paths of constructing remarkable bodies of work.

So... we conversed and we conceived. We drafted and revised. Early morning meetings at various outposts. After-work get-togethers to continue the planning. Devising structures and architectures for the initiative to be able to take off. After many months of conversation with then-Acting Dean Leighton Peirce, it all came together. The variety of considerations found their synthetic solution in the fashioning of a new initiative—one that would allow those concerns to be met, one that allowed those divergent objectives to coalesce, one that fused and turned out to be: RiDE.

2. The first iteration of RiDE was thus started in the Office of the then-School of Art and Design. (Since that launch in the fall of 2013, the School of Art and Design has been split into two new schools: the School of Art and the School of Design, and RiDE is now administered through the office of the Provost.) We drafted and proposed the crux of the poetics behind the initiative. The crucial elements necessary. We believed that certain processes allow one to create new types of works, new types of adventures that lead to unique creations in art, literature, design, etc., and that those types of works invited their audiences to see and understand the world differently. We thus wanted to create the conditions for faculty and students to present various projects, and to discuss certain processes. We wanted to make it possible for our colleagues to invite thinkers and makers from a range of disciplines to come to Pratt and share their methods, approaches, ways of working, within this framework and under this umbrella.

We wanted to create conditions (and programs) for cross-departmental investigations, collaboration, and curricular innovation—and then support the planning and implementation of those collaborations.

We wanted to provide opportunities for faculty and students and the Pratt community overall to engage in explorations and research in earlier phases of potentially uncertain ventures.

We wanted to provide opportunities (curricular and co-curricular) for students to be exposed to ideas, actions, and practices outside their departments.

We wanted to contribute to the realization of Pratt's interdisciplinary aspirations, and we wanted to provide a space, an arena, for emerging practices and theories to be brought to Pratt and to the public.

We wanted to concretize inquiry and reflection around notions of risk and experimentation—and their sometimes unwelcome corollaries: failure, changing of directions, abandonment, re-thinkings, etc. Yes, the corollaries exist, and they are real and consequential. And we wanted them to be brought to the fore!

We wanted faculty and students to share what they were most excited about. To share their own aspirations and experiments. Make Pratt, as one person said upon seeing the RiDE posters, “a rad place that has rad events.” Make Pratt be recognized as a center of new and adventurous ideas.

We wanted it all to be meaningful too, of course—even if not necessarily sustainable. Actually, because we wanted the utmost freedom for the conceivers of

the RiDE episodes, it was entirely possible for the projects within the episode to not be sustainable.

3. We also wanted to make sure there was connection to curriculum. Not only in terms of creating new curriculum but as a general reflection upon and consideration of curricular creation across the board. A grand spectrum: from episodes that take place within a class, to episodes that propose new courses, to episodes that lay the foundation for new ways of thinking about a field, or about crossing disciplines. Episodes that are at the frontlines of traditional disciplines or present research in emerging realms. Innovative research and practice groups themselves, where the findings and the radical work of the faculty and participants will find their way into the curriculum. A grand spectrum of work for curriculum innovation.

And since we wanted rigor and accountability, and yet freedom and adventurousness, we created processes and protocols and, yes, forms! And checklists! Give us your curatorial statements! Your description of the episode! Participating departments! Posters! Excerpts or poignant exchanges or original contributions! List of presenters and participants!

RiDE was born, then, out of a genuine desire to both contribute to Pratt's trans- and neo-disciplinary aspirations, and to provide platforms to share the exciting, adventurous, original work of the faculty and thinkers and makers across the city, country, and globe.

We wanted the series itself to be bold, unique, unusual.

We wanted it to be true to its tenets, and to create within the higher

education landscape, an innovative thread of episodes that explore experimentation and daring, while presenting a slice of the core of academic undertakings: curriculum design and learning.

We wanted RiDE to live up to its own name and ambitions across the board: not only in content, but in the formatting for the episodes, and for the essence of the series as a whole.

*

III. RiDE off the ground:

1. Let's emphasize then: akin to museums curating works from their collection, RiDE is a slice of Pratt that prompts all to engage in the curation of ideas and research on the nature of risking and daring and experimenting—and to present the relationship of this kind of exploration to the fashioning of curricular innovation, and to the essential function of an institute such as ours: learning.

We thought the best way to make this happen would be to put funds aside for projects that met the strategic plan goals, and do an open call for proposals with certain criteria. The Risk/Dare/Experiment grants were thus intended to bring into a visible arena certain processes related to artistic and design practices—specifically the importance of fashioning new creative processes, of risk-taking, and of experimentation—as well as to support projects designed to instigate interdepartmental collaborations. We gave wide latitude in both the content of the proposed projects and their formats. Encouraged, in fact, new formats. The criteria were simple enough. The proposals needed to:

- Be cross-departmental—at least two current departments, and, preferably,

departments in different schools, needed to be involved for the Team Grants;

- Contribute to interdisciplinary innovation;
- Include how the potential grantees would assess the project;
- Clearly address at least one objective highlighted in Pratt Institute's Strategic Plan 2012-17 (namely, a/Enriching the Academic Experience; b/Expanding Horizons; c/Creating Dynamic Environments; d/Building Capacity);
- Provide a short list of learning outcomes envisaged for this 'episode.'

We asked applicants to provide a general description, and make clear how the RiDE episode contributed to the overall goals they had for the department/school/Institute.

We worked with coordinators and curators of these episodes to strengthen the proposals and to hone in on their visions. We tried to support all who were passionate enough to propose episodes—even if not for the full budgets requested. We also queried these coordinators/curators about how the episodes unfolded. Were the articulated outcomes met? Were there unanticipated outcomes? What were some of the challenges? We asked them to describe whether they engaged with the Strategic Plan in the ways their proposals had said they would, or whether that engagement had changed along the way. We asked them to describe the curricular connections of the episode. Was the RiDE session born of new offerings, or meant to instigate new classes? Was it part of an unfolding course, or contributing indirectly to curricular innovation?

Each of the first three years ended up with different numbers of episodes, with different types of participation and different sets of challenges. But that was anticipated and embraced. RiDE itself

has lived an uncertain yet exciting existence, and has had to adjust and adapt. This catalog is testament to this ebb and flow—and to the spirit it takes, as we said in various groups, to keep RiDE alive....

2. The first RiDE episodes were launched in the spring of 2014 after fall 2013 preparations and requests for proposals. They were at that point known as DOCs (both for Dean's Office Cross-disciplinary grants and alluding to a general thematic of the "documentary" practice) and RiSE.

2013-14 offerings spanned departments and schools. A variety of presentations in different formats took place that were exciting and challenging and provided great insight into artistic processes and risk-takings. Filmmaker Lynne Sachs, for example, invited by the Department of Film/Video, presented *Taking a Documentary Detour*, a lecture/performance with students from several Pratt divisions that was part discussion, part experiment, and part artwork. Three faculty members from the Departments of Fine Art, Interior Design, and Architecture collaborated on *Risky Discourse*, an episode in which each presented the other's work in a collagistic lecture that turned out to be an existentialist play/performance and a meditation on subjectivity and individual visions and paths (organized by Anita Cooney). And in a fascinating discussion, three fashion students whose works were selected for the Pratt Fashion Show talked about their challenges and processes finalizing their collections in the episode called *Runway*. A collaboration between the Department of Photography and the Library begat the expansive episode concerning the works of Lee Friedlander. Indeed, *Lee Friedlander: The Printed Picture* consisted of an exhibition, a symposium, the acquisition of all of Fried-

lander's books, and a final festschrift published by Eakins Press Foundation.

The general feedback and interest prompted us to commit to another year of RiDE... even as many changes were coming to the Institute.

3. The next academic year (2014-15), the initiative had morphed into the single program now called RiDE, which would, in its second year, have both Presenters' Grants and Team Grants. For the Presenters' Grants, we limited the amount to \$500 per proposal. The *subject* of these RiDE events was limited to presentations of projects that primarily illustrated the unforeseen outcomes of artistic and design experimentations, risks, and adventurous ideas.

For the Team Grants, the proposals could receive as much as \$2,500 in funding. There was wide latitude in both the content of the proposed projects and their formats. Proposals could be composed of a series of lectures or workshops, mini-festivals, special events, seed funding for a cross-departmental course or a sponsored project, the development of a new minor, an exhibition, alternative offerings, or a combination of any of the above—a lecture series tied to the development of a new degree, for example, with an exhibitory component.

In 2014-15, there were 17 episodes, from forums to symposia, from lectures to exhibitions and publications. The self-explanatory *Interdisciplinary Design Education at Pratt—Case Studies and Conversations* occurred in March 2015 with faculty members from various Pratt departments and presented an exciting view of the potential of the new School of Design. In turn, *Situation: Art School—Discussing the Challenges and Opportunities of Educating Artists Today* probed

the interdisciplinary nature of art in our time and the trajectories of artists. In the episode entitled *Canceled from Memory*, a lecture/performance by Barbara Hammer, the artist screened several films and engaged with the audience in a way that brought to the fore the possibilities unique to film and video.

In Academic Year 2015–16, its third year, RiDE morphed into yet another type of enterprise. With an uncertain budget, we did not issue a general call but instead worked directly and closely with various constituents, researchers, artists, and creative scholars at Pratt who had shown an interest in RiDE previously. Projects that had been discussed before but not funded were brought to fruition, interdisciplinary “research and practice hub” groups were formed, and various endeavors of interest were implemented in the latter part of the year. These included the formation of the *Translation Innovation Ensemble* and the *Translate This!* initiative which brought forth discussions and presentations around literary translation, the *Museum Futures* research and publication endeavor, and a panel discussion dubbed *Before Wearing* that allowed participants to discuss central ideas and issues integrated in the exhibition *After Wearing* at the Pratt Manhattan Gallery.

4. Forty-one episodes. Over 250 artists and scholars. Intersectional offerings across many departments and programs, along with a host of partnerships with outside organizations. Through its first three “seasons” (AYs 2013–14, 2014–15, and 2015–16), RiDE has gone through multiple transformations. And that was not only fine, but it was true to the very nature of the program. To change its form, even as it unfolds. To modify its processes. To adjust and adapt. A cha-

meleon of many hues—and a wide range of abilities!

Overall, there has been an overwhelmingly positive response to the possibilities RiDE has provided to faculty and departments, as well as, happily, the presenting artists and participants who found in the framework a liberating opportunity to present their work in unique and unexpected ways.

“I think your RiDE series is marvelous,” filmmaker Lynne Sachs wrote. “Something magical happened with your Pratt students when I was working with them, but then again maybe that’s normal around your campus. Applause. Applause.” And Alex Schwederz, one of the three faculty members who participated in *Risky Discourse*, wrote: “The value I associate with the RiDE platform was an opportunity to experiment in an open-ended way. Working with Analia and Eduardo gave me a chance to not only work with and get to know colleagues in other departments, but also to see myself and my own work differently. Being given the freedom to set the agenda encouraged all of us to go beyond our comfort zones, break our habits, and run the risk of failure. The motivation not to fail came from the public presentation.” About the same event, its curator, then chairperson of the Interior Design Department (and current dean of the School of Design) Anita Cooney, expressed the advantages and thrusts of RiDE in a way that applies to its entire gamut of offerings. “The RiDE event was a marvelous exchange of the sort that we usually do not have the time for,” Dean Cooney wrote in spring 2014. “Here’s how: 1. Three faculty members from different departments, some of whom had met, but did not know one another’s work, had the opportunity to get to know one another and one another’s work, and discover commonalities and differences in their interests and approaches. There is never usually the

time or any sort of academic scenario that would mandate this deeper understanding of your colleagues' work. 2. The performative aspect of the proposal and presentation gave faculty members a different way to express pedagogy. 3. Students got to witness an intellectual performance—different than a lecture, or a symposium. The real-time surprise of the event let them know in a concrete way that all presentations are also creative acts. The Q and A that followed was critical in illuminating that nature of play and surprise in the event and the need for all of us to "make stuff up" when describing our work. 4. Community is strengthened through curricular content—these three faculty members are now colleagues in the best sense of the word, and will be able to build upon this experience for future efforts. Community is strengthened, in that students who attended saw their professors engaged in interdisciplinary exchange."

*

IV. If I were writing a letter about RiDE...
... it would go something like this:

RiDE-ing On...

Dear X:

This past spring, we brought three years' worth of RiDE episodes to a conclusion. Who would have thought!

What started as an almost-artistic project itself, and a genuine desire to both provide a platform for interdisciplinary collaboration for faculty and for innovative exploration of the nature of risk-taking and experimentation, has become integral to Pratt's distinctive offerings. I'm happy to say it provides a platform for research and collaboration, a venue for presenting thinkers/makers, artists/scholars, and an opportunity for students

to be in contact with visionary thinking and creating.

All of this is recent history and yet, with all of the planning and work that has gone into bringing RiDE about, it feels like eons ago that we were dreaming up what the program could be and finding a way through the challenges! The ambition was to infuse the Institute with possibility, and to create what I always liked to think of as win-win (and more wins) for members of the community and Pratt itself. Incredibly, through the efforts of all, it seems to have happened. I'm constantly asked, "Is RiDE happening next year?" and I'm happy to say, at this writing that "Yes, yes, it is"—even though I want to acknowledge that if/when RiDE ceases to exist, there will be no time or room to bemoan that fate, but only to celebrate what happened. RiDE is not necessarily meant to keep going. What matters is that it remain true to its tenets and constantly reinvent itself—lo, experiment with its own modalities of existing.

Yesterday, I met with Jacki Ochs, one of the early curators of a RiDE episode, who put together *Taking a Documentary Detour* with the artist Lynne Sachs. Jacki was Acting Chair of Film/Video when she organized that event a couple of years back, and she was telling me how she still fondly recalls not only the actual episode and how it unfolded, but how she got "to that point." I showed her the poster again—and she recounted her work with Lynne, how they prepared with the students, how the framework itself allowed Lynne to think *through* the format of RiDE to bring about her lecture and performance. Initially, Jacki recalled, she and Lynne had particular ideas they were not convinced were really great for a Pratt lecture. Jacki told Lynne about the RiDE structure and series, and together, they brainstormed and conceived an event that lived up to both Sachs' own

process *and* to the spirit of RiDE: a risky endeavor itself, where they involved a number of students in a mini-performance/theater and film production. The whole process proved transformative for Lynne and the students, and was a great example of collaboration and invention for the department and all involved.

The point is this: the fact of the existence of the RiDE series has led many artists, faculty, and various other Pratt players to think differently about certain possibilities of both artistic creation and presentation, and has led to their involving students and departments in very different ways than they had anticipated. It has become a container itself, a “form” through which projects can be conceived, people gathered, conversations launched, experiences shared, actions undertaken. I’m particularly fond of the fact that it has truly fomented cross-departmental partnerships, and, dare I say, beyond collegiality and research and practice interests, or even collaboration on particular works, friendships! For all, it continues to be a great learning experience that has the ability to change the way we think about our fields and education along with the possibilities of collaboration. This is the essence of creating the condition and the structure to instill inter/transdisciplinary work and action.

I’m also giddy about several names, phenomena, and groupings that are germane to RiDE, born from its roots and its seeds. The RiDE *types*, for example: We now have RiDE*off* (easy to imagine what this is: episodes that take place off campus, of course, and perhaps even, figuratively speaking, episodes that have a tangential relationship to RiDE, out-of-the-way episodes so to say, that are “off” the “regular” RiDE line/grid), RiDE*now* (sudden and unplanned episodes brought about at the last minute—a hallmark fea-

ture of the RiDE spirit to allow this kind of thing to happen!), and RiDE*hub* (interdisciplinary research and practice groups). Future tagging systems might allow us to think of not only the various parameters of the episodes, but these subtypes too! By the way, I admit that there’s one type of RiDE episode I’ve been clamoring to institute or have someone propose, but can’t say it’s happened yet: RiDE*away*! (Taking RiDE beyond the campus, yes, but also farther away than expected!) Maybe it will happen soon enough. Otherwise, I’ll dub this very RiDE Degree Zero a RiDE*away* flirtation!

Speaking of which, there are a couple of “meta”-episodes: this intro/manifesto, which one could number appropriately as “0,” in tune with its title; the “last” episode—that is, *RiDE²*, which contemplates how the RiDE series *itself*, in all its variance and its structure and the creativity and criticality necessary to bring it about, is, lo and behold, a venture of the risky/daring kind, with mistakes, failings, revisions, constant reformulation and rethinking intertwined in its very fabric! And the RiDE *Riffs*, of course, where various coordinators, presenters and participants are invited to riff on what risking or daring or experimentalism might even mean....

O, and about that Fellows thing: all of the presenters will be known as *RiDE Fellows*, or *Fellow RiDErs*. An honorary title, of course, without any real perks—but quite the honor, I’d say! Who, after all, would oppose being a RiDE Fellow?! Who would reject the grand honorary title of Fellow RiDEr? All the participants listed in this catalog are in essence Fellow RiDErs! All the coordinators and curators, all the invited guests, all those who have helped RiDE come into existence, survive, and thrive. Indeed: not just on the participants and presenters and curators, but on anyone who has had

anything to do with RiDE, we now bestow the grand moniker of Fellow RiDER!

I'll end by telling you that, as meaningful and positive (and funky) as the episodes have been for the many curators, coordinators, presenters, and participants, the future of RiDE is almost always—and perhaps by definition—uncertain. I don't mean this from a "budgetary" or "administrative" standpoint, but from a philosophical and artistic one: RiDE as a forum for provocation, RiDE as an adventure, can't get complacent or comfortable, or entertain a perpetual existence, or even become attached to any type of sustainability. It must always remain at the edge—of disciplines and neo-disciplines it brings to the fore, and of the reality we inhabit. It must embrace its *situatedness* at that edge, and engage with all its might and passion in remaining true to its tenets.

This is why, in effect, this catalog is called *RiDE: On*. Not only because it is, now, taking place, but because it will paradoxically remain "on" while it perpetually interrogates the meaning and reasons for its existence, while it contemplates its own stoppage and death. And we did the catalog when it had to be done: not at the beginning or at the end, whatever those terms might mean, but when it was the "right" time. An imperative for us all: RiDE on! So that, indeed, RiDE, the series and the call, can forever be carried with us, and through us. It will always be *on*, even though I, we, might move on.

I leave you with this, then: the name of a catalog that is both celebration and invocation: of a way of living and creating, fearlessly and without pause. An adventurous and simultaneously rigorous commitment to new and exciting thinking and making, while challenging

all to see the world differently. The RiDE series is emblematic of this spirit and ethos: an ongoing examination of what it means to dream and to dare. An imperative, a name, and a salutation—carry on and be well. RiDE: On.

—Amir Parsa



Note

This catalog is organized in chronological order. When certain episodes were durational and others occurred during their unfolding, or when an episode was not at all “event”-centric—such as the formation of research groups—approximate/appropriate dates have been provided.

All episodes have been included. All have a description, the dates, and other informational specifications: names of presenters and participants listed in alphabetical order, Pratt departments engaged in the episode and, when applicable, outside organizations that were also involved. Some entries have longer curatorial statements, while a limited number of entries also in-

tegrate excerpts, summaries, and/or images related to the episode. As well, a list of all those engaged in all RiDE episodes is provided at the end of the book (pages 208–211). As mentioned above, we consider all presenters to be Fellow RiDErs.

Above: Neuman Mall is centrally located on Pratt’s Brooklyn campus.

Imprint

Workshop/Talk/Exhibition
January 30, 2014

All-day event: 9:30 AM–7 PM
Workshop: 9:30 AM–12:30 PM, 1–4:30 PM
Afternoon talk: 12:30–1 PM
Exhibition opening: 5–7 PM
Pratt Photography Department

Imprint, Take 2

Workshop/Talk
Wednesday and Thursday,
April 15–16, 2015

Workshop: 9:30 AM–12:30 PM, 1–4:30 PM
Afternoon talk: 12:30–1 PM (both days)
Pratt Photography Department

Curator/Coordinator: John M. O'Toole
Pratt Department and Other Organizations:
Photography, Oranbeg Press

Participants: Students, faculty, staff
from across Pratt departments

The Photography Department, in collaboration with Oranbeg Press, first launches the RiDE episodes, then returns for a second year of experimental printing workshops with *Imprint, Take 2* the following academic year.

The project is composed of all-day inkjet print production workshops and conversations around independent photo publishing.

It results in an archive (electronic and printed) of work produced by participants.

This event is open to students working in all disciplines as well as the greater Pratt community. It allows participants to explore experimental concepts in printed matter and to experience and contribute to a collaborative cross-departmental project.

The *Imprint* series gathers Pratt students, faculty, and staff in one physical space and prompts engagement in a creative pursuit in a communal environment. Physical boundaries are broken down, prints are made, and learning happens.

Imprint and *Imprint, Take 2* consist of all-day workshops and offer students the opportunity to work directly with Oranbeg Press to produce double-sided inkjet prints (*Interleafs*) for their own collection as well as for the Photography Department archive. Additionally, John O'Toole, the founder of Oranbeg Press and Digital Technician in the Photography Lab, presents on independent photo book publishing followed by a Q&A. *Imprint* and *Imprint, Take 2* take place over multiple days in the front corridor (F-corridor) of ARC LL, the home and busy hub of the Photography Department. An impromptu one-night-only exhibition of work made throughout the day follows the workshops. The event is documented throughout the day on the Pratt Tumblr blog (prattphotography.tumblr.com).

This sudden interdepartmental space leads to conversations and explorations and allows everyone to pursue innovative gestures within the photo printmaking universe.





Images courtesy of Pratt
Photography Department

Link
· prattphotography.tumblr.com



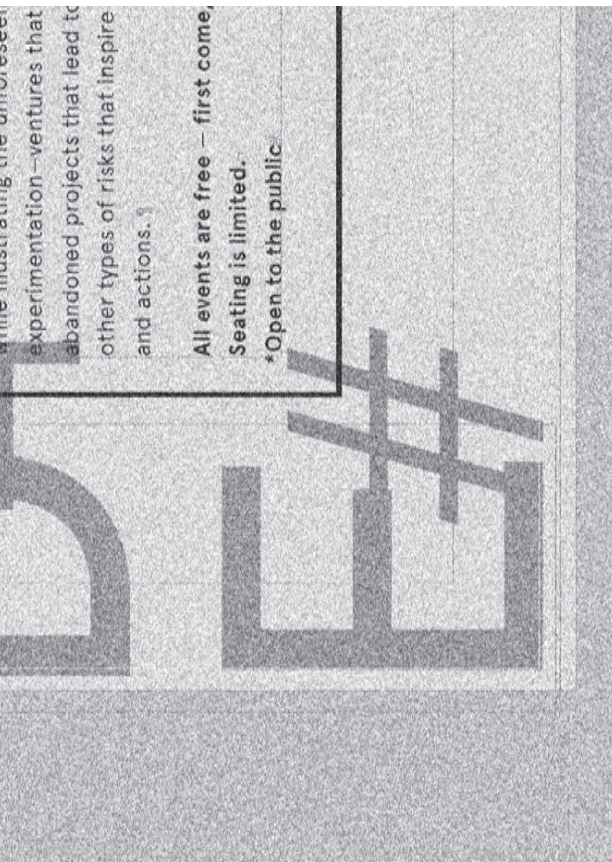
Student Open Mic
February 6, 2014, 7:30 PM
Student Union

Curator/Coordinator: Mirland Terlong
Pratt Divisions: Student Affairs, Student
Diversity Council

Presenters/Participants: Students
from across Pratt departments



Understanding that stepping on any stage requires courage, we encourage students to share their ideas and be heard. Reciting poems and telling stories, singing songs, presenting theories and projects: these endeavors show that ideas can change the way we think and see the world, and that lives can be affected by the work that we do. Be the vessel and the catalyst!



Open Mic is an opportunity for students to share ideas, songs, poems, stories, and any number of other initiatives. Students go outside their own comfort zones and present projects they have developed independently.

Left: Detail of 2014 RiDE season postcard in process, modified

Risky Discourse
A Ménage à Trois

Presentation/Performances and Conversation
February 25, 7 PM
The Gallery, Juliana Curran Terian
Design Center

Coordinator: Anita Cooney
Pratt Departments: Fine Arts,
Interior Design, Undergraduate Architecture

Presenters: Eduardo Rega, Alex
Schweder, Analia Segal



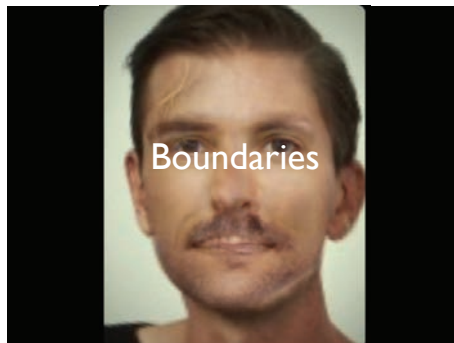
Three faculty members from Interior Design, Fine Arts, and Architecture present one another's work in a collagistic lecture. In what turns out to be an existentialist play/performance and a meditation on subjectivity and individual visions and paths, each seemingly gives an artist talk while embodying the persona of the other, showing and speaking about the other's work. The event turns into a short theatrical interlude—one that puts on display the very notions of artistic identity and the ways one relates to the world and to others.



Something between a round-robin and a game of exquisite corpse, this event brings three different departments into conversation and then offers a "test" on what constitutes failure and experimentation.

Three professors with different professional backgrounds and from different departments respond to the theme and a series of questions about risk and experimentation in front of a heterogeneous audience.

Images courtesy of RiSSKy—
Eduardo Rega, Alex Schweder,
and Analía Segal



THE ART OF THE SIDEHUSTLE I STARTUP WORKSHOP FEBRUARY

THE ART OF THE SIDEHUSTLE I
STARTUP
WORKSHOP FEBRUARY

THE ART OF
THE SIDEHUSTLE
WORKSHOPS
WEEK
WEEK
WEEK
WEEK

THE ART OF THE
SIDEHUSTLE 1
STARTUP

WORKSHOP
FEBRUARY 26, 2014
12:30 PM

THE SIDEHUSTLE
STARTUP
WORKSHOP

THE ART OF THE SIDEHUSTLE 2
STARTUP

WORKSHOP
MARCH 12, 2015
12:30 PM

CCPD CLASSROOM, EAST BUILDING
ROOM 007

Coordinator: Brynna TUCKER
* PRATT DIVISION: CENTER FOR
CAREER AND Professional Development *

Presenter/participants: BRYNNA TUCKER
and STUDENTS

Not all day jobs will be your dream job. This episode focuses on how to think outside the nine-to-five framework and build passion projects into supplemental income. Side hustles are more than pyramid schemes and income chains, so this discussion centers on makers, creatives, and activists who need a steady income but still want to pursue the projects they love. This episode examines DIY businesses, lean startups, the art of the side hustle, and why courage and risk-taking are essential to getting one's ideas into the world.

This workshop is among many professional development events we produce at the Center for Career and Professional Development (CCPD) each year that connect the academic curriculum to professional trends. Our goal is to help our students understand what skills give them a competitive advantage and teach them how to leverage that. This and many of the CCPD workshops are intended to help our students bridge the gap between their academic and professional careers. This workshop in particular is intended to offer students some scrappy entrepreneurial tips that transform their creative abilities into a financially viable career making a living doing what they love.

RiDE Reflections: Side Hustles

Having a side hustle means building a project or enterprise on the side while you maintain a full-time school or work schedule. It's not an easy endeavor and it takes courage, diligence, and a lot of energy. To many, it feels like living a double life and this Clark Kent/Superman scenario is unsustainable over a long period of time. It also becomes even more difficult to manage later in life with the demands of family and/or higher-level jobs. However, many artists and designers enter the workforce in entry-level jobs that help them build their professional experience, but may not capitalize on their creative interests. It's no wonder that

Pratt Institute

RISK/DARE/EXPERIMENT

Educational Episodes#

*RIDE: Imprint

JANUARY 6, 9:30 AM - 7 PM - PRATT
PHOTOGRAPHY GALLERY, ABC BUILDING, C-11
Workshop, Talk, Exhibition
Creative Press and John O'Rourke Pratt
Production Department

Imprint is an all-day in-let print
production workshop and an
improvised one-night-only exhibition
of work made throughout the day.

RIDE: Open Mic

FEBRUARY 6, 7:30 PM - STUDENT UNION
Open Mic | Pratt Student Affairs Pratt
Student Diversity Council

The RIDE Open Mic is a platform for
students working in all disciplines
and from all departments to discuss
their present works.

RIDE: Risky Decision

FEBRUARY 13, 6:30 PM - STUDENT UNION
Open Mic | Pratt Student Affairs Pratt
Student Diversity Council

RIDE: Risky Decision is a platform for
students working in all disciplines
and from all departments to discuss
their present works.

RIDE: Setup

FEBRUARY 20, 6:30 PM - STUDENT UNION
Open Mic | Pratt Student Affairs Pratt
Student Diversity Council

The RIDE session takes a look at the
art of setup, from the art of the
side hustle and why courage and
risk-taking are essential to getting
one's ideas into the world.

RIDE: Taking a Documentary Detour

MARCH 11, 6:30 PM - ABC BUILDING, ROOM E3
Lecture/Discussion | Hybrid Documentary/
Reference
John O'Rourke Pratt
Production Department

*RIDE: Turning Your Ideas Into a Business

MARCH 29, 2-4 PM - LOCATION TBD
Presentations & Discussion | Pratt
Design Incubator for Sustainable
Innovation and the Brooklyn Fashion and
Design Accelerator, Dribbble.com

Entrepreneurs in Pratt's Accelerator
and student entrepreneurs will
discuss their aspirations for creating
exciting new business ventures from
ideas that started in Pratt classrooms
and studios.

RIDE: Public Work

APRIL 15, 6 PM - FINE ARTS DEPARTMENT
Workshop - Discussion
Student participants in Public Work Pratt
Fine Arts Department

Public Work proposes to give a forum
for graduate students the opportunity
to develop and execute a public work
project that is specific to their discipline.

RIDE: Public Work is a platform for
graduate students working in all
disciplines to discuss their present
works.

RIDE: Public Work is a platform for
graduate students working in all
disciplines to discuss their present
works.

JANUARY - APRIL

RIDE is a new series of events organized by the School
of Art and Design that features invited artists, as well
as Pratt faculty, staff, and students across departments
and disciplines.

RIDE sessions bring various processes related to
artistic and design practices into a visible arena while
illustrating the unforeseen outcomes of experimen-
tation—ventures that open up new paths, abandoned

Swatches CC Libraries >> ||

Color Tint: %

[None]	×	✓
[Registration]	×	✓
[Paper]	×	✓
[Black]	×	✓
C=100 M=0 Y=0 K=0	×	✓
C=100 M=57 Y=12 K=61	×	✓
C=0 M=80 Y=85 K=0	×	✓

Pages Layers Links Stroke Color

Swatches CC Libraries Paragraph Glyphs Effects Gradient

Character Paragraph Style Character Style

so many young professionals are pursuing projects outside their nine-to-five job.

The side hustle startup sessions offered through the RiDE series are crafted to help educate participants on the best strategies for building a side project that may turn into a full-time career, or at least to develop credentials that help them move up into new higher-level positions. The workshops are offered with trends like the “gig economy” in mind. This rapidly growing trend, where temporary positions are the norm, is already reshaping the workplace and continues to breed new technologies, complicated team dynamics, and uncertainty for many about where their next gig will come from.

The sessions look at the positive aspects and the pitfalls of creating a side hustle, as well as the potential career outcomes. A Pratt education prepares students for impressive career opportunities and as the career landscape shifts and sways, the ability to leverage their skill sets is continuously changing. Taking risks and daring to experiment becomes increasingly more difficult as you build a career, but building a side hustle can be a great way to test an idea and pursue your passion without having to quit your day job.

At least not yet.

—Brynna Tucker

Links:

- Learn skills, find out how they apply to careers, see listings: skilledup.com/individuals
- One Month—learn one new skill in 15 minutes a day for 30 days: onemonth.com
- Jullien Gordon’s pun-filled Side Hustle site: sidehustla.com
- Generation Y Financial Planning: genyplanning.com
- Insights on making ideas happen: 99u.com
- Get articles, subscribe to The Lean Startup newsletter, and order the book: theleanstartup.com

Opposite: Detail of RiDE 2014 season poster in process, modified

DIY Fun Facts: Etsy sales, by year:

- 2005, \$170,000
- 2006, \$3.8 Million
- 2007, \$26 Million
- 2008, \$87.5 Million
- 2009, \$180.6 Million
- 2010, \$314.3 Million
- 2011, \$525.6 Million
- 2012, \$895.15 Million
- 2013, \$1.34 Billion
- 2014, \$1.93 Billion

Taking a Documentary Detour

Lecture/Discussion and
Hybrid Documentary/Performance
March 11, 2014, 6:30 PM
ARC E2

Curator: Jacki Ochs
Coordinator: Mary Billyou
Pratt Departments and Divisions and
Other Organizations: *BOMB Magazine*,
Film Cult, Film/Video, Humanities
and Media Studies

Presenters: Lynne Sachs and Pratt students
Kamau Agyeman, Lourença Alencar,
Diana Li, Hanna Lindeyer, Sofia Monestier,
Daniel Stevens

In *Taking a Documentary Detour*, Lynne Sachs discusses her associative, non-literal approach to the moving image in the context of her new enthusiasm for mixing fiction and non-fiction production. In her lecture, Lynne explores such diverse influences as the austere yet playful dramaturgy of French theater director Ariane Mnouchkine (*Theatre du Soleil*) and Chinese director Jia Zhangke's mixing of artifice and truth. Lynne also shows clips from her own films, including *The Last Happy Day* (2009) and *Wind in Our Hair* (2010). Concluding the event is a hybrid documentary/performance based on the process Lynne developed while creating her film and performance for *Your Day Is My Night*.

The construct of Lynne's film *Your Day Is My Night* is based on the New York City Chinese immigrant experience of the shift bed. Finding that she was not seeing the "truth" by doing straight interviews with her subjects, local Chinese immigrants, she turned to theater to get her subjects more involved, to let down their guard. Taking this innovative gamble resulted in a moving and visceral experience.

Part lecture, part performance, *Taking a Documentary Detour* presents a mixed-media lecture by filmmaker Lynne Sachs, who discusses her influences and shows clips from her films. Riffing off the structure behind *Your Day Is My Night*, her recent collaborative film and theater project on the immigrant experience in New York City's Chinatown, Lynne concludes the lecture by presenting *Extra Long Twin*, a short live performative collaboration with participating Pratt students.

Excerpt from *Taking a Documentary Detour*

Extra Long Twin
Conceived and directed
by Lynne Sachs

Written and performed by: Kamau Agyeman, Lourença Alencar, Diana Li, Hanna Lindeyer, Sofia Monestier, Daniel Stevens

During Lynne Sachs's RiDE workshop, each student creates a composite character that combines autobiography and fictional discoveries. Sachs asks each student performer to imagine a situation from the past that might have occurred in the room where they currently live. Each participant then writes and performs a monologue that

could have been spoken by the fictional person who lived in the room.

Play begins. Performer 1 sits on the left, and across from her, Performer 2. Each is holding a pillow and blanket.

Performer 1 gently folds out her sheet and starts arranging her bed while Performer 2 flops down.

Performer 1

"I'm not going to answer that, they keep insisting. I haven't even gone to any of them. I hate these high school reunions."

Performer 1 continues to tweak her space, making sure her sheets are even.

Performer 1 (Cont'd)

"I can't find anything in this place. It would help if someone else was looking here. That they have clothes for both men and women. But it's okay, you know. He pays me, and kinda reminds me of my daughter. Haven't been able to sleep very well. Vera the soul cleaner, she says that my mom used to be a slave owner in a past life. And that's why I can't sleep 'cause the spirits are haunting me. She gave me this...."

Performer 1 grabs an unmarked spray and starts spraying around her.

Performer 1 (Cont'd)

"It's to keep them from bothering me. My daughter thinks it's all bullshit, at least that's what she says when we talk over the phone."

Performer 2 lets out an audible groan.

Performer 2

"Ahh... Shit... Who the hell wakes up at 3 PM on Saturday. I'm up I'm good, all right. Aw shit, fuck, fuck."

Performer 2 stands up from bed.

Performer 2 (Cont'd)

"All right, A-all right, buddy, you need to go. (Motioning for the person in her bed to leave.) Yeah,

Envisioning the university dorm bed, Lynne worked with select Pratt students in a workshop setting to develop performance and text around this common setting, designed to convey the students' own transitory spaces, fleeting experiences, and the vestiges of other young people who once inhabited those same spaces.

Lynne Sachs makes films, videos, installations and web projects that explore the intricate relationship between personal observations and broader historical experiences by weaving together poetry, collage, painting, politics and layered sound design. Since 1994, her essay films have taken her to sites affected by international war, where she finds inspiration in the space between a community's collective memory and her own subjective perceptions. Strongly committed to a dialogue between cinematic theory and practice, Lynne searches for a rigorous play between image and sound, pushing the visual and aural textures in her work with each new project. In 2012, Lynne began a series of live film performances of *Your Day Is My Night* which then screened as an hour-long hybrid documentary at the Museum of Modern Art, the Vancouver Film Festival, Union Docs, the New Orleans Film Festival, and venues in Mexico and Argentina. Supported by fellowships from the Rockefeller and Jerome Foundations and the New York State Council on the Arts, Lynne's films have

screened at the New York Film Festival, Sundance Film Festival, Toronto's Images Festival, and a five-film survey at the Buenos Aires Film Festival. The San Francisco Cinemathèque recently published a monograph with four original essays in conjunction with a full retrospective of Lynne's work. Lynne teaches experimental film and video at New York University and The New School and lives in Brooklyn.

here, here, take your shoe. Upstairs. All right, I'll call, I promise... Yeah, totally... Aw fuck. Shit, what time is it?... Fuck me... Aw God... Aw fucking shit... Too early for this."

"COU—COUGH" Performer 2 tries to clear their throat before dialing a phone.

Performer 2 (On Phone)

"Hey, Pops, what's up man?... Yeah, Dad, whaddup?... Yeah, I'm good. Yeah, I just got back from the gym... Yeah, 17 reps now, yeah, I'm jacked as shit, man... Yeah, you watch out, man, I come back and pfffft... Yeah, hold on, let me put you on speaker for a second."

Places the phone down.

Performer 2 (Cont'd)

"How ya doing, Dad? I'm good. Totally, man. Yeah, college is the shit, man. Like totally. Oh yeah, I've made some good guy friends this year. Yeah, I was gonna talk to you about sports this year. I don't think... No, I'm good, I'm good. I don't think I really wanna play... No, this is not like Berkeley again, Dad, I told you I can't, I can't talk about this right now. I don't want to be like you and every other guy in the family. I just want to do some art. What's so wrong about that? Look, dude, you gotta hear me out... Fuck... Look, I don't want to talk about this right now. I'm about to go out with some friends. Aha, we are about to go to a club... Yeah, condoms pfffft... Of course I have condoms. Yeah, dude, totally. I'll tell you about all the

bitches, Dad... Aha, yeah, yeah... Look, Dad, I'll call you later. I really don't want to talk about this right now... Aha, yeah. Bye now."

Performer 2 dials a new number.

Performer 2 (There is a noticeable change in their voice)

"Oh, hey girl... I'm excited for tonight. Oh yeah, okay, all right. Good luck, and don't fuck it up. Bye."

Performer 2 lies back down on the bed.

Two new performers—who we'll call 3 and 4—enter stage and sit across from each other, one on each bed.

Performers 1 and 2 exit stage.

Performer 3

"March 11, 2014. Not a lot of UFOs today. Lotta planes but no UFOs. Oh my lord, it's beautiful out. All the children on the street are just playing."

Something catches their attention and Performer 3 motions at it.

Performer 3 (Cont'd)

"Get down! Get! Get! Goddamn cat... Hey, you see this guy? Goddamn city worker is back here with the sign. Don't he know we're in here. Hey, uh, are you hungry? I was gonna make some pasta if you want... You're not hungry... All right, I was gonna make some pasta anyway."

Performer 3 moves across stage to a kitchen.

Performer 3 (Cont'd)

"Hey, uh... Did you remember to take the water down from the roof? ... That's all right, I guess I won't make pasta... (Walking back to her bedroom window) I don't know what that girl does all day; she just doesn't do anything, just stays in her room. There he is again. You see this guy? Every single goddamn week! I been here 40 years, ain't no man from the city gonna take this away from me. This is my home."

Performer 4 sits up in bed.

"AHHH"—Pounds her fists into her bed.

Performer 4

"You cosmically conceited cunt, I hate you! Just can't you stop talking? Just talktalktalktalktalk all day long... Just SHUT UP. Just quiet, that's all I ask for, for a little bit out of every day. Just a little bit. Just the fucking worst."

Performer 4 paces back and forth.

Performer 4 (Cont'd)

"It's so fucking loud in this place all the time. All the time that goddamn fucking cat—Jesus Christ. The cat

snores, fuck. No, I didn't get the water off the fucking roof. Why am I supposed to melt snow to get water? This apartment is disgusting. It's trashed. There's always some shit around. 'Cause you never leave, she never cleans up. She watches kids out the window like a fucking pedophile... FUCK... Just want her to leave, think it might kill her, though. She steps outside, she might trip and fall on her fat ass. So sick of not being able to find anything. It's not even my shit... Cat poops on my bed one more time I might punt it out the window."

Performer 4 takes a gulp of water to wash down a pill before pulling the covers over.

Two new performers—5 and 6—enter stage while 3 and 4 exit.

Performer 5

"Ah, Juan, you like jazz, yeah? Father loves jazz, think I got it from him. My father's a West African jazz musician and he's always played African and American jazz. He actually left me a crate full of old records that I haven't had a chance to look through yet, so that's what I plan on doing tonight." (Starts to flip through the records.) "You like Miles Davis, yeah? *Bitches Brew*—That is a nice cover."

Performer 5 pulls out the record... "Bwfoof" ... blows the dust off it. Then takes a very DEEP breath in.

Performer 5 (Cont'd)

"Smells like jazz."

Puts the record on, then starts snapping their fingers and bobbing their heads to the music.

Performer 5 (Cont'd)

"That is good music. It's really good to relax to. My mother's really into her culture too, and I promised her that, um, I would wake up before I wake up and before I go to sleep, so if you don't mind...."

Proceeds to do tai-chi.

Performer 5 (Cont'd)

"That's enough of that."

Picks up the crate of records and puts them away.

Performer 5 (Cont'd)

"You know, Juan, I was thinking, if I were to die, hopefully I'd make it to the upper 80s. If I were to die, I would go to heaven, hopefully I'd make it to heaven, if when I get to heaven, if God was a DJ, which I'm sure God would be a DJ, and God were playing music, which I'm sure would be jazz, and God was playing Miles Davis. If I had to pick one Miles Davis song that God was playing, now I'm not an atheist, but I think if God were to play a Miles Davis song it would be *So What*... Good night."

Performer 6

"Wait, did you know that there's this rare species of orchids, that their leaves resemble fungus so that flies come to pollinate them. Don't you think that's incredible? Like flies. Wouldn't you think that bees or birds would come to pollinate flowers, you know beautiful creatures, but these orchids actually want flies to pollinate them. Would you take me to China to see them? I think that'd be great. I would love to see those orchids."

Performer 6 rises and begins to adjust the plants in the room.

Performer 6 (Cont'd)

"Do you ever think about ants? How they're so small and they could live inside my plants and climb over all of my leaves. I wish I was as small as an ant so I could live inside my flowers. I'm sorry they're everywhere, but you don't mind, right? I'll clean it up."

Performer 6 then kneels before her bed and prays.

Performer 6 (Cont'd)

"Good night, Lloyd... Good night, flowers."



Links

- youtube.com/watch?v=CNjPQFuvht0
- lynnesachs.com/2014/03/24/extra-long-twin-film-performance-premieres-in-pratts-ride-series
- youtube.com/watch?v=CNjPQFuvht0

Clockwise from top left:
Lourença Alencar and Diana Li
during workshop for *Extra Long
Twin*; Dan Stevens (foreground) and
Hanna Lindeyer in performance,
Extra Long Twin; Lourença Alencar
and Diana Li in performance,
Extra Long Twin





Above: Madeline Youngberg from *Your Day Is My Night*, 2013; right: detail of poster promoting *Taking a Documentary Detour*

Documentary Detour

in lecture and live performance

er

2014

ode:
XPERIMENT

pus

munity at 6 PM.
his at 6:15 PM

Turning Your Ideas into a Business

Presentations and Discussion
March 29, 2014, 2–4 PM

Curator/Coordinator: Deb Johnson
Pratt Division: Brooklyn Fashion
+ Design Accelerator

Participants: Participants in the Pratt Design
Incubator for Sustainable Innovation and
the Brooklyn Fashion + Design Accelerator

The Brooklyn Fashion + Design Accelerator is a hub for ethical fashion and design that provides designers with the resources they need to transform their ideas into successful businesses. The BF+DA is committed to providing production services that bridge the gap to scale faced by emerging companies.

The Production Lab (p.LAB) provides New York City designers with the resources they need to go from idea, to prototype, to production, to market. The p.LAB is a digital fabrication service bureau offering 3-D printing and laser cutting, along with a sample development studio and small-run apparel manufacturing facility, equipped with the latest technology in garment production, with no minimum requirements. Created for new designers and established brands, our one-stop, full-package apparel production service provides development in cut-and-sew knits and wovens, fully fashioned and whole garment knitting, as well as digitally printed textiles.

Entrepreneurs in Pratt's Brooklyn Fashion + Design Accelerator and student entrepreneurs in the new on-campus Design Incubator present their aspirations for creating exciting new business ventures from ideas that started in Pratt classrooms and studios. Spanning design-based companies that range from fashion, to product, to jewelry, to apps, our entrepreneurs map their experiences over the past two years, revealing the hurdles, pivots, failures, and successes they've made in building their companies.

Link
• bkaccelerator.com

Public Art Conception/Creation,
Exhibition, and Forum
April 15, 2014, 4–5 PM
Pratt Brooklyn Campus, Alumni Reading Room

Curator/Coordinator: Ann Messner
Pratt Department: Fine Arts

Presenters/Participants: Raquel DuToit,
Pan Ge, Dan Levinson, John Monti, Jean Shin,
Colombina Zamponi

I have for years thought it would be worthwhile to have a framework in place to allow or students to participate in the placement of public works on campus (whether temporary or perhaps even permanent). I have imagined such an initiative as fostering through engagement a commitment to the public sphere that would benefit not only our students, but also the greater Pratt community. There are multiple paths through which this might develop, but for a variety of reasons roadblocks hinder this process.

What *Public Work* shows is that there is interest on the part of students in developing

and engaging in the collaborative practices necessary to accomplish projects that are publicly sited. The students who responded to the open call for proposals engaged on multiple levels they would not otherwise have experienced. Although the projects are limited to a single day, the process leads to a positive stage for implementation of similar projects in the future and allows

Public Work is a spring 2014 semester-long project for conceptualization and creation of temporary public works authored by students on campus.

What are the challenges of making public art? Often, outdoor sculptures seem oddly dislocated from the places where they sit; these works could be anywhere. Effective public art is invested in the place where it sits, pushing the envelope of what a public encounter with a work and a site can be. This kind of work is inevitably experimental, full of risk and improvisation. This episode invites students to propose a public art piece for Pratt's campus, bring the project to fruition, and participate in a forum exploring the works and the processes in which the participants engaged.

During the forum, the conversation confronts key questions associated with the

MFA Student	Title of Public Work
Raquel DuToit	Aqua Hydroponics
Dan Levinson	Public Library
Colombina Zamponi	Human Tunnel Experience
Pan Ge	Sky Project No.3

making of public art. What things must be considered when seeking to work in the public sphere? How might we define a successful project? What should we be aware of as we seek to engage in order to accomplish the best possible outcome?

Given the different roles each of us can play as artists and administrators, what advice can we offer that is often not considered a part of this multistep process?

for an accelerated learning curve. Indeed, even though the initial proposal called for a single work to be selected by the students who submitted ideas, the participants chose to work collectively to realize all of the projects submitted. The spirit formed within the group was, for the most part, mutually supportive, dependent upon a cooperative model of creative practice, in contrast to the more common competitive approach.

It might prove useful in the future to engage in a more in-depth analysis of what engagement within the public realm might advance and how it might develop within the reality of the campus as a site. Perhaps more energy needs to be focused on obtaining permission to experiment publicly. A more welcoming process might be developed, and such an implementation could mirror the increasing engagement in social practices within the professional field, where our students excel.

—Ann Messner

Excerpts from student proposals for *Public Work*, spring 2014:

Public Library

The space of the academic institution is one of fruitful exchange, hybridity, and intersections. Despite the spirit of the collaborative nature of learning, academic departments are always at risk of becoming closed systems, which reduces the potential for interdisciplinary conversation.

As a reaction to the risk of academic departments becoming territorial entities, I propose a potential for interdisciplinary exchange—a public mobile library on the Pratt campus. The public library collection will be the fruit of a body of donated recommended readings from each department of Pratt Institute.

A call for donations will be sent to all departments at Pratt, and faculty members and students will be invited to contribute a recommended reading of any medium—book, journal, online text. The library will take the form of a mobile cart (no engine involved), composed of printed and digital texts, which will be accessible to the public from 8:30 AM–11 PM on Tuesday, April 15, 2014.

In the spirit of active interdisciplinary discourse, *Public Library* will move through campus throughout the day, making multiple stops.

—Colombina Zamponi

Human Tunnel Experience

The *Human Tunnel Experience* will involve participants from Pratt getting together to form a human tunnel. Thus, after each participant goes through the tunnel and exits, they should become another link of support for others to go under the tunnel. Formally, the tunnel will look like a worm, where the beginning links will fall into the tunnel and take up support at the end of the line. The line of people will follow the walking paths of campus so as to minimize damage to grass. This

worm-like movement can continue as more people join in and the tunnel grows.

There will be efforts to mobilize a large number of people from Pratt as well as members of the surrounding community. The chosen location for the start of the tunnel will be the diagonal walking path just south of East Hall, a place of high traffic. The duration of time that the tunnel keeps going will depend on the number of participants. A goal to shoot for would be 300 people. A possible route would be to circle the perimeter of the Institute, adding more people to the tunnel as it goes around.

—Daniel Levinson

Aqua Hydroponics

Using fish not only as food, but also as a way to build a farm that is self-sustainable is the goal of this flux event. Having the fish and vegetables feed off each other at the same time is a cycle that is natural and circular. I will build an aquaponic garden in my studio, and on April 15 present an educational forum on how this garden was accomplished. Included will be video and photography documentation with each part of the process and a manual on how to do it yourself. During this process, we will also build and explore the benefits of hydroponics by using recycled materials such as plastic bottles and/or jars. Each participant will be able to construct and experience their own personal garden (without the fish) with the option to later make their own aquaponic garden if desired. At the end of the demonstration, I'll perform a "preparation of the harvest," in which I will deconstruct the garden that I grew and serve a salad with grilled tilapia as the meal, thus concluding the circular process of the aquaponic farm.

—Raquel DuToit

Sky Project No.3

Sky is a boundless gallery, unpredictable, but tolerant. I am living on the east side of the river, he is on the west.

I cannot see him, but I know he is looking at the same sky with me.

Sky Project No.3 is a public temporary installation work that uses the sky as the specific site, where the cube balloon floats and creates a special visual power. Not in a gallery, not in a museum, but in the sky. It is time to rock the sky.

—Pan Ge

Following spread: Detail of poster promoting *Public Work*, modified

ute | Brooklyn Campus

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ay series of temporary on-campus

Workshop

Zamponi Public Library

- Traveling at various locations the day

Chgoit Aqua Hydro Ponics

- In front of Engineering Building

project #3





Clockwise from top left: Image from proposal for *Aqua Hydroponics* by Raquel DuToit; image from proposal for *Public Library* by Colombina Zamponi; image from proposal for *Human Tunnel Experience* by Daniel Levinson; image from proposal for *Sky Project No.3* by Pan Ge; image from proposal for *Public Library* by Colombina Zamponi





6ft *6ft*6ft, with
helium

A Community Exchange

Lectures, Panel Discussion, Conversation
April 24, 2014, 1:30–5 PM
Higgins Hall

Curators/Coordinators: Heather Lewis,
Ann Messner, Uzma Rizvi
Pratt Departments: Art and Design Education,
Fine Arts, Social Science and Cultural Studies

Presenters: May Joseph, Rick Lowe,
Shane Aslan Selzer, Jaret Vadera

This project brings artists and scholars from different disciplinary backgrounds to Pratt for a community exchange about socially engaged art. The event expands Pratt's horizons and profile by focusing on the social role of art in revitalizing communities, cultivating resiliency and courage in oppressive spaces, promoting intergenerational social engagement and creativity, and building community.

The presenters have worked on socially engaged projects and research that connect with different publics with widely varying degrees of involvement. The discussion addresses questions such as: How might it be useful to consider the effect of socially engaged art on the imagination and its potential within the society we inhabit? As indirect, nonphysical participants in works of art, how might we consider our involvement as more than simply that of passive spectator or consumer?

This episode explores the role of the public in socially engaged art, and features artists whose work has evolved over the last two decades. What is the public's perspective on social engagement and its potential within the society we inhabit? What is the nature of the public's commitment to space and place, and how is it related to a social engagement that formulates new social imaginaries? Be a part of the conversations that will explore these questions, and discuss the place of socially engaged art in our many publics.

Rick Lowe responds to some of the themes that emerge from the other presentations during his remarks. Lowe suggests that the presenters focus on the need for imagination in underserved communities and in

society at large: “If art offers anything to community and social engagement and community development it is the imaginative quality...that gives people the license to imagine things to be different from the way they are, whether it is on a community scale or an individual scale” and “empowers them to exercise their imagination in the everyday building of the environments they live in.” Lowe emphasizes the importance of vulnerability in community-engaged work and why having all the answers can lead to disempowering participants. He emphasizes time, scale, and aesthetics as flexible elements in socially engaged work that demonstrates the power of large-scale, long-term projects as well as small-scale, intimate projects that “pay attention to the things people want to ignore.”

Lowe concludes his presentation about two socially engaged projects with a caution for artists engaged in such work. He notes that when he is working in the communities he describes in the presentation, he always has to remember that he can “forgive” himself for “not having the ability to do all the things that need to be done.”

Opposite (L to R): Shane Aslan
Selzer, Rick Lowe, May Joseph,
Jaret Vadera

Opposite (under): Detail of
poster promoting *A Community
Exchange*, modified

Engaged Artist and the Public Imagination



Join us as we explore the role of the public in socially engaged art. What is the public's imagination in relation to social engagement and its potential within the society we inhabit? What is the nature of public's commitment to space, place, and how is it related to social engagement that formulates

Friday, April 24, 1:30-5 PM
Pratt Institute
1200 Willoughby Avenue
open to the public.

Rick Lowe is an artist, activist, and founder of Project Row Houses, an arts and cultural community located in a historically significant and culturally charged neighborhood in Houston, Texas. Rick was appointed to the National Council on the Arts in 2013.

May Joseph, professor of Global Studies at Pratt Institute, is the author of *Fluid New*

Presentations and Conversation

April 25, 2014, 6 PM

Steuben Hall, Room 215

Curators/Coordinators: Jennifer Minniti,

Dean Sidaway

Pratt Department: Fashion

Presenters: Kay Frank, Juliana Horner,

Sea Zeda

In a fascinating discussion, three Fashion students whose work was selected for the Pratt Fashion Show talk about their challenges and processes in finalizing their collections. The session, organized by the Fashion Department, is attended by members of the Board of Trustees and Pratt Institute President Tom Schutte.

Students take the audience into their thought processes to reveal their challenges, their inspirations, and the many ups and downs they go through in conceptualizing and designing their final collections. They talk about influences and the connections they make between their work and their other interests, including literature and poetry, and how their engagement in various domains helps inform the style, the material, and the techniques used for their final work.

Select seniors from the Fashion Department present their innovative final collections and discuss the processes and paths that led them to the runway at the Pratt Fashion Show.

Following spread (L to R):
Detail of poster promoting *Runway*,
modified; ensemble by Juliana
Horner | Photo by Mario Zanaria

The audience also includes students in their first through third years. The interactions prompt exchanges around the changes the presenting students went through in terms of their visions from one year to the next. Overall, the presentation turns into an invigorating interaction and a true behind-the-scenes look at the experiments and risk-taking that led to these students' unique collections.



Pratt

A RiDE Episode: RISK/DARE/EXPERIMENT

Pratt Fashion Department, Steuben Hall, Room 215

Select seniors from the Fashion Department will present their innovative final collections and discuss their processes and paths to the runway at the Pratt Fashion Show.

For more information, visit pratt.edu/ride or email ride-episodes@pratt.edu.



Landscape and Ecology

One-Credit Course
Fall 2014

**Curator/
Coordinator:**
**Dorothea
Dietrich
Pratt**

Departments:
**Film/Video,
Fine Arts,
History of Art
and Design**

Presenters:
**Perry Bard,
Thomas Beachdel,
Deborah Bright,
Vivien Knussi,
Evan Neely**

The different sessions in this course coalesce to give an innovative and interdisciplinary understanding of the relationships between landscape and ecology, and the variety of renderings of the problematics at play. Students will develop a collaborative critical intervention addressing the uses or misuses of landscape.

In the first session, professor Vivien Knussi's lecture, *The Abuse and Degradation of Landscape through the Photographer's Eye*, examines the suburbs, industrial parks, nuclear power developments, pollution, deforestation, climate change, and other topics related to land abuse as seen in the work of Bill Owens, Lewis Balts, Joel Sternfeld, Robert Polidori, and Sambunaris.

An experimental, collaborative, one-credit interdepartmental initiative studying the transformation of landscape from a variety of perspectives, this course provides a critical look at the many factors that shape our uses and understanding of landscape. It draws on research in art history and artistic practice to study the transformation of the natural world into shaped urban spaces and virtual presence with the aim of developing tools for critical intervention.

In professor Evan Neely's session, *From Frederic Church to Robert Smithson*, students study the way new languages of modern art allow the shift from landscape painting to land art, and the attendant philosophical issues regarding subjectivity and ecology. This session includes a consideration of changes in property law from the 19th to the 20th centuries and their impact on theories of ecology and

property. The session also allows the linking of environmental activism, ethics, legal theory, and art history as signals of what we think of as “agency” and “subjectivity.”

Professor Deborah Bright, in *The American West as Myth and Metaphor*, looks at how every generation, from the American Revolution to today, created stories and images of the American West that justified diverse religious/ideological, social, and economic agendas. While many of these myths had to do with rationalizing expansionist aims and subduing non-white resistance on the frontier, the potency of the Western landscape as a visual metaphor for “the American character” of rugged individualism, self-reliance and reinvention, and freedom from the constraints of society has continued unabated. This study draws its inspiration from painting, popular illustration, photography, and film from the early 1800s to the present.

Professor Thomas Beachdel, in *From Abbatoir to High Line: The Ecology of Urban Transformation*, examines the transformation of a neighborhood, or urban space, associated with what many consider a base industry, the abbatoir, or slaughterhouse, as can be seen in the La Villette area of Paris or the High Line park originating in the Meatpacking District in New York City. This session will allow a study of these two sites

that have been transformed in recent decades into spectacular sites that have not only distanced themselves from their historic links to the cities, but have literally erased the presence of the blood through a sophisticated process of transformation that promotes a highly gentrified social, cultural, consumer, and commercial space.

Professor Perry Bard, in her session titled *From Landscape to Mediascape: Repurposing the Urban Screen for Critical Intervention*, transposes the study of landscape to its digital reincarnation in the urban mediascape. The session examines the proliferation of urban screens from the perspective of power and control, and focuses on the need to repurpose them. The class considers how community input on a media façade can empower that community and, through social action, improve the local economy.

Lectures and Project Launch
Throughout Spring 2014 Semester

Curator/Coordinator: Sheryl Kasak
Pratt Departments: Fashion, Industrial Design,
Interior Design

Participants: Anita Cooney, Kim Jenkins,
Sheryl Kasak, Scott VanderVoort

Professor Sheryl Kasak conducts research and works with selected faculty in Industrial Design and Fashion to develop the terms and enrich the examples of a *Visual Design Alphabet*.

Phase 1 starts with disciplines that address the built environment, but the project can also expand to the other art and design disciplines.

This project has the potential to enrich the academic experience at Pratt, as the results would offer a primer for pedagogy based on the language (visual and verbal) fundamental to the various art and design disciplines. The alphabet could serve as a platform for discussions and work between students and faculty of various disciplines, and between freshmen students and upper-level and graduate students.

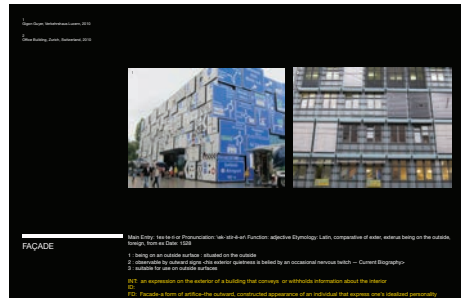
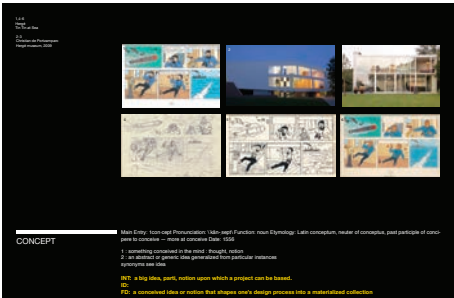
Professor Sheryl Kasak is developing a *Visual Design Alphabet* to present to incoming sophomores in Interior Design. The project—a visual primer that could also be a printed document—has the potential to be an insightful and useful tool for teaching across the design disciplines.

Professor Kasak will lead a number of faculty and students and loop in faculty from other departments for feedback and suggestions for improvement. This feedback loop will be critical in making sure the alphabet grows out of the context of design as we teach it, and in maintaining its flexible capacity to adapt to the current culture. As vocabulary changes, we see terms evolve or become passé within current and future design departments. This assures an expansion, a continuous curation of the

words included in the alphabet. The material derived from these conversations could then be used by other faculty at Pratt and distributed to students.

Clockwise from top left: Entry for *ABSTRACT*. 1–4: Pablo Picasso, Bull, 1945–46, lithograph. Courtesy of the Picasso Administration; Entry for *COLOR*. 1–4: Christian de Portzamparc, Philharmonie Luxembourg, 2005. Courtesy of Christian de Portzamparc; Entry for *FAÇADE*. 1. Annette Gigon / Mike Guyer Architects, Verkehrshaus der Schweiz, Lucern, Switzerland, 2010. 2. Annette Gigon / Mike Guyer Architects, Office Building, Zurich, Switzerland, 2010; Entry for *CONCEPT*. 1, 4–6: Hergé, *Tin Tin at Sea*. 2–3 Christian de Portzamparc, Hergé Museum, Louvain-la-Neuve, Belgium, 2009. Courtesy of Christian de Portzamparc; Entry for *IDENTITY*.





Lee Friedlander: The Printed Picture
An Exhibition of Books (1969–2014)
and Related Ephemera

Exhibition, Panel Discussion,
Publication, Acquisition
April 30–October 6, 2014
Brooklyn Campus Library

Curators/Coordinators: Russell Abell,
Stephen Hilger, Peter Kayafas
Pratt Department, Divisions, and Outside
Organizations: Eakins Press Foundation,
Photography, Pratt Institute Libraries

Presenters: Lee Friedlander with Richard
Benson, Stephen Hilger, Katy Homans,
Peter Kayafas, and Thomas Palmer

Lee Friedlander, who received an honorary degree from Pratt in 2013, is one of America's most prolific and celebrated photographers. He is recognized for his "hipster wit and graphic verve" (Peter Galassi, the Museum of Modern Art, 2005), and for forging a particular and historically influential style of photography, the subject of which Friedlander describes as the "social landscape." Friedlander has exhibited extensively in galleries and museums around the world, including the groundbreaking 1967 exhibition *New Documents*, and the 2005 retrospective *Friedlander*, both at the Museum of Modern Art. He has received numerous awards and fellowships, including

the Lifetime Achievement Award from the International Center of Photography, the Hasselblad Foundation International Award in Photography, three John Simon Guggenheim Memorial Foundation Fellowships, and the MacArthur Fellowship.

Lee Friedlander: The Printed Picture is a collaborative multi-part project that includes an exhibition, panel discussion, and publication, as well as the acquisition of the complete catalog of books by Lee Friedlander for the Pratt Institute Libraries. This initiative, launched and implemented by the Photography Department and the Pratt Institute Libraries, aims to enrich the academic experience and resources for Pratt Institute students across departments, and to bring in-depth study of and access to Friedlander's work to the Pratt community.

Links

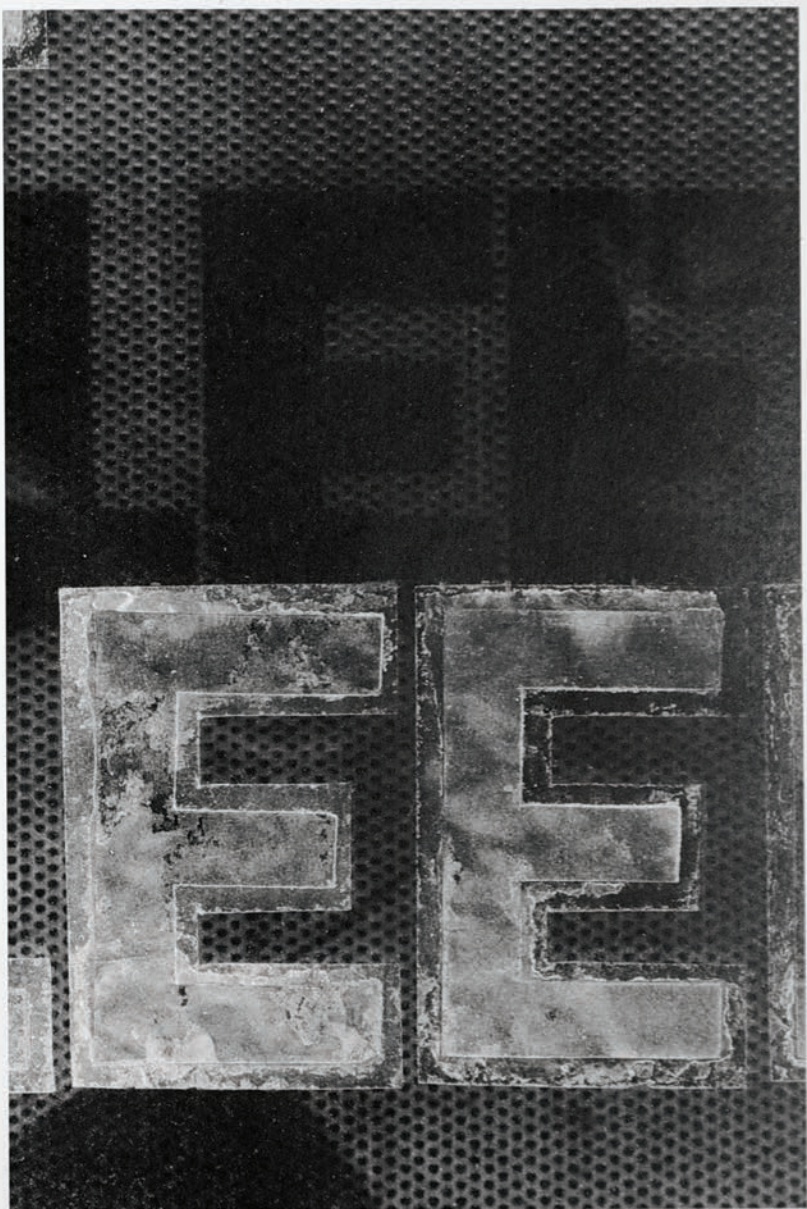
- www.pratt.edu/friedlander
- fraenkelgallery.com/artists/lee-friedlander
- www.eakinspress.com/book.cfm?slug=Lee-friedlander-the-printed-picture

Lee Friedlander: The Printed Picture focuses on Friedlander's broad contribution to the medium of photography through his published monographs. The illustrated Festschrift of

Friedlander's monographs, like the exhibition, is organized in 10 sections that present 45 publications and related ephemera within the leitmotifs that the photographer has explored over more than five decades. Friedlander is deeply involved with literature and music, and he carefully chooses texts from literary and lyrical sources to accompany his photographs. A selection of these epigraphs, as well as quotations from essays by and about Friedlander, has been included throughout the thematic sections in both the book and the exhibition.

The exhibition is curated and designed by Chair of Photography Stephen Hilger and Visiting Associate Professor of Photography Peter Kayafas, in collaboration with Director of Libraries Russell Abell. Pratt's Photography Department and Libraries, along with Eakins Press Foundation, published a complete illustrated Festschrift of Friedlander's monographs from 1969 to 2014. Together, the panel discussion, exhibition, and publication commemorate Pratt's acquisition of all of Friedlander's books.

This project benefits immeasurably from the support of Lee and Maria Friedlander, D.A.P./Distributed Art Publishers, Inc., Fraenkel Gallery, Eakins Press Foundation, and numerous individuals in the Pratt Institute community.



LEE FRIEDLANDER THE PRINTED PICTURE

Clockwise from top: Lee Friedlander: *The Printed Picture*, Festschrift pages 8–9, designed by Katy Homans; Lee Friedlander: *The Printed Picture*, An Exhibition of Books (1969–2014) and Related Ephemera, Brooklyn Campus Library, installation view of *Self Portrait & Family in the Picture* thematic grouping of books; Lee Friedlander: *The Printed Picture*, Brooklyn Campus Library, installation view with Friedlander book covers and quotation; and Richard Benson and Lee Friedlander (from left to right) at Lee Friedlander: *The Printed Picture* panel discussion on April 30, 2014, in the Alumni Reading Room



Self Portrait & Family in the Picture

In the introduction to his first monograph, *Self Portrait* (1970), Lee Friedlander writes, "At first, my presence in my photos was fascinating and disturbing. But as time passed and I was more a part of other ideas in my photos, I was able to add a giggle to those feelings."⁶

For more than six decades Friedlander has trained his camera on himself and his family. *Self Portrait*, published by his own imprint, Haywire Press, became a milestone that he revisited and reinterpreted in five subsequent volumes of self-portraiture. Friedlander's wife and muse, Maria, and their family are the subjects of three other publications. Friedlander's two most recent ventures in each genre, *In the Picture: Self-Portraits 1958–2011* (2011) and *Family in the Picture 1958–2011* (2014), published by Yale University Art Gallery, together compile more than seven hundred photographs by the artist.



Self Portrait

1970

Haywire Press, New City, New York
 DESIGNER: Lee Friedlander and Marvin Israel
 PRINTER: Meriden Gravure Company, from duotone separations made by Richard Benson
 SPECIFICATIONS: paper; 8½ x 9 inches; 88 pages; 41 plates (including cover image, which is not reproduced in book)
 TEXT: Lee Friedlander, untitled preface



Autoportrait: Photographs by Lee Friedlander

1992

Centre National de la Photographie
 DESIGNER: Robert Delpire
 PRINTER: L'Imprimerie Jombert
 SPECIFICATIONS: paper; 7½ x 9 inches; 90 pages; 39 plates
 TEXT: John Szarkowski, "Friedlander's Self-Portrait," translated from the English by Maria Medina



Maria

1992

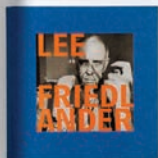
Smithsonian Institution Press, Washington, D.C., in association with Constance Sullivan Editions
 DESIGNER: Katy Homans
 PRINTER: Meridian Printing, from duotone separations made by Thomas Benson
 SPECIFICATIONS: paper; 10 x 8 inches; 64 pages; 30 plates
 TEXTS: Constance Sullivan, introduction; Lee Friedlander; Richard B. Wood, "The Family in the Picture," translated from the English by Lee Friedlander
 EPIGRAPH: Patrick White, from "The Stream of Consciousness"



Self Portrait

1998 (second edition)
D.A.P./Distributed Art Publishers, Inc.,
New York, in association with Fraenkel Gallery,
San Francisco

DESIGNER: Pollen Design
PRINTER: Meridian Printing, from duotone
separations made by Richard Benson
SPECIFICATIONS: paper, 9 1/4 x 10 inches;
104 pages; 46 plates
TEXTS: Lee Friedlander, untitled preface (1970);
Lee Friedlander, untitled preface (1997);
John Szarkowski, "The Friedlander Self"
EPIGRAPH: Patrick White, from *Post*



Lee Friedlander

2000
Fraenkel Gallery, San Francisco
DESIGNER: Catherine Mills Design
PRINTER: Meridian Printing, from duotone
separations made by Richard Benson
SPECIFICATIONS: cloth over board;
9 1/4 x 9 1/4 inches; 88 pages; 77 plates
EPIGRAPHS: Clarence Gaskill, lyrics from
"Laughin' Louis," as sung by Louis Armstrong;
Haruki Murakami, from *The Wind-Up Bird
Chronicle*; Henrik Ibsen, from *The Sea, the Sea*



Family

2004
Fraenkel Gallery, San Francisco
DESIGNER: Catherine Mills Design
PRINTER: Meridian Printing, from duotone
separations made by Thomas Palmer
SPECIFICATIONS: paper over board; 10 1/2 x
9 1/2 inches; 144 pages; 191 plates
TEXT: Maria Friedlander, "The All of It"
EPIGRAPHS: Sammy Cahn and Saul Chaplin,
lyrics from "Dedicated to You," as sung by
Johnny Hartman; Halldór Laxness, from
Independent People; William Kittredge, from *Hole
in the Sky: A Memoir*

**I wake up every morning
and have to laugh,
'cause I look at the wall and
see my photograph.**

LOUIS ARMSTRONG, "Laughin' Louis" (Clarence Gaskill)
epigraph from *Lee Friedlander*, Fraenkel Gallery, 2000

I only wanted Uncle Vern standing by his new car (a Hudson) on a clear day.
I got him and the car. I also got a bit of Aunt Mary's laundry and Beza Jack,
the dog, peeing on a fence, and a row of portulaca rubens begonias on the porch
and seventy-eight trees and a million pebbles in the driveway and more.
It's a generous medium, photography.

LEE FRIEDLANDER
from "The Friedlander Self," preface to *Self Portrait*, D.A.P., 1998



Pratt Upload
Meme, You, and Everyone We Follow

Art Festival and Conference
October 18, 2014, 10 AM–11 PM
Digital Arts Department, Myrtle Hall

Curators/Coordinators: Marianna Ellenberg,
Peter Patchen
Pratt Departments and Other Organizations:
Art F City, Digital Arts, Film/Video, History of
Art and Design, Humanities and Media Studies

Presenters/Participants: Anthony Antonellis,
Meredith Bak, Justin Berry, Zach Blas, Amanda
Brennan, Jon Cohrs, Jackie Connolly,
Andrea Crespo, Nicholas Dies, Luke Dubois,
Ursula Endlicher, Jason Eppink, E-team,
Jim Finn, Claire Fouquet, Scott Gelber, Dustin
Grella, Nate Hill, Faith Holland, Joseph
Keckler, Daniel Leyva, Robert Lyons, Lauren
McCarthy, Kevvy Metal, Mindy Mosher,
Daniel Neumann, Marisa Olson, Laura Parnes,
Adam Douglas Thompson, Jack Toolin,
Michael Weiss, Giselle Zatonyl

One of *Pratt Upload*'s essential goals is to establish links and crossovers between Pratt's Department of Digital Arts and Animation, Department of Film/Video, and the program in Media Studies. *Pratt Upload*'s institutional and educational goals include the enhancement and expansion of fine art education and the bringing together of exceptional thinkers from the worlds of science, technology, fine arts, and digital arts for a day of education and exchange. *Pratt Upload* brings the professional Brooklyn art world (including galleries, publications, and organizations) into the Pratt community for a daylong investigation of contemporary issues surrounding digital arts.

Pratt Upload supplements the Institute's traditional curriculum offerings through a greater emphasis on cultural and technological innovation, interdisciplinary collaboration, and theoretical and applied research. Experts from the cutting edge of new media production (Luke Dubois, founder of Jitter) and technology studies (Meredith Bak, Stephanie Boluk) are on panels led by Pratt instructors,

Pratt Upload is a daylong exploration of contemporary digital culture. The event features panels led by artists in the field, digital arts workshops by Pratt instructors, a contemporary digital arts exhibition held in the Pratt DDA Gallery, and a student-curated exhibition. The keynote address is by Marisa Olson, and Art F City organizes a multimedia after-party.

Pratt Upload 2014 showcases artists, gamers, performers, hackers, and software engineers who investigate networked realities, mimetic desires, cine-tele-digital personas, and augmented bodies. Spanning the categories of animation, cyborg cultures, memes, and performance, *Pratt Upload* enables participants to engage in debate about digital culture, while also exposing them to digital arts practices through workshops.

Link

- www.pratt.edu/academics/school-of-art/graduate-school-of-art/digital-arts-grad/pratt-upload/pratt-upload-2014-meme-you-and-everyone-we-follow/panel

along with leading arts practitioners such as Faith Holland, Dustin Grella, Zach Blas, and more. The partnership of art and technology are at the core of this academic festival.

In coordinating an event where the historical and theoretical debates surrounding new media technologies and popular culture are presented simultaneously with workshops in animation, digital video, and web technologies, learners can fluidly move between the humanities and visual arts histories, and science and technology.





MEME, YOU EVERYONE FOLLOW

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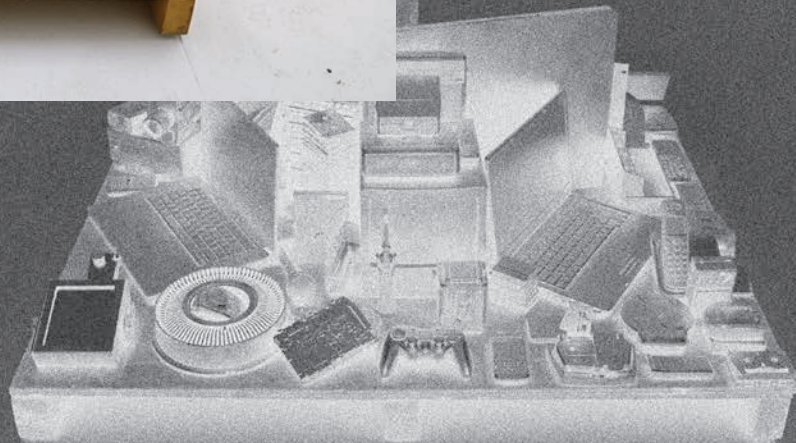
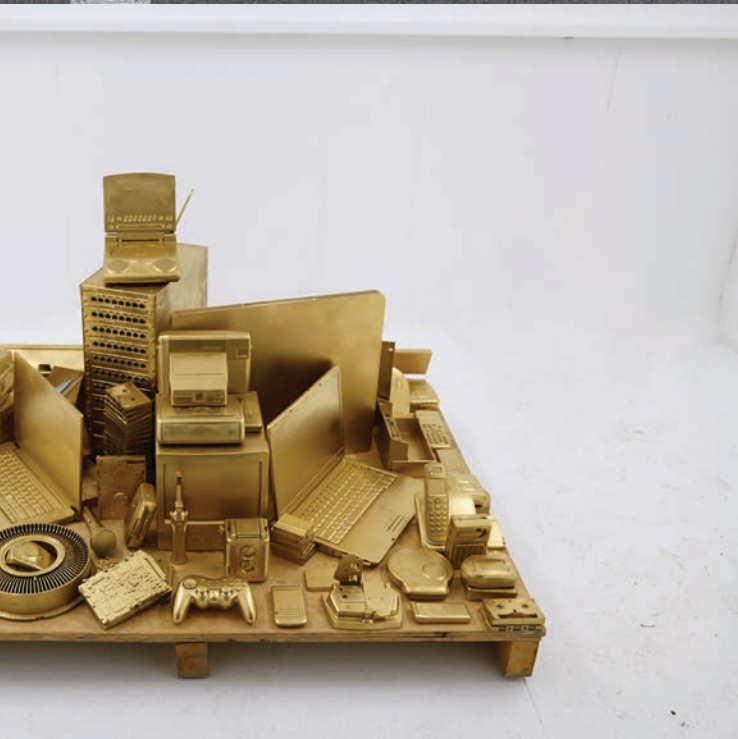
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Series of Community Activities and Workshops
Throughout October and October 25, 2014,
11:30 AM–4 PM
Pratt Brooklyn Campus and along
Myrtle Avenue

Curators/Coordinators: Natalie Moore,
Dina Weiss
Pratt Departments, Divisions, and Outside
Organizations: Undergraduate Architecture,
Art21, Art and Design Education, Digital
Arts, Fashion, Film/Video, Fine Arts, Fine Arts
Drawing Club, Foundation, Keyframe Club,
MARP, Paper53, Print Club

Presenters/Participants: Luis Alonso, Mona
Brody, Nanette Carter, Carol Diamond,
Mike Enright, Borinquen Gallo, Liz Goldberg-
Johnson, Donna Moran, Mark Parsons,
Sasha Sumner, Dina Weiss

Drawing Democracies aims to create and share meaningful connections across disciplines and with local communities through the shared language of drawing. Drawing in its expanded definition provides an entry point for a variety of participants to engage in collaborative thinking and art-based interaction both on and off the campus.

The kick-off event explores collaborative drawing in the digital age using iPads and paper53's "mix" app. Students, faculty, and the community create collaborative drawings which are projected on the walls of the student union in real time. Throughout the afternoon, a variety of drop-in activities engage the community in drawing. Events include: live model drawing featuring clothing by the Department of Fashion, animation sketching from life led by the DDA Animation Club, large-scale collaborative floor plan and associative drawings led by Mark Parsons from the Department of Architecture, family workshops led by the Art and Design Education Department, and printmaking in the quad led by the Fine Arts Print Club. Musicians and dancers also activate the campus for the

Drawing Democracies is an interdisciplinary collaborative project spearheaded by Pratt Institute's Departments of Fine Arts, Foundation, and Art and Design Education. It serves as a community project designed to engage with various divisions and stakeholders on campus including our students, alumni, faculty, and the broader Brooklyn community. *Drawing Democracies* cuts across traditional lines and departmental borders to engage the campus and community in the primal gestures of art.

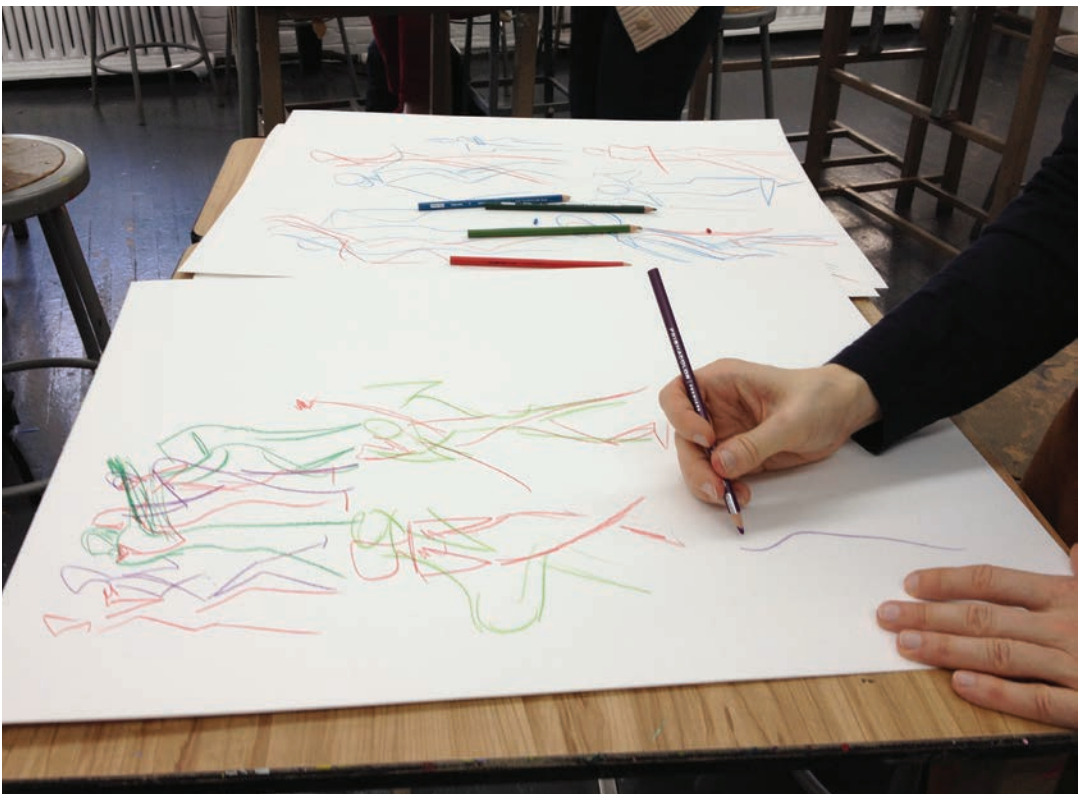
Link

- www.artandeducation.net/announcement/pratt-institute-presents-drawing-democracies

afternoon. In addition, two exhibitions are on display: *Drawings by the People* is an open call to the Pratt and Brooklyn community. *Drawings Along Myrtle*, in collaboration with MARP and curated through an open call by recent Pratt Alumni, activates 10 businesses on Myrtle Avenue, near the Pratt campus.

Opposite, clockwise from top:
Participants engaged in a drawing exercise; "SuperImposition:
A collaborative drawing workshop"
hosted by Architecture faculty
member Mark Parsons; "Walk the
Line" family workshop | Photos
by Natalie Moore





What Is the Purpose?
Consensus/Agonism in a Collaborative
Research-Based Practice

Lecture/Performance and Studio

Visits/Conversations

November 13, 2014, 12:30 PM

Engineering Building, Room 307

Curator/Coordinator: Ann Messner

Pratt Department: Fine Arts

Presenters: Camel Collective, Anthony

Graves and Carla Herrera-Prats

Part lecture on the history of collaborative practices in the arts, and part presentation of Anthony Graves' and Carla Herrera-Prats' Camel Collective work, the event slips in and out of what is both straightforward lecture and performance. After the event, Anthony and Carla slip into individual studio visit mode, whisked off by the students who desire a private audience.

The episode serves as a primer in support of student and faculty interest in curricular offerings that touch on research as practice and also brings awareness to this mode of contemporary work.

The Camel Collective works through processes of archival research, dramaturgy, printmaking, painting, and photography, focusing on the problematics of labor, pedagogy, theater, and collectivity. The group has been interested in locating moments in which individuals and the labor forms they inhabit might occupy the place of what can be considered, from a theoretical standpoint, the "subject of history." For capitalism, this was the bourgeois entrepreneur; for Marx, the proletarian; and for many critics of neoliberalism, it is the cognitarian subject. Camel Collective speculates on the roving nature of this elusive, universal subject that would contest and deconstruct existing hegemonies.

Links

- camelcollective.org
- cargocollective.com/anthonygraves
- www.carlaherreraprats.com

Following spread: Image courtesy of Camel Collective; detail of poster promoting *What Is the Purpose?*, modified



Based Practice



Thursday, November 13

3:30–2 PM

Engineering 307

Free and open to the public;

RSVP necessary



A performance/lecture on the subjects of artistic research and collaboration presented by members of the Camel Collective: Anthony Graves and Carla Herrera-Prats.

The Camel Collective works through processes of archival research, dramaturgy, printmaking, painting and photography, focusing on the problematics of labor, pedagogy, theater, and collectivity. The group has been interested

A RiDE Episode
Risk/Dare/Experiment

RiDE is a series of events organized by the Office of the Provost that features artists, as well as Pratt faculty and students across departments and schools.

RiDE sessions bring various perspectives to artistic and design practice.

Teetering on the Edge of the Void Practice Across Media

Lecture and Performance
November 19, 2014, 5 PM
DeKalb Hall 010

Curator/Coordinator: Maria Damon
Pratt Department: Humanities and
Media Studies

Presenter: Alan Sondheim

Internet theorist and artist Alan Sondheim presents on a wide range of material to illustrate how his work uses many different technologies (Second Life, Motion Capture, curation of listserv discussion, musical improvisation, songwriting, and shattered writing) to address issues of human, social, and bodily catastrophe at the individual and global levels.

The event pushes “e-lit” beyond a simplistic “create your own ending” understanding of the possibilities of net technologies and social media to create work that both self-destructs and also matters.

Students in the M.A. Media Studies and M.F.A. Creative Writing and Activism programs, as well as the Pratt community at large, are introduced to the many possible ways to combine technologies to think through an embodied research practice driven by ethical urgency. They also learn how to blend engaged theoretical and philosophical inquiry with artistic practice, how to use this approach as a model for their own hybrid literary experiments in electronic media, and how to address questions of global and personal urgency.

Multi-instrumentalist, media theorist, practitioner, and one of the earliest adopters of computational media as a platform for poetic practice, Alan Sondheim has been exploring the edges of body art, historical catastrophe, and the dissolution of “self”—failure, abjection, trauma—in hypermediated spaces (most recently Second Life) for four decades.

This lecture and performance for the Pratt community is integrated into the Graduate Program in Media Studies curriculum.

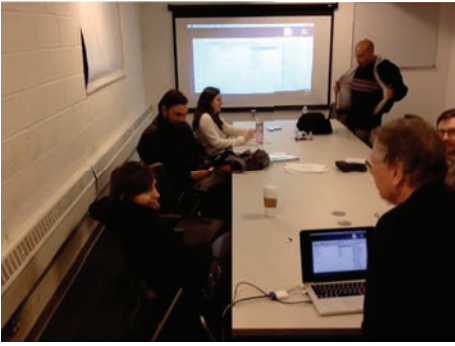
Links

- www.alansondheim.org/surge.txt
- sondheim.rupamsunyata.org
- www.espdisk.com/alansondheim

They will learn how computational media can work in poetic and musical explorations of ethically compelling issues and how they can engage in a fully integrated practice of inquiry.

Sondheim is one of the earliest and most innovative users of new media and computational media to create dense, philosophically compelling, and aesthetically disturbing work. He discusses his process in a relaxed and intimate setting, highlighting the themes of his collaborative models, and exploring a wealth of work that continues to evolve.





Stills from a video recording of *Teetering on the Edge of the Void* | Video by Patrick LeMieux

Following spread: Still from a video recording of *Teetering on the Edge of the Void*; detail of poster promoting *Teetering on the Edge of the Void*, modified

Experiment

ALAN SONDHEIM

NOVEMBER 19, 2014
5-8 PM

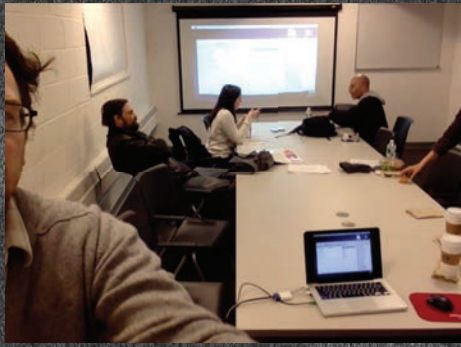
DEKALB HALL, ROOM 010

Teeetering on the Edge of the Void

the void

Across Media

ndheim



ber 10 2014

The Artist as Provocateur
Pioneering Performance at Pratt Institute

Exhibition and Publication

February 2–March 7, 2015

Reception February 5, 2015 4–7 PM

The Rubelle and Norman Schafler Gallery

Curator/Coordinator: Aileen Wilson

Pratt Departments: Art and Design
Education, Fashion, Fine Arts, Humanities
and Media Studies

Exhibition Curator: Greta Hartenstein

Participants: Jonathan Berger, Ann Messner,
Jennifer Miller, Theodora Skipitares, Martha
Wilson, and students

Catalog coedited by Aileen Wilson and Lia
Wilson; Catalog essay by Jonathan Berger

The Departments of Fashion, Art and Design Education, Fine Arts, and Humanities and Media Studies collaborate to produce *The Artist as Provocateur*.

The exhibition includes work from several sources: student work from the Institute-wide elective Performance of Fashion, co-taught by Associate Professor Theodora Skipitares (Art and Design Education) and Assistant Professor Susan Cianciolo (Fashion); student work from the Institute-wide elective Puppetry and Performing Objects, taught by Associate Professor Theodora Skipitares; and Topics in Performance and Performance Studies: the

New Circus taught by Professor Jennifer Miller.

Performing objects from the productions of Theodora Skipitares; work/ephemera from Circus Amok, a one-ring, no-animal, queerly situated political circus spectacular founded and directed by Jennifer Miller; and work by Pratt faculty and alumni who use puppetry in their studio and educational practices are also included.

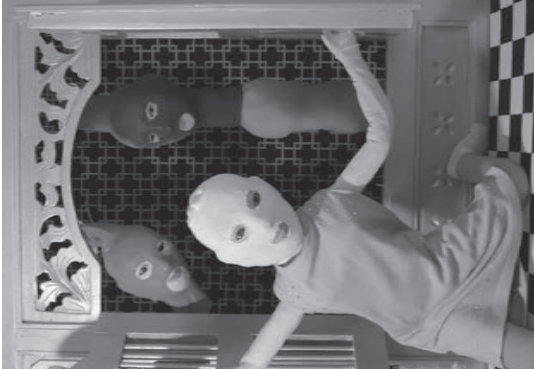
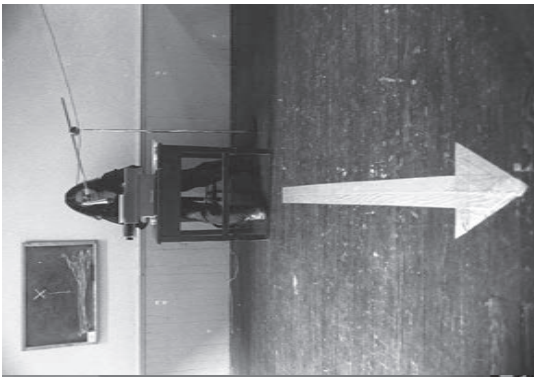
An exhibition of objects and ephemera from the performances of Jennifer Miller, Ann Messner, Theodora Skipitares, Martha Wilson, and their students as part of the Art and Design Education Department's Exhibiting Education series, this initiative examines the connections between performance art, puppetry, contemporary circus, and fashion. In their own unique ways, all of these fields utilize the body as medium, incorporate narrative, and have temporal limitations that leave ephemera behind. Additionally, this exhibition seeks to investigate the roles that puppetry, performance, fashion, and circus can play in educational settings, expanding more traditional notions of art, design, and education.

Links

· issuu.com/aileenwilson/docs/theartistasprovocateurcatalog

The Artist as Provocateur builds on existing courses, notably Puppets and Performing Objects, Performance of Fashion, and The New Circus, and on the minor in

The Artist as Provocateur: Pioneering Performance at Pratt Institute



An exhibition of performance documentation and ephemera by Pratt faculty and students as part of the Art and Design Education Department's Exhibiting Education series.

February 2–March 7, 2015
Opening Reception:
Thursday, February 5, 5–7 PM

Curated by Greta Hartenstein
Catalogue essay by Jonathan Berger

Pratt Brooklyn Campus
Rubelle and Norman Schafier Gallery
200 Willoughby Avenue
Brooklyn, New York 11205

Images clockwise from upper left: Ann Messner, *Untitled* (performance with amplified typing at Franklin Furnace), 1978, courtesy of the artist; Martha Wilson, *I Have Become My Own Worst Fear*, 2009, photographic print on canvas, courtesy of the artist and P.O.W. Gallery, New York; Jennifer Miller and Circus Amok, 2014, photograph by Erik McGregor; Theodora Skipitares, *Gertrude Stein*, 2014, wood, fabric, acrylic, mixed media, photograph by Richard Termine; Theodora Skipitares, *Pussy Riot in the Cathedral*, 2014, courtesy of the artist, photograph by Jane Catherine Shaw.



Pratt

The goal is to highlight the interdisciplinary connections across departments and the vibrant and critical space that has been generated by faculty and students alike. A catalog for the exhibition is produced, curated by Greta Hartenstein, who works at the Whitney Museum as a curatorial assistant to the curator of performance, and includes an essay by Jonathan Berger, who curated the first solo museum exhibition of Bread and Puppet Theater Founding Director Peter Schumann at the Queens Museum of Art in 2013.

Performance and Performance Studies, but also deepens new curriculum that has emerged from more recent cross-departmental connections.

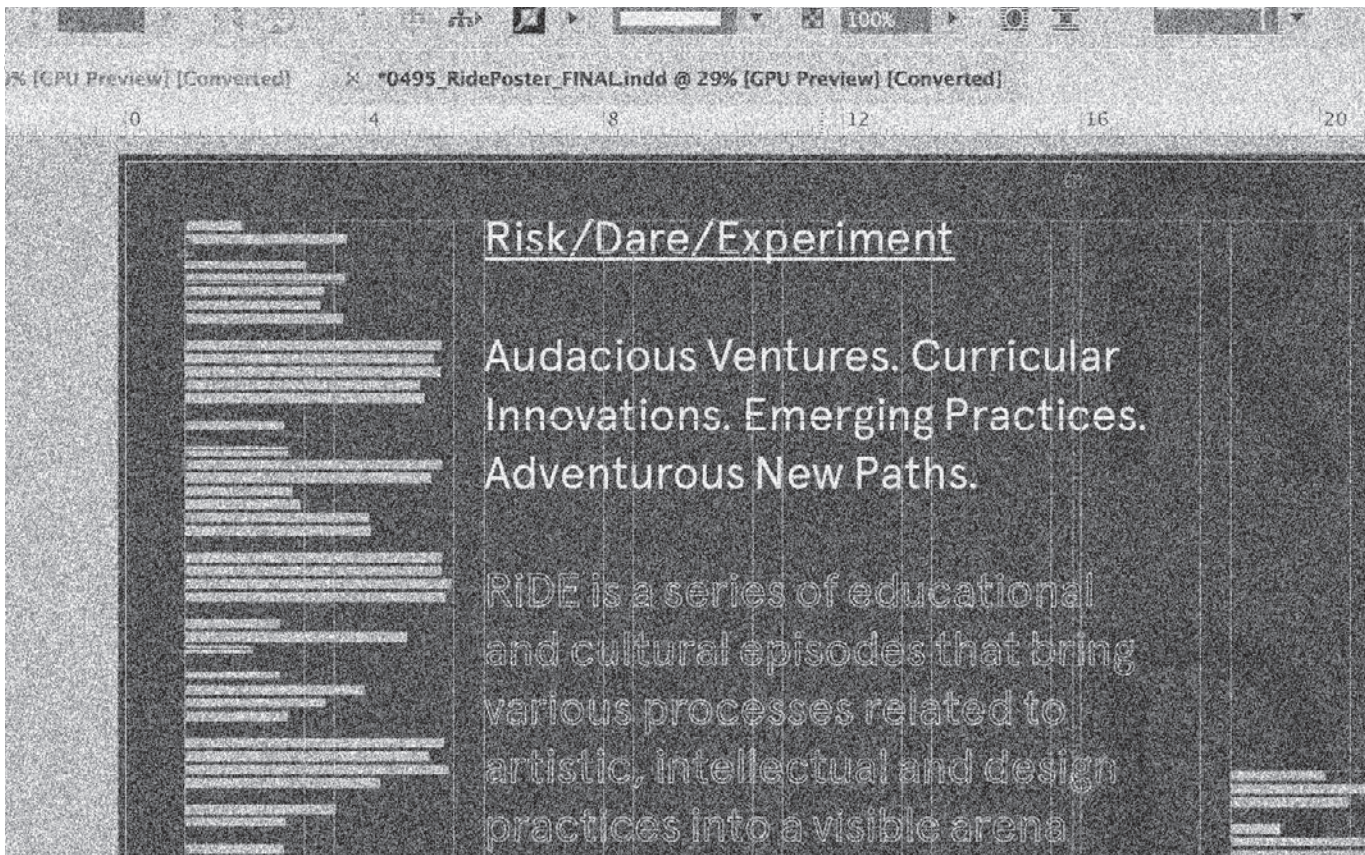
Opposite page: Poster insert promoting *The Artist as Provocateur: Pioneering Performance at Pratt Institute*; Images in poster clockwise from upper left: Ann Messner, *Untitled* (performance with amplified typing at Franklin Furnace), 1978 | Courtesy of the artist; Martha Wilson, *I Have Become My Own Worst Fear*, 2009, photographic print on canvas | Courtesy of the artist and P.P.O.W. Gallery, New York; Jennifer Miller and Circus Amok, 2014 | Photo by Erik McGregor; Theodora Skipitares, *Gertrude Stein*, 2014, wood, fabric, acrylic, mixed media | Photo by Richard Termine; Theodora Skipitares, *Pussy Riot in the Cathedral*, 2014 | Courtesy of the artist, photo by Jane Catherine Shaw

The 100 Days of Spring Community Building on the Brink

Lecture/Conversation and Impromptu Events
February 12, 2015, 12:30–1:45 PM
Engineering 307

Curator/Coordinator: Analia Segal
Pratt Department: Fine Arts

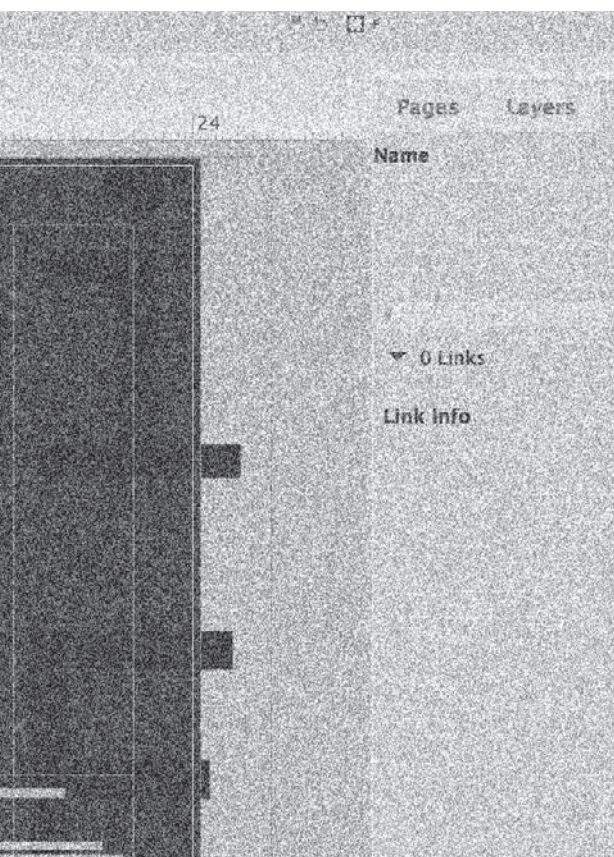
Presenters: William Greene, Sam Haynor



This is a call to action. Participants walk out of the presentation understanding that the only obstacles between themselves and the realization of their goals are hard work and creativity.

This is about the power of collaborating with a community to make lives better through art and education.

This is about allowing participants to learn from the presenters' mistakes and getting a leg up in organizing and executing their own future projects.



The founders of the experimental arts and education project present on their experience, workshop ideas for future creative spaces, and throw an impromptu arts and education event.

In 2011, William Greene (Pratt alumnus '09) and Sam Haynor (Renaissance man) rent a storefront on Market Street in San Francisco for three months with the goal of holding 100 free/low-cost classes and 100 events in 100 days. The 100 Days of Spring proves to be a magnificent example of what hard work and creativity can accomplish even in a short, chaotic period of time.

Left: Detail of 2014–15 RiDE season poster in process, modified

The conversations in this episode include slides, videos, and crowd interaction that serve to unpack the story of founding and running the space, becoming part of the local community (getting more help from the local homeless than the head of the San Francisco Arts Commission), and ending up holding 87 events and 113 classes over 100 days.

Canceled from Memory
Experimental Lecture/Performance
by Barbara Hammer

Lecture/Performance
Thursday, February 26, 2015, 6:30 PM
Screening Room (102)
Pratt Film/Video Building

Curators/Coordinators: Kara Hearn,
Jorge Oliver
Pratt Department: Film/Video

Presenters: Barbara Hammer
Assisted by Gina Carducci, Jordana Koffsky

During her 40-year practice as an interdisciplinary artist and filmmaker, the legendary Barbara Hammer has continually sought the historical and cultural visibility of marginalized individuals and communities, particularly women and lesbians. With films like *Dyketactics* and *I Was/I Am* from the early 1970s, Hammer was a pioneer, making some of the first avant-garde films to explore lesbian identity and sexuality from the point of view of a lesbian. Using experimental strategies, she dove headlong into taboo subjects like menstruation, female orgasm, and lesbian sex. She herself has said that “radical content deserves radical form,” and she has been working tirelessly on both fronts for years, inspiring generations of activists and filmmakers. Hammer works primarily with film and video but also does photography, performance, and installation.

In this experimental lecture/performance, Hammer presents a range of work that spans and elucidates her 40-year practice. *Bamboo Xerox* (1983) is installed in the building lobby and includes a 50-foot long, 4-inch high scroll of a photocopied 16mm filmstrip on paper. A

In this experimental lecture/performance, Barbara Hammer presents a range of work that spans and elucidates her 40-year practice as an avant-garde artist and filmmaker. Utilizing a variety of media and working across genres, Hammer has continually sought the historical and cultural visibility of marginalized individuals and communities, particularly women and lesbians. For the purposes of this RiDE episode, she combines lecture, screenings, performance, and installation to create an experimental space that is designed to encourage the critical engagement, activation, and political renewal of the audience.

Excerpts from *Canceled from Memory*

I. So to not be canceled from memory, we must make our own histories. Since there has never been a lesbian filmmaker whose life and work I could study, I study my own life. I try to preserve lesbian history for the lesbians of the 21st century and beyond.

II. *Camerawoman*, 1985
Camerawoman was a performance that I initially did in 1985 in Copenhagen at the Glyptotek museum. There was the first—I don’t know if it was the first—international woman’s conference, and a group of feminist artists from New York and San Francisco went there and we performed at the Glyptotek. To prepare,





Making history from protest to performance



Installation to
photography and
film. . .



Clockwise from top left: Barbara Hammer performs *Camerawoman* at Pratt Institute in 2015 | Photo by Kara Hearn; video documentation of Barbara Hammer performing *Available Space* at Pratt Institute in 2015; introductory slide from Barbara Hammer's performance/lecture, *Canceled from Memory* (2015); film still from *Pond and Waterfall* (1982). Audience members wore stethoscopes to create their own soundtracks to accompany the silent film.

I also performed on the streets of Copenhagen. My feeling is that when I use the camera, I'm often working from an emotional base rather than a formal base, I mean, if one has to set up dichotomies. And I had the idea and the feeling that I could actually make images from my feelings, and not my sight but from touch, one of the most significant senses in our body that has not been explored.

From here, Barbara puts on a bandanna, and with a Polaroid camera walks around the room feeling for people and describes the senses she is experiencing until the title for the piece comes to her and the person is photographed.

102 III. *Pond and Waterfall*, 1982
Pond and Waterfall is silent....
I left the film silent because I wanted you to listen to your own fluid systems, and I've tried this out but I've never had support like I've had from Pratt to actually be able to give an audience the stethoscopes with which you can make your own soundtrack, with your own body fluids...

Pond and Waterfall: Underwater footage of seaweeds and sea grass. The camera probes into the space through the maze of aquatic plant life. Light dances off the plants and the red grass waves back and forth. The camera escapes the darker, deeper water rising to the surface, light from the sun turning the sky a blinding white. Breaking through the surface we bob up and down between two realms, the dry world of the shore and the water world beneath.

IV. *Available Space*, 1979
So in all these attempts, you see I am trying to get us to move out of the seat emotionally or physically or in any way, so that we become empowered through our own physical system. When we leave, it's not like watching a Hollywood film where you just sit back and film

video transfer of the film loops on a plasma screen near the photocopied filmstrip. In *Camerawoman* (1985) the artist is blindfolded and led out into the audience. She takes Polaroid photographs of audience members describing the photos in terms of feeling. *Pond and Waterfall* (1982) is screened with audience members using stethoscopes on themselves to provide the soundtrack for the video. *Available Space* (1979) liberates film from the confines of the static screen as the artist wheels a 16mm film and projector around the room allowing the projection to rest on various architectural elements including the walls, ceiling, and a whiteboard. *Generations* (2010), a 16mm film completed in collaboration with Gina Carducci, is also screened. The combination of all of these works and approaches to filmmaking, presented within a historical and political context, makes for a rich and engaging evening.

takes you over, where everything is sutured so perfectly and when you leave you've been like in a dream. I want my cinema to make you awake! When you go, you are more politically involved, you read the paper with more discernment, you take action on campus to change things that you don't like. So this little book came out. Another way to be active is to write, and I am so happy to get this published by the *Feminist Press*. Just a little few sentences: "Active cinema is the cinema where the audiences engage physically, involved with the sense of their bodies as they watch the screen. In passive cinema, the audiences are the spectators to the wills and fantasies of the director. It's as if a dream-like somnambulism takes over, and the spectator leans back and lets herself to be carried away with the moving frames of a cinema's storybook that unfolds and entraps responsible viewers by drugging the sense of self." I could go on but I think you get the point, so I don't need to go on.

Well, active cinema leads from the book to a performance that I projected onto a round surface. But before I got to the inflated weather balloon, I began to project around the room, and this performance that Gina Carducci, Kara Hearn, and Jordana Koffsky helped me with was first performed in 1979 at Ace Base in Toronto. From there, it was performed most recently at the Tate Modern in the wonderful hall downstairs during my retrospective... as we go to *Available Space*, 2015, at Pratt.

—Barbara Hammer

Links

- barbarahammer.com

Following spread: Detail of poster promoting *Canceled from Memory*, modified

tt Film/Video Department k/Dare/Experiment



Learn e

nceled From Memory:

Institute for Responsible Re-Education

Plumbing Workshop and Lecture

Wednesday, March 4, 2014

Workshop: 5–6:30 PM; Lecture: 6:30–7:30 PM;

Q&A: 7:30–8 PM

Higgins Hall Auditorium,

61 St. James Place, Brooklyn

Coordinator: Anna Shteynshleyger

Pratt Departments: Fine Arts, Photography

Presenters: Alexander Melamid with Phillip

Gulley and Carlos Sandoval de Leon

In an attempt to shed light on the chronic plumbing problems at Pratt's ARC Building, the Photography Department extends an invitation to Alexander Melamid, the founder and Director of the Institute for Responsible Re-Education of Artists to conduct a site visit.

This lecture is on the art pollution crisis, art recycling, and the dawn of a new art movement of "post-fecalism".

Melamid will educate the students at Pratt Institute about the key role plumbing has played in modern art going as far back as Duchamp's urinal.

The lecture will be conducted at Higgins Hall and will immediately follow the instructional workshop led by a professionally trained plumber and Melamid's collaborator, Carlos Sandoval de Leon. This will be followed by "The Three Step Art Detoxification Session" with Phillip Gulley. During this hour-and-a-half-long workshop, students will acquire basic plumbing skills, which

This whole story started with an email my colleagues and I received in September, the text of which went like this:

Dear all, as some of you may be aware, there has been an ongoing problem concerning a "rotten egg" odor in the ARC Building, a historical problem. We have been working with Facilities to determine the cause and ultimately the remedy for this problem. Please let me now immediately if you smell an odor—whether strong or faint—and let me know where you smell it, whether in one of the hallways or even outside the building. Should you have any questions, please contact me.

—Stephen Hilger, chair,
Photography Department

Reading this email made me think: What is it that is produced in the classrooms and adorns the hallways of the ARC Building that emits the odor and causes the smell? Hmm... I wondered. To find

out the answer, I decided to ask the experts on art and plumbing.

Before I introduce them, I want to thank a few people for making this happen.

First and foremost, Stephen Hilger, chair of the Photography Department, and Amir Parsa, Associate Professor and Director of Academic Transdisciplinary Initiatives in the Office of the Provost, for helping to bring this to Pratt Institute.

It is truly a sign of a great institution to host a program which holds even the slightest potential to question the very foundations on which it is built, or what's even worse, to undermine its principals. It could be likened to cutting a branch one is sitting on. In this case, perhaps, the pipe.

I am grateful to Pratt for holding this event.

Secondly, I want to thank Mikhail Bakhtin, the legendary Russian literary critic, for writing down his thoughts on the concept of the carnivalesque. Describing the medieval times in his magnum opus *Rabelais and His World*, Bakhtin writes: "Clowns and fools [...] were the constant, accredited representatives of the carnival spirit in everyday life out of carnival season. [...] They were not actors playing their parts on a stage, as did the comic actors of a later period [...] but remained fools and clowns always and wherever they made their appearance. As such, they represented a certain form of life, which was real and ideal at the same time. They stood on the borderline between life and art, in a peculiar midzone as it were; they were neither eccentrics nor dolts, neither were they comic actors."¹

Unfortunately, laughter hasn't always had a good reputation among the philosophers and the scholars. Plato, the most influential critic of laughter,

will enable them to
take care of potential
future plumbing
problems they may face
after graduation.

This experimental event
is the first of its kind and
is open to students
working in all disciplines
as well as the greater
Pratt community.

treated it as an emotion that overrides rational self-control.

One of many attempts to understand the mechanism behind humor is the “Theory of Incongruity” or the discrepancy between the expectations and the reality.

I would like to thank the Dutch philosopher Søren Kierkegaard for seeing humor as philosophically significant. He locates the essence of humor, which he calls “the comical” in a disparity between what is expected and what is experienced, though instead of calling it “incongruity” he calls it “contradiction.” He discusses the “three existence-spheres: the aesthetic, the ethical, the religious...” and humor and its close relative, irony. To these there correspond two boundaries: irony is the boundary between the aesthetic and the ethical; humour the boundary between the ethical and the religious.²

Can there be a time more appropriate to hold tonight’s event than this otherwise unremarkable week in March when NYC sprouts art trade fairs.

So, how is tonight different than other nights? No, tonight is not Passover. Last week at the uptown Armory, the Jewish Museum held a celebration of the holiday of Purim, where the artist Lauri Simmons was honored as Queen Esther and art critic Jerry Saltz presented the Purimspieler. Today is the actual 14th day of Adar, a day in the Jewish calendar when Purim is celebrated across the world. On this holiday it is customary to wear costumes and achieve a state of mind (usually attained through alcoholic intoxication or deep sleep), which blurs the line between righteousness and sinfulness, between good and evil. Our fine line, the line between comedy and tragedy is being blurred tonight on this stage. To quote Kierkegaard: “The tragic and the comic are the same in so

far as both are contradiction; but the tragic is the suffering contradiction, the comic the painless contradiction.” He adds: “...The comic grasp brings out the contradiction, or lets it become manifest, by having the way out in mind; that is why the contradiction is painless. The tragic grasp sees the contradiction and despairs over the way out.”³

The holiday of Purim celebrates the idea that turning things upside down can reveal hidden truths. As Bruce Nauman conveniently reminded us in 1967: “the true artist helps the world by revealing mystic truths.”⁴

Finally, I want to thank the plumbers of the ARC Building for reminding us that our anesthetized internet world should not remain devoid of smells. And I want to thank the artists for reminding us that things should have smells.

1 From *Rabelais and His World* by Mikhail Bakhtin, translated by Helene Iswolsky, Indiana University Press, Bloomington, First Midland Book Edition 1984 (Introduction p.8)

2 Søren Kierkegaard, *Concluding Unscientific Postscripts to the Philosophical Crumbs*, edited and translated by Allastair Hannay, Cambridge University Press 2009. “Humour is the last stage in existence—inwardness before faith” (Ibid. p.244)

3 From Søren Kierkegaard, *Concluding Unscientific Postscripts to the Philosophical Crumbs*, edited and translated by Allastair Hannay, Cambridge University Press, 2009 (pp.432–433)

4 From Bruce Nauman, *The True Artist Helps the World by Revealing Mystic Truths*, 1967, neon and clear glass tubing suspension supports, 149.86 x 139.7 x 5.08 cm | Courtesy of Philadelphia Museum of Art

Links

- arthealingministry.net
- www.carlossandovaldeleon.com

Situation: Art School
Discussing the Challenges and Opportunities
of Educating Artists Today

Symposium
Friday, March 6, 2015, 1–6 PM
Engineering, Room 307

Curator/Coordinator: Dina Weiss
Pratt Department: Fine Arts

Presenters and Participants: Nayland Blake,
Camel Collective (Anthony Graves and Carla
Herrera-Prats), Luis Camnitzer, Katherine
Carl, Lisa Corrine Davis, Eva Diaz, Anne Gaines,
Ann Messner, William Powhida, David Ross,
Jean Shin, Kit White, Caroline Woolard

To address current challenges and opportunities for educating tomorrow's artists, Pratt Institute's Fine Arts Department organizes the symposium, *Situation: Art School*, held on the Brooklyn campus on March 6, 2015. Deans, chairs, and faculty members from respected New York City art institutions participate in an afternoon of panel discussions exploring the mission and purpose of higher education in art practice today. Artist, activist, and author Luis Camnitzer gives the keynote, addressing the structural challenges of institutionalized studio art programs, the role of "art-thinking" within the broader educational system, and the potential of art as a meta-discipline. The ensuing panels grapple with questions about the goals of studio-based education, including: Has the art school—including university studio programs—become a factory for turning out career professionals with market-ready portfolios? Does it still offer students alternatives from which to challenge the hegemony of the commercial market? How can we reinvest art education with renewed

This symposium brings together artist-educators to discuss the values that inform the higher education of artists in today's challenging global environment. The high cost of tuition has increased pressure on both art schools and graduates to be successful in the market. But what are the costs?

The symposium contributes to the Fine Arts Department's goals and the Institute's overall vision to rigorously evaluate our programs in order to ensure that we are providing the highest quality education possible to our students. Engaging colleagues from Pratt and other schools provides an eye-opening discussion about what we need to do to prepare our students for lives beyond college.

Situation: Art School Schedule and Summaries

Keynote Speaker: Luis Camnitzer, artist, activist, and author

Panel I: What Are We Preparing Art Students For?

Moderator: Kit White (Pratt)

Panelists: Anne Gaines (Parsons The New School for Design), David Ross (SVA), Lisa Corrine Davis (Hunter)

Panel II: What Is the Role of
Art School in a Market-Driven
Art World?

Moderator: Eva Diaz (Pratt)

Panelists: Jean Shin (Pratt),
Nayland Blake (ICP), William Powhida
(New York Studio Residency
Program)

Interim Performance: The Camel
Collective (Carla Herrera-
Prats and Anthony Graves)

Panel III: Beyond the Bricks and
Mortar Art School

Moderator: Katherine Carl (The
Graduate Center, CUNY)

Panelists: Ann Messner (Pratt),
Caroline Woolard (Bruce High
Quality Foundation University)

The closing discussion and Q&A
is followed by a public
reception in the Fine Arts
Graduate Galleries.

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The entire symposium is
about embracing new ways
to address the challenges
of educating artists today. Keynote
speaker Luis Camnitzer lays out
a manifesto around a term from his
forthcoming book, *Art-Thinking*.
He presents the way in which art
should function as an umbrella
rather than a segmented activity.
This would be a radical shift in
education—and not just for art
education, but overall peda-
gogical approaches to teaching and
learning. During the symposium,
major issues and ideas related to
the education of artists are
addressed through the interaction
of the wide range of participants.
Panelists were invited from Hunter
College, the School of Visual Arts,
Parsons The New School for Design,
the Graduate Center at CUNY, the
New York Studio Program, Bard/ICP
Graduate Program, and non-
academic organizations— the Bruce
High Quality Foundation University,
Trade School and BFA/MFA/PDH

transformative potential, as an enterprise
that is not in the service of capital accu-
mulation but about radically reorganizing
our understanding of the world and of the
possibilities for the artist within it?

In the first panel, audience members ask hard
questions about how art students are being
prepared for the challenges of surviving in an
increasingly competitive environment and
the extent to which we should be focusing on
the business of being an artist in the mar-
ketplace. In the second panel, artist and ICP
program director Nayland Blake encourages
students to “go off-roading,” encouraging stu-
dents to make their own paths without the
traditional confines of the current art world.
And in the third panel, “Beyond the Bricks
and Mortar Art School,” Caroline Woolard pre-
sents some projects for resource sharing and
acquaints the audience with the impact of stu-
dent debt—a burden that will follow students
well into their working years. She presents a new
movement she’s begun—the initiative New
York City Real Estate Investment Cooperative—
to have artists take back real estate to en-
sure affordable studios exist in New York City
and other urban centers where artists are
continually being priced out.

Situation: Art School vigorously assesses the
current state of higher education in art
practice to determine whether or not existing

curriculum models are, in fact, providing the kind of education and experience that will best prepare young artists for today's challenging and unpredictable environment. Providing a framework for Pratt faculty to engage in these discussions with peers from neighboring institutions provides a wealth of insights into what we at Pratt are doing well and where we can refocus our resources to give students what they need to sustain active and gratifying creative careers once they graduate.

Initiative. Through this diverse range of panelists, our discussions span a broad spectrum of ways to meet the interests and needs of art students today. Our hope in spearheading this effort is that our colleagues will continue this discussion at their own schools.

The day is filled with lively discussions and debates over the value of what we're all doing and why we're doing it. Our audience is actively participating and asking hard questions about what really is happening inside art schools today to prepare students.

We engage in an active discussion about the state of art education at the university level with a stellar group of colleagues and a wonder-

ful turnout of students and faculty in the audience. Over 200 people register for the event, including a number of visitors from outside the New York metro area. Each participant presents the specific ways they are meeting their students' needs, as well as how they remain flexible in shifting gears as the demands change from year to year. We gain insights from others on how to integrate more interdisciplinary opportunities for students to help address their growing interests but also shift the focus from interdisciplinarity—since art by nature is interdisciplinary—and focus on the opportunities for students during and after school. We also discuss exposure to multiple fields, which is crucial to studying art, so our students head out curious and

adaptable to whatever the future may hold.

Our panelists do an excellent job explaining the specific resources they provide to their students to help them upon graduation, from grants to other non-mainstream opportunities. All our panelists discuss how seriously they take the responsibility of ensuring the students are prepared as best as they can be. To that end, a discussion takes place on what that really means, with references to Sharon Loudon's recent publication, *Living and Sustaining a Creative Life*. Professor Jean Shin lays out a great example of how to learn to hone your craft while remaining intellectually engaged, touching on the oft-debated issue of whether the focus of art

school education should be on skill-building or critical thinking. The consensus is that it is possible, as well as necessary, to do both! Luis Camnitzer takes this one step further to present how we should all be living a more integrated life with art infused into all that we do.

Link

- www.pratt.edu/academics/school-of-art/undergraduate-school-of-art/undergraduate-fine-arts/situation-art-school

Right: Courtesy, Fine Arts Department

Opposite: Detail of poster promoting *Situation: Art School*, modified





Destroy She Said

Decay, Dissolution and the Anticipatory

Destroy She Said

Readings, Performances, and Exhibition

Exhibition and Performances : March 5

and April 5, 2015

Reading: March 7, 2015, 5:30-7:30 PM

The Boiler, 191 North 14th St, Brooklyn

Curators/Coordinators: Saul Anton,
Ethan Spigland

Pratt Departments and Outside

Organizations: Humanities and Media

Studies, Pierogi Gallery, Social

Science and Cultural Studies, The Boiler

Participants: Joe Amrhein, Saul Anton,
Melissa Buzzeo, Brenda Coultas, Thom
Donovan, Laura Elrick, May Joseph, Ira
Livingston, Julie Patton, Ethan Spigland,
Susan Swenson, Carl Zimring

Participants: Joe Amrhein, Saul Anton,
Melissa Buzzeo, Brenda Coultas, Thom Donovan,
Laura Elrick, May Joseph, Ira Livingston, Julie Patton,
Ethan Spigland, Susan Swenson, Carl Zimring

Humanities and Media Studies
Social Science and Cultural Studies

As difficult as it is to make art, perhaps it's even harder to destroy it once it's made.

Destruction—literally, figuratively, formally, and conceptually—has a long and well-known pedigree in modern and contemporary art. From Robert Rauschenberg to Jean Tinguely, Robert Smithson, Yoko Ono, Gordon Matta-Clark, Gustav Metzger, and Pipilotti Rist, destruction has served as a rich resource in the evolution of critical art practice and a key idea in the development of the expanded field of art in the 1960s and 1970s.

Yet what might be its aesthetic and critical place in culture today? In order to explore these and related questions, the curators have invited the artists not to destroy just something, but rather one of their own preexisting works—and to develop a protocol for this act of destruction that will become, at some level, what is being exhibited. How does the destruction of an artist's own work ask us to

A half-day series of short readings, performances, and demonstrations on the theme of aesthetic, ecological, deliberate, and incidental destruction, decay, and dissolution take place at The Boiler, in connection with *Destroy She Said*, a multimedia art exhibition organized by HMS faculty members Ethan Spigland and Saul Anton. Participants include Pratt faculty from HMS (Ira Livingston, Melissa Buzzeo, Laura Elrick, Thom Donovan) and SSCS (Carl Zimring, May Joseph), as well as artists (Julie Ezelle Patton) and professors from other institutions speaking about and exhibiting the poetics of dissolution, "the anticipatory Anthropocene," and creative responses to gentrification (Julie Patton's *Salon des Refusés* in Cleveland).

Destroy She Said Summary and Two Poems

The event consists of Pratt faculty members and others presenting their work at The Boiler, one of Brooklyn's premier galleries, in connection with a show organized by Ethan Spigland and Saul Anton. The theme of the evening is likewise destruction, decay, and dissolution with a promise of new rebirth. Attendance is composed of members of the Brooklyn art community, as well as more general art enthusiasts and Pratt faculty, students, and staff. Readings by poets Brenda Coultas, Melissa Buzzeo, Ira Livingston, Carl Zimring, Laura Elrick, and Thom Donovan follow a short talk by the show curators, who contextualize the works in the history of self-destruction.

tive art (Fluxus, etc.). Faculty members from a variety of departments represent Pratt in a high-profile community space. This furthers Pratt's goal of connecting more deeply with the surrounding community in shared projects and resources.

Also, though the works in the show are to be destroyed, the curators, faculty members of Pratt's graduate program in Media Studies, are creating an online archive of the pieces and the documentation of their destruction, thus contributing to the digital arts and humanities.

The exhibition/event increases interaction and academic opportunities within Pratt and beyond its gates via the site of the event and inclusion of non-Pratt participants. HMS faculty and constituents are delighted with Carl Zimring's offering—he talks about the life cycle of a book—having not really known him or his work previously. And there are many non-Pratt members of the audience who see connections between the art on the walls and the readings by the night's writers. Poet Brenda Coultas, whose most recent book, *Tatters*, deals directly with detritus, waste, remnants, and ghosts, also participates.

Overall, participants learn about creative attitudes toward disaster, and these attitudes' embodiments in scholarly and artistic practice across a range of transdisciplinary discourses and media platforms. We explore the themes of destruction/sustainability from many angles, and everyone finds it a stimulating evening. Conversations are also initiated among the participants about how to translate the offerings into further interdisciplinary collaboration.

Link

· pratt-critviz.blogspot.com/2015/03/destroy-she-said-events-at-boiler-march.html

rethink issues of materiality, performance, and memory? How does it enable us to think about the changing conditions of art history in the digital age?

For Lee Lozano

The destructive character is the enemy of the étui-man. The étui-man looks for comfort, and the case is its quintessence. The inside of the case is the velvet-lined trace that he has imprinted on the world. The destructive character obliterates even the traces of destruction.

—Walter Benjamin, from *The Destructive Character*

Where'd you go, Lee?

There are performances and then there are performances
Like art was always speculation
Like this was a speculation
On how to be a self
A woman, how to be a woman
To stop circulating
In anything but your present
Would resist art's alibi
Like the self was the last thing
You could quit
Last form of capital
Boycotting your self
In the 70s everyone became a punk
Because identity was the last thing one could destroy (faced with the world's destruction)
To unmake the image of everything, everyone
To do this through image-making
Then destruction itself became a means of identity
How to locate art's destructive character?

Because you wouldn't want to be part of any club that would...
Because you hardly have anything in common...
The name keeps changing, its appearance in a flux riven
The series of names that you were
Every name in her story
Those airless spaces where you continued being born
Motherless except for one letter
All that was left
An exchange of lack withdrawn by a lack of exchange

Like Andrew found all of Hannah's books and effects thrown to the curb after she died
Death is only the beginning of the artist's 'career'
The artist is *not* present
Or if they are, the discourse is trashed

Question: what is the difference between abjection and dejection and rejection?
Answer: a prefix.
Answer: a different way to destroy.

—Thom Donovan
(Written for the occasion of *Destroy She Said*)

from *Third Tones*

=|

You live in a time and it is over.

The bottom fell out of what you said

or the walls fell away from the room
where you said it.

A room like the one you are sitting in now

but sure to be gutted, but alive in it
but to get a firm grip, surer footing

unfurls dying.

It has not yet happened is happening what
has already happened

it lives in time.

Who wrote these words, is it a question
(in order to say them)

fantasize about the kind of person

At a later time.

Saying the words is part of an auditory fantasy
planted by writing

his, most likely, a man you don't know.

A writer

you write it out and imagine the words
emerge from your pen but in another language.

You feel you have written these words.

And these.

They feel familiar to you, and because of this
they are yours in a way

Have become yours, even though the man
is a probable man

the one who wrote them first doesn't know
an approximation born in a sky bath

how it feels to be written.

From an acquaintance, you hear, he's drinking
again turned mean (as he once was)

become by bits embittered (again) is what's left
unsaid at the last though you hear it

Absent tone coming in.

where sound exists in our hearing
Leaving us rather than coming toward us.

If you perceive that threshold

in Morton Feldman's music, third tones are the overtone and the undertone of two other notes

crossing in disintegration.

The piece called simply *Piano (for Piano)*

played by Ronnie Lynn Patterson on a CD
you once had Marcella said

in case you are reading this when they are obsolete
a CD is a compact disc

played over and over until it started to skip the third tone, then, in your mind, in its ear

What she said was what she'd written.

became the memory of a note that wasn't ever
actually played

being only the overtone and undertone
of two other notes

a recording captures the decay.

$$=||=|$$

Two notes disintegrate, a third becomes audible
ghost tone, or vestige of a

that was never written that is a real note

aftermath of music that is music.

Phantom joining played in step limp, a stutter so that either

you remember the ghost, or the architecture does
sitting in a room like the room you are in

recording a recording.

In order to hear her voice in the room
no, to hear the room in her voice

the object is resonant frequencies
playing *Language (for Language)* for you.

You think of J, and half a beat later
another J

and a third (remembering her, that makes a chord).

I know it well we say

and less well with each hearing
but feel an inexplicable affection, some projection

probably in the place of real friendship
That written biting once by a fourth J, friend

it's all phantom joining. A three or a four.
Affection is what

the architecture of an abandoned desire once was

She glimmered, was wondrous and intelligent.
He liked what you'd said or the way that you'd said it.

Or *you* liked what *she* said or did

and said. Or hadn't said it, but circulated the warmth
anyway of liking it in the face.

As an energy

what the face looks like, when the ears attune
receptive.

—Laura Elrick

Interdisciplinary Design Education at Pratt Case Studies and Conversations

Presentations and Panel Discussion
Thursday March 26, 2015, 6–9 PM
(Original Date: March 5, 2015, 6–9 PM)
Alumni Reading Room

Curators/Coordinators: Shannon Bell Price,
Pirco Wolframm
Pratt Departments: History of Art and Design,
Industrial Design, Interior Design, Fashion,
Graduate Communications Design,
Mathematics and Science, Undergraduate
Communications Design

Participants: John Hallman, Ágnes Mócsy,
Katrín Müller-Russo, Rebecca
Pailes-Friedman, Katarina Posch

The inaugural event of the newly formed School of Design addresses the current state and possible futures of interdisciplinary design education as one of the school's founding goals. The presentations aim to start a much-needed discussion within the Pratt community on possibilities of cross-departmental collaborations. Further contemplation will illuminate the implications for faculty, students, and the administrative body to inform the planning of a successful interdisciplinary design education model.

Case studies exemplify how interdisciplinary engagement allows faculty members to grow as educators; how it offers educational experiences beyond a traditional curriculum, where and when students make connections between two or more disciplines; and how these experiences enrich each group's academic trajectory.

Collaborations amongst different schools at Pratt or with outside organizations shed light on the idea that collaborative projects challenge cooperation and empathy, but also nurture solutions that could not be reached in a mono-disciplinary class environment. The possibilities opened through the inclusion

Taking the form of a panel with several presenters, *Interdisciplinary Design Education at Pratt* features a reflection on precedents in the history of design, and several case studies of inter-departmental initiatives already happening at Pratt. We hope to open the discussion to all for further ideas on how to inspire connectivity between departments and disciplines.

Presentations: Historical survey of interdisciplinary projects, Dr. Katarina Posch, Associate Professor, History of Art and Design

Case Study 1: A class called Cross-disciplinary Design (A Student's Perspective), John Hallman (M.F.A. Communications Design '14)

Case Study 2: Industrial Design and Interior Design (The kitchen of the future; sponsored studio with LG), Katrin Müller-Russo, Professor, Industrial Design

Case Study 3: Industrial Design and Fashion (IMARI/NASA), Professor Rebecca Pailles-Friedman, Adjunct Associate Professor, Industrial Design

Presentation Summaries from
*Interdisciplinary Design Education
at Pratt*

The event aims to understand and examine the current state of interdisciplinary design education at Pratt and to help shape the future of one of the School of Design's founding goals.

Starting with a historical survey on interdisciplinary collaborations, Dr. Katarina Posch explains current, recent, and long-ago examples, suggesting that the division of labor in the industrial revolution may have had an influence on specialization and compartmentalization of disciplines in design. She also points out the initial mission statement of Pratt Institute, which implied the envisioned wholesomeness of working and learning across disciplines.

John Hallman elaborates on the cross-disciplinary design class taken while in the graduate Communications Design program. His presentation raises questions pertaining to organization and communication amongst collaborating faculty, communication of expectations and learning goals to the students, as well as meaningful connections between disciplines and whether there should be dominant or equal importance on the fields involved in interdisciplinary classes.

Professor Katrin Müller-Russo explains multiple projects to illustrate the organizational implications, concerns about reasonable expected outcomes, and the length of interdisciplinary class projects. She also illustrates a case study outside of Pratt that highlighted her ideal conditions for interdisciplinary education.

of new dimensions of a project support a deeper and broader understanding of a task's implications. This expansion of professional and interpersonal skills will prepare students for their future professional contexts in a competitive employment market.

The building of capacity is highlighted through the different models for interdisciplinary education in the presentations. In some cases, high profile organizations were involved in the project and in other cases academic models for engaging a diverse group of students from different educational environments are explored, while expectations for traditional outcomes are suspended to allow new "outcomes" to emerge.

All presentations maintain a connection to the curricular offerings at Pratt. The intent to evolve a traditional curriculum, to innovate and to instigate new approaches to design education is highlighted. All case studies are assessed as valuable experiments while in need of improvement, specifically through better support of an administrative structure.

In light of the amount of interdisciplinary education offerings already at Pratt, the urge to add to traditional curricular forms and the initiative to enrich the academic experience for students as well as faculty is strong. All faculty presenters have tried out different

interdisciplinary teaching models and continue to explore this form of experimentation further. Both students and faculty appear to respond to the idea of interdisciplinary offerings enthusiastically and see the actual experience of such setups more critically. This assessment parallels the experiences across the U.S. design schools: the October 2015 AIGA educators conference titled “New Ventures: Intersections in Design Education” focused on many forms of questioning the traditional curricular boundaries of design programs but also illuminated the struggles for faculty that took the initiative to explore new meaningful models for design pedagogy.

Professor Rebecca Pailes-Friedman describes her work at the IMARI Lab at Pratt and her initiative to pair Pratt students with engineering students from other academic institutions for a project with NASA. She details the effort to organize her initiatives and speculates on different approaches to studying as well as the causes that seem to hamper students from one department to commit to projects at IMARI Lab more than students from another department.

Dr. Ágnes Mócsy focuses on the coming together of fashion and science in guiding the audience through exemplary fashion projects (i.e., Hussein Chalayan and Helen Storey with Tony Ryan) and in response to Dr. Mócsy’s astronomy and physics classes. It is her sugges-

tion to consider physics as a muse for fashion in the future, and also to consider fashion design as a tangible expression and a tool to find a new language for explaining physics.

Whether interdisciplinarity is being explored at the School of Design, among different schools at Pratt Institute, or between Pratt and other organizations, a clear understanding, mindset, and support for interdisciplinary education can be established. Participating faculty need ample time to clearly understand the objectives of the collaborations, the individual roles, the parameters, the expectations, and the possible hurdles. The administration can help facilitate the development of class outlines. Different departments may value

the importance of interdisciplinary education offerings differently. For successful implementation of interdisciplinary modules, departments need to be equally open to these offerings and supportive of faculty and students exploring these options.

At the level of curriculum development, faculty and administrative staff need to further evaluate where these offerings are best placed. Out of many formats, a course, a lab, a sponsored studio, a workshop, an independent study, or a practicum are seen as possibilities. Similar discussions about the credit load and distribution can explore the integration of interdisciplinary projects. Lastly, an understanding needs to be developed on whether interdisciplinary education mod-

INTERDISCIPLINARY

Design Education at Pratt: Case Studies & Conversations

March 5, 6-9pm
Design Center Gallery

Pratt Institute

Presentations followed by
conversation and reception

OPENING REMARKS

Shannon Bell Price
Acting Assistant Dean of Design
Pirco Wolframm
Adjunct Associate Professor
Communications Design

Dr. Katherine Pesch

CASE STUDY I

Cross-disciplinary Design
(A Student's Perspective)
John Hallman, MFA
Communications Design, 2014

ules are elective or mandatory, and whether they integrate into the core credit load.

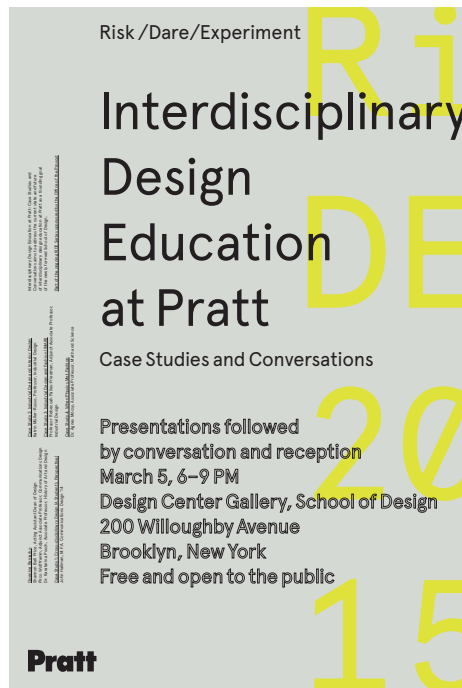
Overall, *Interdisciplinary Design Education* explores the possibilities of interdisciplinary education while presenting frameworks and questions that affect the entire Pratt community.

Link

- www.pratt.edu/events/single/?id=19269

Below: Poster promoting *Interdisciplinary Design Education at Pratt*

Opposite: Detail of alternate poster promoting *Interdisciplinary Design Education at Pratt*, modified



Creative Recoding
Big Ideas and Bite-Sized Morsels

Lecture
April 3, 2015, 12:30–2 PM
Alumni Reading Room

Curator/Coordinator: Analia Segal
Pratt Department: Fine Arts

Presenters: Pat Badani in conversation
with Jordan Carter

Pat Badani explains how developing a project via mini-chunks can be a useful method of knowledge-building about the subject of inquiry—and how this may be of interest to students in a range of disciplines.

“Chunking” is a term used in the application of learning methods in cognitive studies, and it is also used in the design of human-computer dialogues. The term describes the formation of clusters, and Badani likes to use the term to describe her operative model—a system of splitting content into small units that are linked together through meaning. “Chunking” helps Badani inspect a complex subject by focusing

on a single aspect at a time, and all mini-chunks relate to the project’s nodal concept. This method is analogous to putting together a puzzle by gathering puzzle pieces into small, related, interlocking mini-chunks that can later be joined with other mini-chunks to create the large picture.

For example, when project-related mini-chunks are assembled as a group during public exhibitions in physical and virtual environments, different subjectivities are produced as viewers/participants

Pat Badani’s lecture unpacks her working methodology in the creation of large, multi-year projects based on the segmentation and grouping of ideas, materials, and objects into mini-chunks. As a case study, she discusses her current project titled *AL GRANO: Framing Worlds*, an installation that deploys a staging of fact and fiction where various registers of images, objects, texts, and time-based pieces overlap, a strategy that she also applied in previous multi-year projects such as *Tower Tour* (1994–1997), *Home Transfer* (2000–2002), and *Where are you from? Stories* (2002–2009). As with these precedents, the *AL GRANO* enterprise (begun in 2010) develops in mini-chunks with the creation of discrete parallel projects that accumulate in time and are hosted under the *AL GRANO* umbrella.

interconnect spatio-temporal orderings of mini-chunks, inducing them to construct a larger picture—a process that, in Badani’s view, favors the emergence of new pattern recognition, and new knowledge.

AL GRANO: Framing Worlds conceptually engages with the representational, cultural, technological, political, and historical formations related to maize, a contested grain that is considered to be both a food and cultural symbol in Mexico. Badani talks about the influence of a Latin-American literary tour de force in her practice of dismantling languages and codes for the project, and the material results of that recodification process in mini-chunks titled “AL GRANO: Hack” and “AL GRANO: Crop-Cropping.” She also talks about how the structure of material changed through bioengineering used in the 3-D work titled *AL GRANO: Injection-Infection* can be used to point out that hybridization between natural and biotechnological genes is a source of geopolitical division calling for immunological structures for the protection of ecological and cultural infection from external forces in Mexico.

Pat Badani in conversation with Jordan Carter

Hosted by Professor Analia Segal



Pat Badani's lecture will unpack her working methodology in the creation of large, multi-year projects based on the segmentation and grouping of ideas, materials, and objects into mini-chunks. As case study she will discuss her current project titled “**AL GRANO: Framing Worlds**,” an installation that deploys a staging of fact and fiction where various registers of images, objects, texts and time-based pieces overlap: a strategy that she also applied in previous

The Language of Architecture and Trauma

Symposium
April 11, 2015, 9 AM–6 PM
Higgins Hall Auditorium

Curators/Coordinators: Youmna Chlala,
Jeffrey Hogrefe
Pratt Departments: Humanities and
Media Studies, Social Science and Cultural
Studies, Undergraduate Architecture

Presenters and participants: Dena Al-Adeeb,
Tulay Atak, Melissa Buzzeo, Youmna Chlala,
Peggy Deamer, Ricardo de Ostos, Deborah Gans,
Jeffrey Hogrefe, Gregg Horowitz, Bhanu
Kapil, Quilian Riano, Scott Ruff, Anooradha Iyer
Siddiqi, Jill Stoner, Meredith TenHoor

We know from psychoanalytic theory that trauma occupies a unique space. While the traumatic event appears to be real, the actual “event” takes place outside of normal reality as defined by sequence, place, and time. The trauma is therefore an “event” that doesn’t have a before, during, or after—it is an omnipresent condition of repetitive circularity outside of linked experience.

Considering the contemporary traumatic urgencies and pressures of the built environment, some questions posed by the symposium are: How can architecture provide provisional, speculative, unconstructed, and reconstructed forms?

What are the modes of architecture writing practices that respond to trauma? How does architecture realize a role for forgiveness, hospitality, and generosity? What are the current activist responses to trauma? Contemporary positions on the language of architecture and trauma are considered by a range of scholars, writers, artists,

Contemporary positions on the language of architecture and trauma are considered by a range of scholars, writers, artists, poets, activists, and architects.

If the trauma resists enclosure, what is its relationship to architecture?

The question is revisited at this critical time as we examine contemporary responses such as profit-driven crisis culture, disaster, displacement, and the role of poetics.

Sponsored by the Architecture Writing Program: Language/Making, this symposium seeks to expand discourse, creative acts, and activism from within and without architecture, and to explore the productive relationship of language and architecture.

The Architecture Writing Program: Language/Making is a transdisciplinary collabora-

Schedule

9 AM Coffee
Higgins 111

9:30 AM Opening Remarks
Higgins 111
Youmna Chlala and Jeffrey Hogrefe,
Pratt Institute

10 AM Narrative and Trauma
Higgins 111
Ricardo de Ostos, Architectural
Association; Bhanu Kapil, Naropa
University; Youmna Chlala
(Introductions); Melissa Buzzeo,
Pratt Institute (Moderator)

11:30 Reversing Trauma
Higgins 111
Dena Al-Adeeb, New York University;
Jill Stoner, University of California,

tion of the School of Architecture and School of Liberal Arts and Sciences at Pratt Institute that aims to conduct research and to develop experimental curriculum in critical theory and writing that bridges the various disciplines that support architectural practice. Language operates in multiple forms so as to create new structures between writing and studio practice both within and beyond the discipline, and in order to enable students to incorporate a range of languages and performances in the development and presentation of design. Conscious of the possibility that architecture can be generative of new types of sensitivity to the body and inner subjectivity in relationship to space, and new forms of knowledge and understanding of the world, the program seeks to locate a critical position from within the production of architecture as it responds to critical theory, literature, film, and philosophy.

Architecture Writing has introduced a critical practice in making new forms of knowledge in architecture and in relationship to architecture as a liberal arts discipline. If the distinctive feature of an architecture education is its syncretic application of diverse bases of knowledge, the adoption of writing as a studio practice enables the student to move between platforms to form new critical connections, new structures, and new ways of being as they generate architecture that is socially responsive to global economies.

poets, activists, and
architects who gather
for discussions and
presentations at Pratt
Institute on April 11, 2015.



Berkeley; Jeffrey Hogrefe (Introductions); Gregg Horowitz, Pratt Institute (Moderator)

1 PM Lunch

Higgins Auditorium

2:30 PM *Internal Dislocations*

Higgins Auditorium

Scott Ruff, Tulane University;
Anooradha Iyer Siddiqi, Bryn Mawr College; Jeffrey Hogrefe (Introductions); Tulay Atak, Pratt Institute (Moderator)

4 PM *Crisis Culture*

Higgins Auditorium

Peggy Deamer, Yale University;
Quilian Riano, Parsons, The New School for Design; Youmna Chlala (Introductions); Meredith TenHoor, Pratt Institute (Moderator)

5:30 PM *Closing Remarks*

Higgins Auditorium

Deborah Gans, Pratt Institute

From *The Language of Architecture and Trauma*

The daylong Saturday symposium is sensitive to a variety of approaches on the topic of trauma, the body, and enclosure. We elect to hold a symposium instead of a conference so as to encourage the development of new knowledge and practices that require nurturing in a public forum. The day is bookended by performances of the citizen as architect, with a dramatic interruption at the onset of the day.

Poet Bhanu Kapil dispenses with her planned talk and distributes her notes to the audience to illustrate the traumatic urgencies of her childhood in West London, where her Indian Hindu parents emigrated following the partition of Pakistan. Speaking of her notes as “fragments” that would “regrow” a new talk as they were circulated in the audience, she recounts the story of a British neighbor who greeted the new immigrant family with a ritual of ideological interpolation by pouring the milk from

the glass bottles that were delivered to her immigrant family’s home, and replacing it with his own urine. Presenting two bottles identified as milk and urine, Kapil, performing the resituated ritual, takes sips from each bottle in a manner that parodies the civility of the British colonial. This, while presenting accounts from trauma scholars on the intensity of trauma that is held in places of ethnic density such as West London. Asserting that the trauma is housed in the architecture of ethnic density, she says: “Perhaps I am more interested in the capacity of a frame to inscribe or register this deletion than I am in the content of the narrative itself. How might the concept of deletion be returned to design?” she asks as she finishes distributing her notes in the audience.

Link

· doubleoperative.com/language-of-architecture-and-trauma

Opposite (top to bottom):
Quilian Riano; left to right: Quilian Riano, Meredith TenHoor, and Peggy Deamer | Photos courtesy of the School of Architecture by Shaked Urzad

PIPES
Public Information Public Education and Space

Symposium
April 23, 2015, 12:30 PM
Higgins Hall Auditorium

Curator/Coordinator: William MacDonald
and Philip Parker
Pratt Departments and Divisions: Center for
Art, Design, and Community Engagement K-12,
Graduate Architecture and Urban Design

Presenters and Participants: Sandra Berdick,
Robert Cervellione, Wendy Chapman,
Cristobal Correa, Addie Duplissie-Johnson,
Jeffrey Gaudet, Rosalie Geneviro, David
Giles, Paul Goldstein, Tom Hanrahan, Ayisha
Irfan, James Lima, William MacDonald,
Catherine McVay Hughes, Buxton Midyette,
Philip Parker, Alihan Polat, Erika Schroeder,
Jeremy Siegel, Aileen Wilson

A forum is set to ignite discussion and debate to influence future design propositions for schools and libraries in downtown Manhattan. These concentrated discussions draw professionals from architecture, education, library science, and public policy into provoking new and progressive spaces, uses, and organizations at the intersections of public space and public policy. Design research and policy research are brought together in a rare meeting toward mutual and reciprocal influence.

At a time when climate change is provoking lower Manhattan to redesign its urban space, and while the area is becoming denser through population growth and its infrastructure is deteriorating, it is necessary to gather professionals, and future professionals in relevant fields, to develop new models of discussion, collaboration, and exchange between disciplines. Similarly, it is an excellent and engaging time to allow public policy experts to be exposed to the most current thinking and action in design practices.

The symposium consists of two panels: "Schools and Urban Implications in Downtown Manhattan," and "On Institution and Urbanism and Resiliency in Downtown Manhattan." The first panel, moderated by William MacDonald, draws upon research and student work from the Graduate Architecture and Urban Design program's Design for Innovative Learning Environments (DILE), which aims to identify potential sites for the construction of future schools in downtown Manhattan.

The second panel, moderated by Philip Parker, examines the roles of public institutions, public policy, and design in developing a more resilient lower Manhattan. Jeremy Siegel, principal partner with Bjarke Ingels Group, presents the Dryline project, a proposed 10-mile flood barrier that will be an integral component of the future development of downtown Manhattan, and is inspiring debate on the multiple, diverse, and often conflicting roles for resilient infrastructure.

As public schools and public libraries continue to expand and change their public roles to become sites of information exchange and social life in the broadest terms, this is an opportune time to reassert the influences of design and policy on one another.

The forum is an extension of the Graduate Architecture and Urban Design program's Design for Innovative Learning Environments (DILE), which proposes progressive design spaces and researches educational practices.

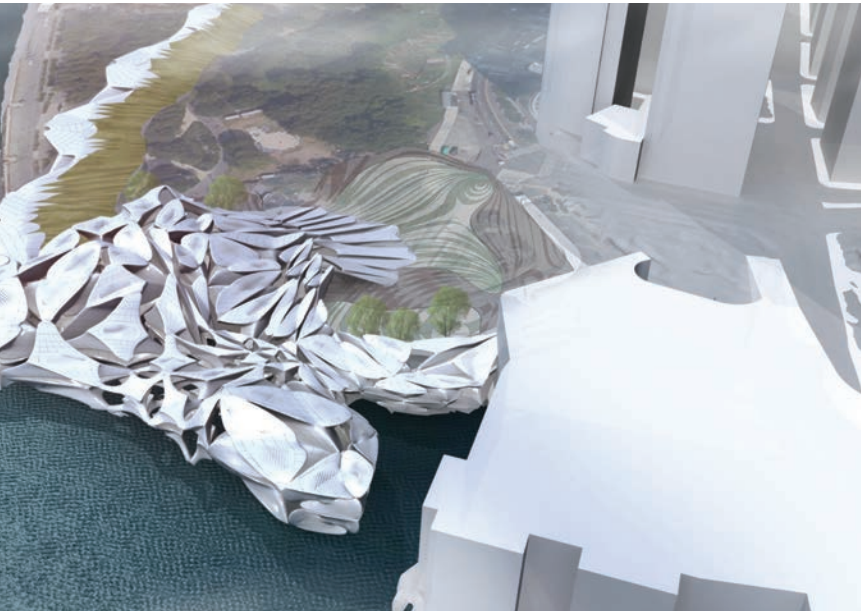
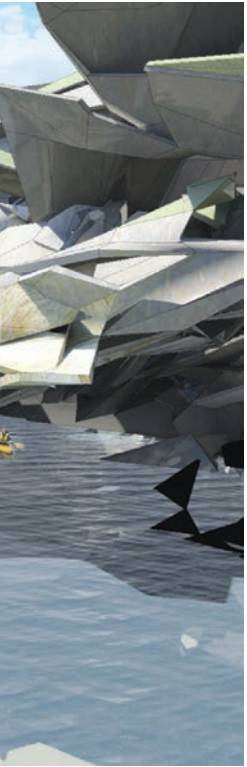
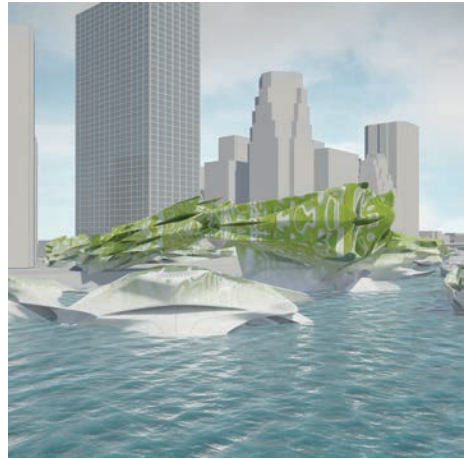
It furthers Art and Design Education's extensive programs in educational practices in the classroom. These two programs invite public school advocates, researchers, and experts in public libraries as informational and social spaces to debate and speculate on the confluence of public spaces formed in schools, libraries, and public infrastructure.

Opposite, top: (L to R) William MacDonald, Paul Goldstein, Catherine McVay Hughes, Rosalie Genevro | Courtesy of Pratt Architecture Archives

Opposite, bottom: (L to R) Ayisha Irfan, Buxton Midyette, Cristobal Correa | Courtesy of Pratt Architecture Archives







Clockwise from top left: Gansevoort Peninsula project by Che Chung Lin | Philip Parker, critic; Downtown school project by Yujin Lee | William MacDonald, critic; Downtown school project by Jesi Alec Ling | William MacDonald, critic; Gansevoort Peninsula project by Diana Ruiz | Philip Parker, critic

Presentations, Readings, Conversations,
Exhibition, Creation of the Pratt Authors'
Pop-Up Lounge and Authors' Talks, and
Pratt Authors' Acquisition
Readings and Conversations: May 5, 2015, 5–9 PM
Alumni Reading Room
Exhibition, Pratt Authors' Pop-Up Lounge
and Authors' Talks: April 23–June 5, 2015
Pratt Institute Libraries

Curators/Coordinators: Russ Abell, Maria
Damon, Amir Parsa
Departments and Divisions: Art and Design
Education, Communications Design (Under-
graduate and Graduate), Fine Arts, History of
Art and Design, Humanities and Media Studies,
Industrial Design, Interior Design, Photog-
raphy, Social Science and Cultural Studies,
Pratt Institute Libraries, Office of the Provost

Presenters and Participants: Melissa Buzzeo,
Megan Montague Cash, Pat Cummings, Maria
Damon, Amanda Davidson, Eva Diaz, Lindsay
Dye, James Hannaham, Stephen Hilger, Travis
Holloway, Adeena Karasick, Peter Kayafas,
Heather Lewis, Ira Livingston, Jason Livingston,
William Mangold, Scott Menchin, Marsha
Morton, Mark Newgarden, Kyle Olmon, Amir
Parsa, Deborah Schneiderman, Robbin
Silverberg, Christopher Vitale, Kit White, Ofer
Wolberger, Pirco Wolfframm

PolyGlossoPhilia! Celebrating Pratt Authors is a cross-Institute initiative that brings together authors from various departments and schools of Pratt.

What started as a cross-departmental initiative to gather Pratt faculty around their work with books—and in the process question the very concepts of “books,” “authorship,” and “publishing,” not to mention the various disciplines themselves—balloons into something more exciting, with a number of linked components, described below.

Presentations, Readings, and Conversations

Recently published Pratt faculty members read from their work and engage in conversations regarding their research, theories, and practice.

The readings and panel discussions take place on May 5, 2015, in the Alumni Reading Room, from 5 to 9 PM. The format is very eclectic, with short readings

[Maria Damon, one of the curators of the episode, launched the evening of the readings with the following speech.]

Welcome to this exciting Celebrate Pratt Authors event!

From my perspective, this all started when I realized how, each year, many of my colleagues in Humanities and Media Studies published books that went unrecognized except in the material we submit to the president every April detailing our faculty's accomplishments.

It seemed that this was a way-too-oblique way to recognize achievement, and that it would be far more fun and interesting if we could actually hear, read, or at least gaze upon our colleagues' offerings, most of which, in HMS and the writing programs, tend to take the form of publications.

RiDE *PolyGlossoPhilia! Celebrating Pratt Authors* Program

May 5, 2015, 5–9 PM
Alumni Reading Room, Pratt Library,
Brooklyn Campus

Introductions
Russ Abell, Maria Damon,
and Amir Parsa

Books/Prints (5:30–6:30 PM)
Lindsay Dye, *Camgirls and Formaldehyde*; Scott Menchin, *Grandma in Blue with Red Hat*; Robbin Silverberg, *Subterranean Geography I* and *Gilded Manhattan*

I sent out a call to my immediate departmental colleagues asking them to let me know of any books published in the last calendar year, promising some kind of celebration at the end of the school year.

In the meantime, I connected with Amir around the RiDE events, and one thing led to another, and here we are, with the full and enthusiastic support from our third partner, Russ Abell and the Pratt Library, with an Institute-wide celebration of the scholarship and creative activities that take biblioform.

PolyGlossoPhilia!—the passion for multiple languages—is a process of translation in which we’ve put you in transdisciplinary groupings to speak to each other and to the rest of us, working through our respective media, materials, and languages to perform and strengthen this web we call our workplace, and even our home, the incubator for our creative practices.

PolyGlossoPhilia! speaks about speaking, but also about listening. I’m thrilled to be able to listen to all of your work this evening, and to listen for how it creates new languages through the process of interaction.

and conversations. Following brief presentations, members of the cross-departmental panels engage in discussions with the audience and with their colleagues.

Exhibition

The exhibition of books, artists’ books, and drafts of published works or works-in-progress takes place on the third floor of the Library. Books are placed in display cases, while posters, drafts, and maps are also exhibited, displayed, or hung in the Pratt Authors’ Pop-Up Lounge. Material from

Pratt authors includes: limited edition book objects (artists’ books, etc.), drafts of sections of published books, photos or illustrations from books, fragments or excerpts printed in various ways, and reproductions of the covers of books.

Pratt Authors' Pop-up Lounge and Authors' Talks

An exciting component of *PolyGlossoPhilia!* is the Pop-Up Lounge for Pratt Authors. This lounge launches and runs from mid-April through June, at the same time as the exhibition.

The Pop-Up Lounge includes publications from Pratt authors and hosts authors' talks proposed by the authors themselves.

Non-circulating copies of books by Pratt-affiliated authors (those participating in *PolyGlossoPhilia!* and others) can be consulted and read onsite.

The Author's Talk in the Pop-Up Lounge can be deemed a supplement/addition to other events, readings, and launches that authors conduct for their books. Perhaps designed for close colleagues, the Pratt community, the faculty's students, maybe even an audience that is well-versed in the overall theme of the book, or else a special treat for the most devoted members of their fan base, the talk is an opportunity for a different type of interaction.

Edu/Histories (6:30-7:15 PM)
James Hannaham, *Delicious Foods*; Heather Lewis, *New York City's Public Schools from Brownsville to Bloomberg: Community Control and Its Legacy*; Marsha Morton, *Max Klinger and Wilhelmine Culture: On the Threshold of German Modernism*; Pirco Wolf-framm, *Eva Zeisel: Life, Design, and Beauty*

Light/Works (7:15-8 PM)
Melissa Buzzeo, *The Devastation*; Stephen Hilger, *Lee Friedlander: The Printed Picture*; Jason Livingston, *Designing With Light: The Art, Science, and Practice of Architectural Lighting Design*; Kyle Olmon, *Lancome Pop-up Press Kit*

Crossing/Lines (8-8:45 PM)
Travis Holloway, *What's These Worlds Coming To?* (Translation of book by Nancy, Jean Luc and Barrau, Aurelien); Adeena Karasick, *The Medium Is the Muse (Channeling Marshall McLuhan)* and *This Poem*; Deborah Schneiderman, *Inside Prefab: The Ready-made Interior and The Prefab Bathroom: An Architectural History*; Chris Vitale, *Networkologies: A Philosophy of Networks for a Hyperconnected Age - A Manifesto*

Reception (8:45 PM)

Exhibition

Case 1

- Amanda Davidson
 - *The Space: Fragments for a Family*
 - *Arcanagrams: A Reckoning*
 - *Apprenticeship*
 - Various texts
- Maria Damon
- Amir Parsa
 - *L'opéra Minora*
 - *Skizzi Ska/Dastan*
 - *Skizzi Ska/A Book (Read This!)*

- Skizzi Ska/Cartographie évolutive de l'éclipse

Case 2

- Robbin Silverberg
 - *Subterranean Geography I*
 - *Gilded Manhattan*

Case 3

- Kyle Olmon
 - *Lancome Pop-up Press Kit*
- Deborah Schneiderman
 - *The Prefab Bathroom + Preparatory sketches*

Case 4

- Scott Menchin
 - *Man Gave Names to All the Animals*
 - *Woody Guthrie: Riding in My Car*
 - *Grandma in Blue with Red Hat*

(All with preparatory sketches)

On wall of Pop-up Lounge

- Book cover posters and/or preparatory drafts:

- Adeena Karasick
- Heather Lewis
- Jason Livingston
- Amir Parsa
- Deborah Schneiderman
- William Mangold
- Stephen Hilger and Peter Kayafas
- Press sheets for *Lee Friedlander: The Printed Picture* (Printed by Studley Press, 2014)

Vertical Bookcase

- Adeena Karasick
 - 4 book cover posters
- Marsha Morton
 - *Max Klinger and Wilhelmine Culture: On the Threshold of German Modernism*
- Heather Lewis
 - *New York City's Public Schools from Brownsville to Bloomberg: Community Control and Its Legacy*
- Ofer Wolberger
 - *Billie*

Pratt Authors' Acquisition Initiative

Finally, *PolyGlossoPhilia!* provides a framework for the launch of a new initiative by the Library, which is to acquire and collect the works of Pratt authors in a concerted way. Russ Abell, Director of Libraries, makes the announcement at the beginning of the readings.

Pratt Authors' Pop-up Lounge and Authors' Talks

Chris Vitale

April 30, 12:30-2 PM

What Are Networkologies?

Ira Livingston

May 11, 5 PM, Book Launch

(in Alumni Reading Room)

Poetics as a Theory of Everything

Amir Parsa

May 21, 12:30-2 PM

The Treatise as Manifesto

Link

- www.pratt.edu/the-institute/administration-resources/office-of-the-provost/ride/polyglossophilia

Opposite page: Detail of poster promoting *PolyGlossoPhilia!*, modified

Hi! a!

Pratt Authors

ns + Readings + Conversations
te Libraries, Brooklyn
mini Reading Room

Exchanges, Interactions, Conversations
throughout RiDE Seasons, On-
line and in Person

Curator/Coordinator: Amir Parsa
Pratt Departments: Various

Participants: Various; Alan Sondheim
and Lynne Sachs featured, with Maria
Damon and Jacki Ochs

The RiDE Riffs invite curators/coordinators of specific RiDE episodes to launch dialogues and interactions with participants around the very meaning of risk-taking, experimentation, and daring within the art and design universe.

They are invited to conduct an email or audio interview or roundtable discussion or utilize any other mode or platform for exchange with participants regarding the content of their presentation and/or the notion of risk/experimentation.

In the catalog, we reproduce two exchanges that constitute RiDE Riffs. The first, an exchange with Alan Sondheim, was undertaken

over email soon after Alan's presentation in the RiDE episode titled *Teetering at the Edge of the Void* in fall 2014, coordinated by Maria Damon.

The second is an exchange with Lynne Sachs following her public talk and performance with students after her episode in spring and fall 2014, *Taking a Documentary Detour*, curated by Jacki Ochs.

We hear and talk very often about "daring" and "risk" in artistic practice. What does this really mean? Do we have an analytical approach to dealing with these terms and concepts? Do we consciously and purposely try to create new forms and new paths? Are these manifest in certain processes and operations? Should there be scientific approaches to decipher the nature of daring? Of risking? How can we know if a risk or an experiment has actually been successful? How does one generate, or experience, or live through these concepts and frameworks?

The RiDE Riffs invite coordinators/curators and RiDE fellows/participants to engage in exchanges around the central notions of the RiDE episodes (risk, dare, and experiment) using any format, language, or platform. The Riffs allow an

Excerpts from *Riff*

RiDE Riff 1

Email exchanges between Alan Sondheim, Maria Damon, and Amir Parsa

MD

Hi Alan,
Could you riff a bit on the topic of risking, daring, experimenting, and possibly failing, for the archives of the RiDE series of which your presentation last night was a part?

Thanks! You are now a fellow-RiDEr! (I'm cc'ing Amir Parsa in the Provost's Office, who is the curator of the RiDE series).

xo, md

unfettered exploration of the fluid nature of adventurous paths.

unfettered exploration of the fluid nature of adventurous paths.

Alan Sondheim is a multi-instrumentalist, media theorist, and practitioner, and has been exploring the edges of body art, historical catastrophe, and the dissolution of "self"—i.e., failure, abjection, trauma—in hyper-mediated spaces (most recently Second Life) for four decades.

Lynne Sachs makes films, videos, installations, and web projects that explore the intricate relationship between personal observations and broader historical experiences by weaving together poetry, collage, painting, politics, and layered sound design. Sachs's films have screened at the New York Film Festival, Sundance Film Festival, Toronto's Images Festival, and a five-film survey at the Buenos Aires Film Festival. The San Francisco Cinematheque recently published a monograph with four original essays in conjunction with a full retrospective of Sachs's work. Sachs teaches experimental film and video at New York University and The New School, and lives in Brooklyn.

Alan Sondheim is a multi-instrumentalist, media theorist, and practitioner, and has been exploring the edges of body art, historical catastrophe, and the dissolution of "self"—i.e., failure, abjection, trauma—in hyper-mediated spaces (most recently Second Life) for four decades. Lynne Sachs makes films, videos, installations, and web projects that explore the intricate relationship between personal observations and broader historical experiences by weaving together poetry, collage, painting, politics, and layered sound design. Sachs's films have screened at the New York Film Festival, Sundance Film Festival, Toronto's Images Festival, and a five-film survey at the Buenos Aires Film Festival. The San Francisco Cinematheque recently published a monograph with four original essays in conjunction with a full retrospective of Sachs's work. Sachs teaches experimental film and video at New York University and The New School, and lives in Brooklyn.

AS

Hi, Actually I have a few minutes to write, now; Azure is out trying to find us a place in Queens.

Much of my work deals directly or indirectly with failure; when I'm playing music, for example, I try to use the instrument in an unfamiliar direction. I'm concerned with these moments of teetering, with working at the limits, my own limits of course. Sometimes I do fail; when I'm working in a virtual world, I can find myself repeating earlier work, albeit with a different route; at that point, I scrap the project and start again.

It's at the edge, at the limit, that everything happens. When I was younger, Clark Coolidge was a kind of mentor, and he said to me, not his exact words, "you'll be working and you'll see a line and be afraid to cross it, and then you'll cross it and look back, and it's ok." Something like that, but it's how I proceed.

Otherwise, staying in the game space, in the standard corpus or form, what am I doing, except dealing with outdated semantics, the modernisms of standard grammars, where categories like noun and verb are either fixed or negotiated through one or another equally embedded strategy?

The toll on me, for all of this is personal, is considerable; I constantly move from one mental space to another, I can't define easily what I do, and I find myself without much of an audience. I used to identify with the "underground man" or "woman" but hoped to outgrow that, to stop living like a hungry grad student and move on to a substantial career, one way or another, and of course that hasn't happened; most of the time, I'm depressed, anxious, falling apart, pulling myself back together. But the risk and the daring are always there, not exactly beckoning me; instead I fall into them.

I don't think audiences like this; I remember showing in Boston, I think at the Museum School, years ago, and deliberately showing videos I thought were failures, and I wanted to talk about failure, and why it was important, and then the people there, there weren't that many, were completely infuriated.

But I remember the famous book with Winograd and Flores on artificial intelligence, talking about Heidegger, and the necessity of failure, that there's no other way to proceed. And sometimes failures glow; when I made those 3-D distorted avatars, there were times that the printer would misbehave, there would be strings and collapses of the figure, everything a mess, and for me the result was more about "being human" than a finished product and the usual supporting skin (necessary to hold the figure together when it's being produced). So there's that.

Everything I do is an experiment; at the same time, I hate the idea of "experimental music," "experimental video," etc.—as if it were really an experiment, as if I didn't know what I'm doing. Because I do know that, it's not a craziness but an inherency that wobbles phenomenologically, something entirely different. And "experimental" when applied to art usually means something deliberately "out there" instead of part of a discourse, and my work, if nothing else, is discursive, not only the partial productions or productions, but also the texts I write surrounding them—it's all a flow of language that undermines language, places itself under erasure, goes back to the wobbling things themselves.

After Alan Sondheim's first riff, Amir Parsa sent Sondheim a couple of questions and comments, each of which Sondheim addressed.

AP

Alan

Thanks many millions. This is great.

A couple of quick points:

1. I completely share your points on the use of "experimental." In fact, I never use the term. One of the key and subtle points on the RiDE (Risk/Dare/Experiment) series is that the episodes are not about "experimental" anything, but the terms refer both to nouns and the imperative of the verbs (risk, dare, experiment), which all lead to new forms, genres, and yes, discourses.
2. I also appreciate your use of the word "grammar." Staying within the conventions: leads us not to new anything either. But the grammars are there, one is aware of them, knows them, and then engages in shifting and ongoing a-grammatical behaviors.

AS

I think of closures, of closed vocabularies, which carry within them their own violence, enclaving, discourse turning/churning on discourse, and how both cries and silence (suffering beyond the Pale) break through, two versions of a form of death, and if one believes so, a form of rebirth as well.

AP

One last point that's a question if you're willing to riff some more: you write this very poetic and beautiful sentence: "But the risk and the daring are always there, not exactly beckoning me; instead I fall into them." Can you elaborate? What does it mean to "fall into" risk and daring?

AS

I literally fall into them, it's not a beckoning, a calling-forth, it's a falling; I find myself in mid-air, unbreathing, perhaps a form of

swoon? From which there's no escape, just as there's no escape from a fall in mid-air. On a practical level, some of this turns on authenticity, on authorship, on the authentic—in other words, a challenge against the imposition or corrosion produced by such; I remember Adorno taking the last word apart for example. And then afterward there may well be this disappointment, am I just repeating myself, even in this gesture of falling?

RiDE Riff 2

Email exchanges between Amir Parsa, Lynne Sachs

After Lynne Sachs's lecture and performance with Pratt students, Amir Parsa had an email exchange with Sachs about the place of experimentation in her work.

AP

152 First question: Jacki mentioned that when you initially planned to present something at Pratt, there was a certain uncertainty about what and how. But that once the RiDE framework was provided, there was a type of opening. Is this true, and what did it really mean? What actually opened up, and how did that framework transform what you ultimately presented, and how you worked with students?

LS

When Jacki Ochs, Acting Chair of Pratt's Film and Video Department, first contacted me in 2013 about getting involved in the RiDE (Risk/Dare/Experiment) program, I was immediately struck by her desire to collaborate with me on an intellectual and artistic level, not simply offer an invitation to come give an artist's talk or lecture. I do not exaggerate: we spent the next six months exploring all of the presentation possibilities that my engagement with the Pratt community might include. I believe that Jacki initially wanted to reach

out to me because of our shared background in documentary film, our mutual predilection for working with reality. What interested her most at the time of our first conversation was my recent decision (what I would call a capitulation after a series of seemingly insurmountable frustrations) to take a documentary detour in my hybrid film *Your Day is My Night*. As most detours imply, this voyage away from the familiar path required my taking some creative risks that Jacki hoped I could make transparent in my upcoming lecture. Jacki and I spoke almost weekly during this time, learning a great deal about the rhythms of one another's lives in the process, of course, and through our conversations I realized that what would be most exciting to me would be to mirror the journey I had taken in my work in a new collaborative project with the students. I wanted them to discover their own vulnerability as artists.

AP

We talk very often of "daring" and "risk" in artistic practice. What does this really mean though? Do you have an analytical approach to dealing with these terms and concepts? Or do you just "fall" into them, as one of our other participants has said? How do you live these concepts and frameworks?

LS

A few years ago, I came to the discovery that almost every new project into which I throw myself somehow becomes the hardest damn thing I have ever done. At some point or another, either two months or two years into the work, I notice that there is some major obstacle that has pushed me in a direction I had never planned to go. At this discouraging moment I begin to weep, then I convince myself that throwing out everything and starting anew is the only solution, and eventually I always seem to come to the same conclusion. The thing—which may be an irritating collaborator,

a faulty thesis, a technological snafu, or simple disenchantment—that is driving me crazy and keeping me up at night—is actually at the core of the piece, the skeleton to the entire structure, the mysterious missing part that will somehow pull it all together. Facing these obstacles reveals the intricate dynamic between the form of the work and the meaning I am hoping to articulate. The difficult part is coming to this realization and accepting the challenges that come with it.

AP

One of the key and subtle points on the RiDE (Risk/Dare/Experiment) series—which is actually missed sometimes—is that the episodes are not about "experimental" anything, but the terms refer both to nouns (a ride, a dare, an experiment) and the imperative of the verb versions (risk, dare, experiment), which all leads to new forms, genres, and yes, discourses. What's your feeling towards "experimental" as an adjective used with a medium? It's really used a lot in your world (experimental film), and I actually think it does a great disservice to innovative and avant-gardish film. Can you riff a bit on the "experimental"?

LS

Well, honestly, I am kind of fond of the word "experimental." I feel an affinity with the process-oriented nature of scientific discovery. For me, all great creative work is exploratory by nature; the artist is "conducting" an experiment with the intention of finding a new language for articulating his or her idea. The risks that come with this journey don't necessarily entail a trip to the Amazon or the combining of some caustic chemical combinations, but the results are very similarly unknown. This is the reason that I find many new streamlining applications so appalling. Screenwriters today have adopted computer software templates for their scripts so that

they know they are adhering to the correct feature film formula. Graphic designers use the centering button to create perfect symmetry on the page. Writers use automatic grammar-checking programs so that their syntax resembles everyone else's. The word that gives me more pause is probably "avant-garde," because I find it to be presumptuous and ahistorical. We don't necessarily know if we are "ahead of our time" or "outside the box" because so much of what we do refers to work that has inspired us through osmosis, just being a part of contemporary culture. I like to imagine the give and take between the past, the present, and the future to be very fluid and gracious.

AP

Finally, you said there was something magical that happened when you worked with the students. What was it? How did the magic happen? What did you mean?

LS

Once Jacki and I decided that my RiDE artist talk would be interactive, everything about my engagement with the Pratt community became far more unpredictable and exciting. Several weeks before my *Taking a Documentary Detour* talk was to happen, Jacki sent out a call for student participants. Seven filmmaking students signed up to be a part of my "experiment." Because my hybrid documentary, *Your Day is My Night*, utilized the bed as a starting point for inquiry into the personal and collective experience of living in a New York City shift-bed apartment, I chose to start our new project from this same domestic position. During a two-weekend workshop held in the film department at Pratt, each student created a composite character who lived in a small New York City apartment. Each character was built from the students' own life experiences, those of their relatives from generations earlier, and of course

their imaginations. All seven students created the most inventive, intimate, and revealing personas—combining hybrid qualities for these characters from their own documentary research and fiction in a performance we called *Extra Long Twin*. I was awed not only by their writing and stage presence, but also by the way they were able to follow this creative experience with an astute, analytical "talk-back" with the audience in the theater.

Panel Discussion and Conversation:
October 28, 2015, 5 PM
After Wearing Exhibition: September 25–
November 14, 2015
Pratt Manhattan Gallery

Coordinators: Nick Battis, Pat Madeja,
Amir Parsa
Pratt Departments and Divisions: Exhibitions,
Fine Arts (Jewelry)

Participants: Kipp Bradford, Lauren
Kalman, Marzena Marzouk
After Wearing Curators: Monica
Gaspar, Damian Skinner
Participating Artists in the After Wearing
Exhibition: Roseanne Bartley, Tracey
Clement, Gabriel Craig, Jessica Craig-Martin,
Martí Guixé, Lauren Kalman and Kipp
Bradford, Suska Mackert, Jhana Millers,
Yuka Oyama and Becky Yee, Mah Rana,
Schmuck2, Robert Smit, Joanne Wardrop

In conjunction with the exhibition *After Wearing: A History of Gestures, Actions and Jewelry*, the panel discussion expands upon the question posed by the curators: “What can I do to a piece of jewelry, and what can a piece of jewelry do to me?” Panelists discuss the ways that various dimensions of design construct the symbolic landscape, shape individual choices, and affect personal and cultural relations. They further explore the role of art jewelry as a means of generating critical discourse about the relationship between objects, technology, and the body.

Before Wearing is composed of a presentation by Marzena Marzouk, followed by a panel discussion and continuing conversations around the collaborative work of two of the artists in the show *After Wearing*, Kipp Bradford and Lauren Kalman, the latter joining the group via Skype.

The panelists delve into their personal poetics and relationship to the ongoing debates around the forms and functions

The following is an excerpt from the catalog of the show *After Wearing: A History of Gestures, Actions and Jewelry*, curated by Damian Skinner and Monica Gaspar, that was on view at Pratt Manhattan Gallery from September 25 through November 14, 2015.

The works in the first section of this exhibition demonstrate that jewelry is a powerful phenomenon in social life. Viewers are introduced to a series of artworks (moving image and photographs) that in different ways circle around what we are calling the “gestures of jewelry”—the movements, poses, attitudes, and behaviors that seem to be in some way characteristic of jewelry. Often these gestures are learned behaviors, mediated by the representation of jewelry in photography, film, television, and art, which is why so many of these works use found images to construct their archives or catalogs of gestures. It is also notable, and important to our argument, that these artists and makers—a number of them are jewelers who have estab-

lished practices in the contemporary jewelry field—focus on fine or conventional jewelry, rather than contemporary jewelry. In part, this is an issue of scale and economics; there is so much more money associated with conventional jewelry, resulting in a scene with a much greater visual culture of mediation and representation than the experimental one of contemporary jewelry.

In the second section of the exhibition, viewers are introduced to the “Scale of Relationality,” which, through graphic illustrations, articulates multilayered sets of jewelry actions within the frame of everyday experiences. The scale is broken into four different sections, with the possibilities arranged as narratives that involve transformation from one state to another: WEARING (about choosing when to wear: from never to always); ATTACHMENT (about wanting: from acquisition to disposal); OWNERSHIP (about connecting: from me/individual to us/the collective); and MAKING (about participation: from receiving, to customization, to co-production).

In the third section of the exhibition, visitors are introduced to various projects that exploit the relational and participatory potential of jewelry. These projects focus on the user/wearer rather than the maker, and introduce the possibility that jewelry need not be an object, but rather an opportunity for interaction—where the jewel as an outcome of craft skills and processes encounters new contexts and audiences (Gabriel Craig); where jewels of different kinds are valued in new ways as profound agents of meaning and identity (Mah Rana); where the jewel dematerializes altogether, leaving only ways of looking or behaving as a cultural producer (Schmuck2 and Yuka Oyama); or where the jewel is made by (or profoundly affected by) the wearer, a souvenir of moving through a specific landscape in a certain way (Roseanne

of jewelry, and connect their current practice to previous engagement with similar themes, as well as their other research and projects.

The exhibition as a whole demonstrates the relational and participatory potential of jewelry, investigating its presence in the social world through artworks, jewelry objects, and commissioned projects that invite visitors to consider interactions and actions, meanings and emotions, commitments and side effects.

Bartley, and Lauren Kalman and Kipp Bradford). As well as encountering past manifestations of these projects through various kinds of documentation, viewers are invited to take part in relational works and experience directly these important shifts in thinking within the contemporary jewelry field.



Left: *After Wearing*, exhibition installation at Pratt Manhattan Gallery
| Photos courtesy of Harry Zernike Photography

Before Wearing: Body, Adornment, Interaction

Pratt
Manhattan
Gallery

October 28, 5 PM

A RIDE conversation
with Kipp Bradford,
Lauren Kalman, and
Marzena Marzouk

In conjunction with the exhibition *After Wearing: A History of Gestures, Actions, and Jewelry* this discussion will expand upon the question posed by the curators, "What can I do to a piece of jewelry, and what can a piece of jewelry do to me?" Panelists will discuss the ways that various dimensions of design construct the symbolic landscape, shape individual choices, and affect personal and cultural relations. They will further explore the role of art jewelry as a means of generating critical discourse about the relationship between objects, technology, and the body.

Audacious Ventures: Curricular Innovations, Emerging Practices, Adventurous New Paths. RIDE (Risk-taking Experiments) is a Pratt series of educational episodes that bring various processes related to artistic, intellectual, and design practices into a visible arena.

After Wearing: A History of Gestures, Actions, and Jewelry, curated by Damien Skinner and Monica Gaspar, continues through November 14, 2015, and is sponsored in part by the Kislak Foundation and the Society of North American Goldsmiths (SNAG).

Lauren Kalman will appear via Skype.

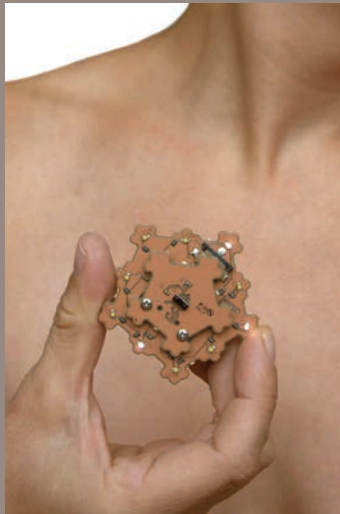
The exhibition and event are free and open to the public.

144 West 14th Street, Second Floor
New York, NY 10011

Gallery hours
Monday-Saturday 11 AM-6 PM
Thursday until 8 PM

www.pratt.edu/exhibitions

A RIDE Episode
Risk-taking Experiment



Lauren Kalman and Kipp Bradford, *Virus Simulation*, 2011-2015, 25 brooches, custom-designed circuit board, electronics. Image courtesy of the artists.

Pratt

Links

- www.pratt.edu/events/single/?id=31964

Right: Poster promoting
Before Wearing

Opposite page (top to bottom):
After Wearing, exhibition installation at Pratt Manhattan Gallery | Photo courtesy of Harry Zernike Photography; Kipp Bradford and Marzena Marzouk in conversation at *Before Wearing*; *After Wearing*, exhibition installation at Pratt Manhattan Gallery | Photo courtesy of Harry Zernike Photography



Interdisciplinary Research and Practice
Hub, Screenings and Panels, and other
events: Spring 2016 and ongoing

Feelings Are Facts: The Life of Yvonne Rainer:
February 17, 2016, 5–8 PM
Screening and Panel Discussion
Screening Room, Film/Video Building

Curators/Coordinators: Kara Hearn,
Ann Holder, Kathleen Kelley, Jacki Ochs,
Amir Parsa, Tori Purcell, Sasha Sumner,
Jennifer Telesca

Pratt Departments: Film/Video, Fine Arts,
History of Art and Design, Humanities
and Media Studies, Photography, Social
Science and Cultural Studies

Presenters and Participants in *Feelings Are
Facts* Screening and Panel Discussion:
Noel Carroll, Patricia Hoffbauer, Judy Lieff,
Deb Meehan, Jennifer Miller, Jorge
Oliver, Jack Walsh

The Documentary Practices Group was launched through conversations around the creation of a Documentary Practices minor at Pratt. This “hub” provides a platform for the investigation of engagements that are intrinsic to documentary work across disciplines and media. The coordinators have expertise in various disciplines (from anthropology and cultural studies, to filmmaking and photography, to new forms) and are connected through their interests in the questioning of the foundations, forms, and functions of what is—perhaps too often—uncritically dubbed “documentary.” The group’s work encompasses an ongoing exploration of the creation of the minor, as well as the presentation of works by guest practitioners. It involves a questioning of the “representation of the real” as well as a constantly critical perspective wrought onto the history, theory, and gestures involved in documentary work, including emerging practices.

The Documentary Practices Group constitutes a RiDE Interdisciplinary Research and Practice Hub, where faculty from multiple Pratt departments organize screenings, panels, exhibitions, and conversations, and collectively reflect on the theoretical and practical dimensions of documentary practice across media (photo, film, writing). Members of the group also share research and continue to reflect on the relationship of new forms to the concept of the documentary. The group is also involved in the conceptualization of a cross-departmental minor in Documentary Practices.

In addition, these efforts seek to integrate students’ interests and cross-disciplinary studies, and provide opportunities for inter-departmental research and conversation. The Documentary Practices Group situates

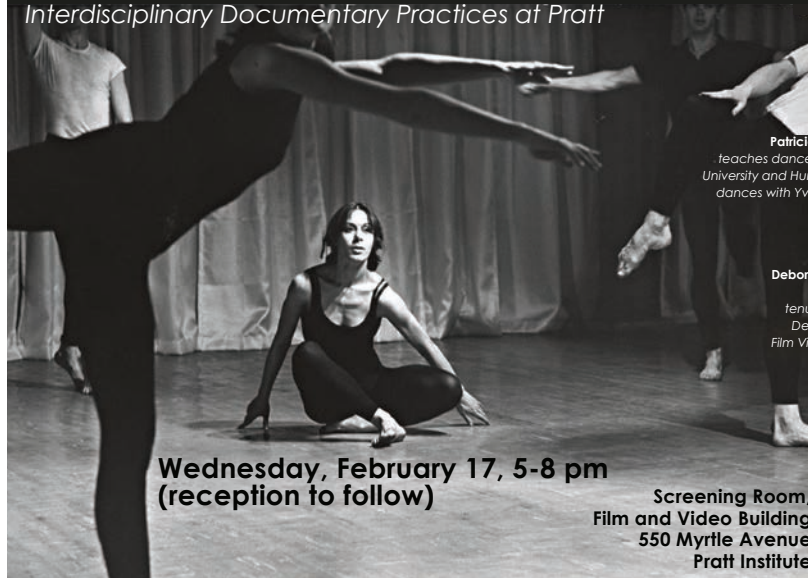
its investigations and presentations in a cross-departmental space, which allows for a continuing critical exploration of a most culturally relevant idea and form—the documentary. The group seeks in addition to generate programming that addresses the interests of students, faculty, and the Pratt community, as well as programs that will be of interest to the community beyond Pratt's gates.

In February 2016, the group organizes a screening of, and panel discussion around, Jack Walsh's film *Feelings Are Facts: The Life of Yvonne Rainer* at Pratt. Following the screening, the panelists discuss various dimensions of Rainer's work as a filmmaker and a pioneer of dance, and also delve into the decisions made by Jack Walsh through the process of making the documentary. Moderated by Humanities and Media Studies professor Jennifer Miller, the panelists engage in a spirited and fascinating conversation around the aesthetics, poetics, and politics of art-making in general, and the documentary practice that allows continuing debates around particular works and movements. Audience questions and interventions also generate more provocative discussion around not only Yvonne Rainer's work, but the nature of the documentary itself—as a genre and cultural mainstay.

Feelings Are Facts: The Life of Yvonne Rainer

Join us for this Continuing discussion of
Interdisciplinary Documentary Practices at Pratt

Screening and Panel Discussion
with Director Jack Walsh,
award-winning experimental and
documentary filmmaker, producer,
and 2015 Guggenheim Fellow.



Featuring:
Jennifer Miller,
playwright, performer,
director, teaches in
Humanities and Media
Studies at Pratt

Panelists:

Patricia Hoffbauer,
teaches dance at Princeton
University and Hunter College
dances with Yvonne Rainer

Noel Carroll,
philosopher/critic,
CUNY Graduate Center,
and author of *Humour: A Very Short Introduction*

Deborah Meehan,
filmmaker,
tenured faculty,
Department of
Film Video at Pratt

Judy Lief,
filmmaker and educator,
teaches at SUNY Purchase,
exploring the intersections
of film and dance

Wednesday, February 17, 5-8 pm
(reception to follow)

Screening Room,
Film and Video Building
550 Myrtle Avenue
Pratt Institute

Co-Sponsored by Department of Social
Sciences & Cultural Studies,
Department of Humanities and Media
Studies/Performance Studies Program,
Department of Film Video, Dean's Office
of the School of Liberal Arts and Sciences,
and the Office of the Provost

Above: *Feelings Are Facts:*
The Life of Yvonne Rainer promo-
tional poster

Museum Futures
A speculative investigation of museums past,
present, and future

Publication, Research, Conversations
November 2015–June 2016
Pratt Institute

Curator/Coordinator: Christopher Kennedy
Pratt Departments: Art and Design Education,
History of Art and Design,
School of Information

Participants: Kate Clark, Pablo von
Frankenberg, Christopher Kennedy, with
Angela Jennings and contributors
to the publication museumfutures.org

What is the connection between one woman's 58-year collection, a nomadic assemblage of queer ephemera, a high-tech teen hangout, and the treasured remains of a fishing town?

Beginning in a Lake Michigan lagoon and sustained through a transcontinental Skype conversation, *Museum Futures* is a research project developed by three people with a shared investment in the dynamic ways a museum can perform. Although we often think of a museum as a static collection of objects to be kept a safe distance from, behind this seemingly impenetrable identity is a network of individual actors that have a

stake in their museum's role as a public actor.

Whether through the vehicle of a button jar, an iPod touch, or a fish trap, a museum has the potential to perform as a dynamic public commons and a place to confront the Other. In the spirit of such possibility, *Museum Futures* provides a glimpse into the work of educators, anthropologists, consultants, writers, and curators

Museum Futures is a transdisciplinary platform and journal for research on the dynamic ways a museum can perform. Initiated by artists and researchers Kate Clark, Christopher Kennedy, and Pablo von Frankenberg, the first iteration of *Museum Futures* took the form of a publication collecting interviews, essays, and ephemera from around the world. This RiDE episode extends the *Museum Futures* project as a digital web platform and cross-disciplinary think tank at Pratt Institute, bringing together students and faculty in the Departments of Art and Design Education, History of Art and Design, and the School of Information's Museum and Digital Culture program.

A second issue of *Museum Futures* explores the peripheries of the museum and considers how practices pioneered by those outside its thresholds

Excerpt from *Museum Futures*, Volume 2

Treasures from The Metropolitan Museum of Art
Angela Jennings

The Metropolitan Museum of Art was founded in 1870 in New York City. It's the largest art museum in the United States, with the permanent collection containing more than two million works from around the world. Throughout The Met's 144 years of existence, it's been the museum guard who's been entrusted with the extensive responsibility of sustaining safety for the people, galleries, and art. Guards experience the complex duality of being placed on the bottom of the wage and social

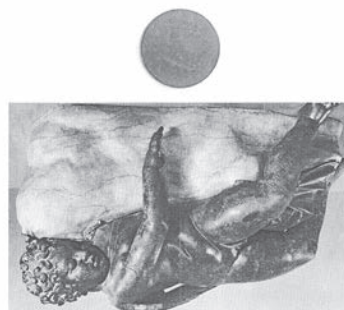
could inform its future. The editorial team asked contributors to look toward the overlooked and varied spaces of museums: the street next to the museum, the entrance and lobby, the coatroom or bathroom. They asked contributors to question what museums could and should be: a hub, a school, a memory holder, an architectural experiment. And to consider the people that interpret and maintain museums: the art handler, "outside specialist," café worker, security guard, conservator, visitor, curator, and educator.

Through playful inquiry and experiments in digital and print publishing, the project offers an expanded global and critical view of what museums should and could be: a space to question, rethink, and reimagine the future of museum discourse and culture. Occasional workshops hosted at Pratt invite *Museum Futures* contributors to share their submissions and speculate on the future of the field alongside a diverse community of artists, designers, and museum professionals.

who are rethinking
the performance of
the museum's past,
present, and future.



Top to bottom: Selections from Angela Jennings's *Treasures from The Metropolitan Museum of Art*, 2013, dimensions variable; Center-fold from the *Treasures from The Metropolitan Museum of Art Zine Sleeping Eros and found pill*, 2014 | Photos by Angela Jennings



spectrum, while being given the fundamental authority as “guardians.”

The guards’ position at The Met requires one to be quietly aware at all times, demanding continued physical and mental strength. A few of the duties include reporting to one’s assigned section and post, standing, surveying, directing, and informing visitors and staff, communicating with the dispatch office, and memorizing the museum’s layout, specific artworks, events, and shows. Despite the numerous appointed tasks, the job functions largely in states of monotony.

In most cases, guards spend the majority of the day standing on their feet, in their own minds without interruption—a type of cerebral numbing zone. Many counteract this zone through sketching or writing on small pads of paper, completing crossword puzzles, and even learning new languages through the use of small flashcards hidden in their hands. There are also those who seek to memorize every art piece and detail found within specific galleries.

Some guards speed up the perception of time by activating the rule of “no backpacks on backs” as a strict mission, keeping their eyes and bodies alert and approaching every visitor who breaks the rule. Yet there are others that let this rule slide and tend to focus their eyes on the figures and faces of the visitors, and either discuss their thoughts with team members or keep their views to themselves. And there are also those who pass the time keeping their spirits high by singing songs within.

Throughout the duration of my work as a security guard at The Met, I too attempted the majority of these strategies. Yet most days the numbing zone took full effect. It was during this time that I started to observe not only the people and art, but the small lost remnants being left behind on the gallery floors. While on duty, I began to take

on the role of an archaeologist, a new duty that gave me more to contemplate.

Toward the end of my first month on the job, I saw the first relic. It was located on the floor in the middle of gallery 169: Art of the Later Roman Empire: Third Century A.D. The Met describes this gallery as demonstrating changes in social and artistic trends that emerged during the later imperial period. Displayed in the gallery are marble sarcophagi, which replaced traditions of cremation and attest to a shift in culture. As I picked the relic off the floor, its form became apparent: it spoke to that of the human figure. The relic was composed of two main features, including a round red bead and an elongated jade-like bead, attached together with yellow string suggesting the form of a head and torso. In this moment of finding, a continuum of embodiment arose, encompassing the absent bodies that once rested in their sarcophagi, the figurative jewel, its previous owner, the visitors, and myself. For the next five months I continued to search and scan the museum floors and collect relics, which I now sincerely think of as treasures.

I collected over 100 treasures from the museum—most of which are just a few centimeters wide—including sequins, washers, beads, dust, earrings, buttons, and objects that are too abstract to be given names other than what seems to be their material makeup. I developed a cataloging system to preserve the order and safety of the objects by placing them into plastic bags that were then labeled according to the week from which the treasures were found.

Currently, I’m in the process of developing a photo book titled *Treasures from The Metropolitan Museum of Art*. The treasures will be photographed digitally, referencing the photographic strategies applied by The Met. Each object will receive its own page and will be ordered by implementing

the cataloging system I developed based on chronology. Some of the treasures have also been digitized, allowing for the possibility of printing replicas from bioplastic using a 3-D printer.

Through these gestures, I intend to preserve and present the treasures in the most pristine way. These small artifacts of human existence found within The Met attest to the histories formed between life, art, and the institution. The collection illuminates sets of constructed hierarchical functions within the museum, including the social standing and significance given to security guards, along with the material relationships found between the treasures and The Met’s permanent collection.

Link
• museumfutures.org

Readings and Discussions Series

Spring 2016

Pratt Institute Libraries

Curators/Coordinators: Mahogany L.

Browne, Christian Hawkey

Pratt Department: Humanities and Media
Studies (M.F.A. in Writing Program)

Participants: Tina Chang, Rachel Liza Griffiths,
Daniel Jose Older, Gregory Pardlo

Women Writers of Color (WWOC) focuses on spearheading a nuanced investigation of the artistic and social contribution made by women writers of color by providing a lens through which critical conversations can inform and grow our communities. WWOC is a woman-run and operated, multifaceted reading room and library that offers access to literature by women writers of color, and creates community engagement. In its first full year, it hosted multiple workshops led by established and emerging writers in the literary community and social activism discussions about how to read and analyze the work of women writers of color. WWOC has also produced several poetry readings featuring international and national award-winning writers. WWOC is a hub for community-led education, community-focused programming, and community-driven literary organizing, right in the heart of Brooklyn and housed at Pratt Institute. WWOC demonstrates how deep engagement with literature can enhance community in ways that directly align with social justice values. WWOC continues to bring together multiple communities and populations: students, Brooklyn residents, teens, and readers, from all five New York City boroughs.

This readings series and the following discussions introduce the WWOC to the broader Pratt and Brooklyn communities, encourage collaborations between the mission of the M.F.A. Writing Program and student organizations, and showcase authors who promote writing and activism at a professional level.

WWOC provides a place for creative exchange with its surrounding neighborhoods in Brooklyn. WWOC has produced open mics for Bedford Academy High School Girls' Advisory group, led an Audre Lorde-inspired antiracism workshop series with Pratt Institute, facilitated a community discussion in support of Black Lives Matter, and produced a women-themed poetry conference with over 150 registrants.

The purpose of WWOC is to foster a deeper understanding of the accomplishments of women writers of color, and to encourage necessary conversations about identity and literature. Since its inception, the WWOC has been run entirely through volunteer efforts. In that time, we have hosted dozens of readings and workshops, moved from our original location to a more visible space in Pratt Institute's Library, and had our first writer-in-residence. The writer-in-residence provided a communal voice to cultivate conversations among Pratt students and social activist groups, using literature available from the WWOC Reading Room catalog.

WWOC aims to continue our diverse programming and maintain visibility on a campus where women of color and their artistic contributions are severely underrepresented, and also allow the WWOC team to strengthen our presence online by uploading catalogs and

literary materials, archiving craft discussion notes and multimedia, and promoting upcoming WWOC events. Through the use of social platforms, this non-lending library has the ability to become a global community.

The WWOC has quickly become a shape-shifting space that functions far beyond its ability to boast an impressive catalog of literary works. By actively encouraging the local residents, touring writers, and Pratt students to visit the reading room, WWOC aims to continue fueling both activism and literature.

Zuihitsu

By Mahogany Browne

Marigold

Each flower a wilting sun.
The death of a new day is never kind.
Grief ain't no song.
No lose is this romantic.

Waterlogged

My body swells— a boat of seawater
Each hole in my heart—a failed buoy
The sky is raining hate—it feels like hail
...like hell
...like America

Below: Daniel Jose Older lecture and workshop on Octavia Butler and Afro-futurism, conducted at Pratt on April 19, 2016 | Photo by Mahogany L. Browne, courtesy of WWOC, sponsored by Pratt M.F.A. Writing



Dear Daughter

Everything around me is wordless and I am no longer certain this will reach you before the great sadness. Yesterday a white girl's mother asked you to be a maid. Today, your father was antagonized with a lynching sound. Tomorrow I will only be a shell left from all the shock.

Temple

When I had no voice I sutured my palms to a library of friends. Pretended each poem was a love letter unfolding. And it almost felt like home. Yes, almost like love. Oh, how the imagination can fracture into a desirable body. Can you see it? Delusional turning the body into a cave in search of love.

Coco(nut)

Beside the tree
Beside the chair
Beside the house
Beside the pit
Beside the tree stump
Coco say don't climb/so I don't/I sit & stare—my skin coming dark and burnt
They say: tire
I say: brown
They say: Black Black can't take back!
& I don't
I learnt to not ask where I'm from
I learn to listen, then not
I'm too scared they gone tell me the things about myself
I done already buried in the dark
Beside the tree Beside the chair Beside the house Beside the pit
Beside the tree stump I sit I sit I sit 'til no one even know I'm
(t)here

Gold

No lose is this romantic
Grief ain't no song.
The death of a new day is never kind.
Each flower a wilting sun.

Links

- womenwritersofcolor.tumblr.com
- wocwriters.com

Opposite: (L to R) Daniel Jose Older, Natassian Brandon, Adriana Green, and Jive Poetic | Photo by Mahogany L. Browne, courtesy of WWOC, sponsored by Pratt M.F.A. Writing

*prompted by lines from the Robert Pinsky poem *Samurai Song*

Previously published in *The Felt: Fulling*.
Reprinted with permission from the editors.



Interdisciplinary Research and Practice
Hub, various events
Spring 2016 and ongoing

Curators/Coordinators: Russ Abell, Amir Parsa
Pratt Departments and Divisions: Fine Arts,
Humanities and Media Studies, Office of the
Provost, Photography, Pratt Libraries,
Social Science and Cultural Studies, Under-
graduate Communications Design

Participants: Saul Anton, Youmna Chlala,
Adeena Karasick, Kyle Olmon, Tori Purcell,
Robbin Ami Silverberg

The *BookPub* provides an ongoing opportunity for the exploration of practices surrounding the book—from book arts to design and literary innovation—through practice, research, and theoretical investigations of the book’s past, present, and future.

The *BookPub* was launched through conversations around the creation of a Book minor at Pratt. Participants in this working group have all been involved in creating/writing/making various types of books, and continue to integrate questions around the form and functions of the book within their evolving works.

Originally thought of as a program that involves theory, history, art, and design, the minor generates a continuing reflection on the part of faculty on the possibilities of past and emerging practices surrounding the book. More importantly, these discussions center around students’ interests and the learning that can take place for those who are invested in ongoing practices around the book—students coming from a range of disciplines and departments at Pratt, including Fine Arts, undergraduate Com-

The *BookPub* constitutes a research and practice hub and a circle of interested faculty, administrators, and students at Pratt Institute who are engaged in various matters related to the book as object, idea, artwork, and cultural artifact. The *BookPub* intertwines research and practice on campus with ongoing conversations around the past, present, and future of the book through exhibitions, unique and innovative events, conversations, lectures, and workshops with artists, designers, and experts. Theoretical, historical, and praxis-based problematics and inquiries are explored, while adventurous programs and actions are integrated into the fabric of the group’s work.

munications Design, Humanities and Media Studies, and Social Science and Cultural Studies. The working group members' projects are often cross-disciplinary, and their experiences working with various dimensions of the book provide a platform for discussing the possible structure of the minor.

The *BookPub*, inspired by the discussion taking place within the working group, becomes a platform for the continuing exploration of the book. The mission of the hub remains fluid, nourished by ideas and concepts generated by current and future participants—a vision that hopes to remain current and relevant for students and faculty, while providing a perpetual space for a continuing reflection on the book.





Clockwise from top: *Solomon's Wisdom: A Fable, A Poem A Eulogy A Dream Ten Nests and Eight Holes* by Robbin Ami Silverberg, Dobbin Books, NY: Edition of 5; *Solomon's Wisdom: A Fable, A Poem A Eulogy A Dream Ten Nests and Eight Holes* by Robbin Ami Silverberg, Dobbin Books, NY: Edition of 5; *Rondo* by Robbin Ami Silverberg, Dobbin Books, NY: Edition of 10; *Rondo* by Robbin Ami Silverberg, Dobbin Books, NY: Edition of 10

Changeover's Dilemma and Museum Innovators' Collective

Museum Collaboration, Project Launch
Spring 2016

Pratt Brooklyn Campus,
Solomon R. Guggenheim Museum

Curators/Coordinators: Rebecca Armstrong,
Trish Kaiser, Amir Parsa, Brittany Sauta,
Carley Snack, Shina Yoon
Pratt Departments, Divisions, and Outside
Organizations: Art and Design Education,
History of Art and Design, Pratt Spatial
Analysis and Visualization Initiative, Solomon
R. Guggenheim Museum

Participants: In addition to coordinators,
Jessie Braden, Rachel Ropeik

Changeover's Dilemma was a project undertaken with students in the Avant-Garde Museum Education course taught by Amir Parsa—offered through the Department of Art and Design Education at Pratt Institute—and the Solomon R. Guggenheim Museum's Education Department, specifically with Rachel Ropeik, Manager of Public Engagement at the museum.

This project, in tune with the class's other assignments—which focused on bringing about innovative projects to museums—spawned the creation of the Museum Innovators' Collective, which in turn chronicled the process of research and thinking around Changeover. The Collective is ongoing and is open to practitioners from across museum studies and practices.

Changeover's Dilemma seeks to create material and programming during the period when a significant portion of the museum is going through a re-installation due to the "changeover"—the period of time between the closing of one

Changeover's Dilemma is a project undertaken with the Solomon R. Guggenheim Museum's Education Department, specifically with Rachel Ropeik, the Manager of Public Engagement in the department. The Museum Innovators' Collective was born of the interests and the engagements of students involved in innovative museum education, which includes team-based collaboration among all students to reflect upon and find solutions to the problematics associated with the museum world. The Guggenheim Changeover Project—dubbed *Changeover's Dilemma*—was thus the group's first museum challenge. The Collective remains active, however, and is open to practitioners from across museum studies and practices. It hopes to remain a constructive and vibrant collective of thinkers, artists, designers, and action-

Summary descriptions of projects from the Museum Innovators' Collective

The work on the Changeover and the general reflection on innovation in museums spawns further projects on the part of members of the Museum Innovators' Collective. These innovations related to museum practice could be at the gallery-teaching level, as well as more "macro" levels, such as the role of museum education in society. These individual projects span a range of approaches and visions from this cohort of the collective.

ists in tune with the possibilities of museums and their role as social and cultural designers.

major exhibition and the opening of another.

Amir Parsa, along with Rebecca Armstrong, Patricia Kaiser, Brittany Sauta, Carley Snack, and Shina Yoon, work collaboratively with Rachel Ropeik, manager of public engagement at the Guggenheim, and explore possibilities of educational programming for the changeover period. By the end of February 2016, the process already involved several visits to the Guggenheim, field work, discussion, and debates, along with research into the public offerings of the museum.

Further visits with Rachel Ropeik to better understand the Guggenheim perspective allowed the group to revisit certain concepts, given the challenges of implementation. The group synthesized project ideas, prioritized certain initiatives, and collectively chose the threads it would explore and pursue. The group then decided to pursue three threads related to Changeover.

1. The Changeover Card

A Changeover pamphlet—an “evergreen card”—that could be applicable to all Changeovers, independent of the shows preceding or following any one Changeover, is designed.

This card integrates information on various aspects of the Changeover as well as reflective activities geared toward museum-goers.

The card is a proposal/prototype. It includes information on Changeover itself, on various aspects of the architecture of the museum, along with information on various features of the overall "spectacle" of the Changeover.

2. Changeover Gallery Learning Experiences (GLEx)

Two gallery learning experiences are designed by students in the group and shared with Rachel Ropeik and educators from the Guggenheim. These GLExes form the foundation of learning experiences that can then be adapted by some educators during the actual Changeover within the museum.

The GLExes include the examination of structural elements of Changeover, conversations with staff present during Changeover (Changeover Tales), as well as the examination of artworks in adjacent galleries with a view to comparing the artwork on view with the experience of Changeover. Activities also invite participants in the GLEx to chronicle their psychological and emotional reactions to Changeover throughout with drawing and writing exercises.

3. Social Media

A Facebook page that chronicles, in summary form, the process of reflection on Changeover and the evolving ideas about possible educational and public pro-

Rebecca Armstrong's research and proposal is dubbed *The Museum Block Party*, a potential partnership between a small museum and different communities throughout summer months. Modeled after traditional block parties, this initiative would generate a special block party on every weekend of the summer, focused on the arts and community involvement. Coordinated in partnership with community leaders and participants, *The Museum Block Party* will feature music, family activities, crafts, talks, lectures, presentations, and workshops by working artists from within and outside the community.

Trish Kaiser's project, *The Bitten Plate*, is a multifaceted and multipart printmaking program specifically for art historians, print curators, scholars, and museum professionals. The program would launch with in-depth Gallery Learning Experiences, followed by printmaking workshops, and an exhibition showcasing the prints that were made during the workshops.

Brittany Sauta's project, *The Museum Moves*, is a framework and implementation plan for any art museum interested in expanding and deepening their community ties and engagement. Through small branches of the museum, the institution would accept applications for participation from community leaders, organizations, and schools of specific neighborhoods to participate in the program. These branches would house, on a rotating basis, works from the museum as well as works from that specific local community. This project would not only address social justice by giving art museum access to more people in New York City, but it would also bring innovative change to the museums that struggle to work with communities and to stay relevant.

Carley Snack proposes *The Community Cabinet*, a framework that can be used in any setting as a formula for creating a community-based museum. This museum will not only reflect the community, but will also be designed, curated, and erected by members of that community. The new museum will act as a community cabinet of curiosity, a space where people can preserve their own families' histories and artifacts while adding to the story of the community as a whole. This framework allows the community to fashion its own narrative through the museum—an opportunity to dictate its own history while getting to experience the various roles of museum-goer, curator, and educator.

Shina Yoon's project, *Pre-College at Museums*, explores the integration of pre-college programs in museums to open up opportunities to discuss issues of race, power, and social class with teenaged youth, while offering college-level courses. Although many museums have extensive and transformative teen programs, they have not engaged specifically in increasing college readiness. By fusing existing teen programs at museums and the pre-college curriculum, museums can promote and increase college access and opportunities for future careers in the creative field.

Through the proposed projects and a continuing reflection on the role of museums in society, the members of the collective bring the potential of the museum-as-innovator to the forefront. *Changeover's Dilemma* becomes a case study as well as a symbol for the museum—the art museum in particular—to conceive and implement innovative experiences for audiences and museum-goers; experiences that potentially transform the way they perceive not only the museum itself, but also their communities and the world.

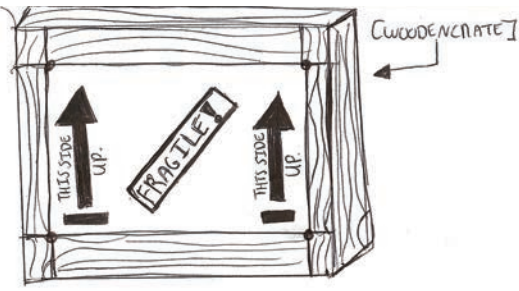
gramming. This Facebook page will continue to operate as the province of the Museum Innovators' Collective.

The gallery learning experiences are then explored further with the Guggenheim's educators in April 2016 and take place with modifications during the May 2016 changeover period.

Link

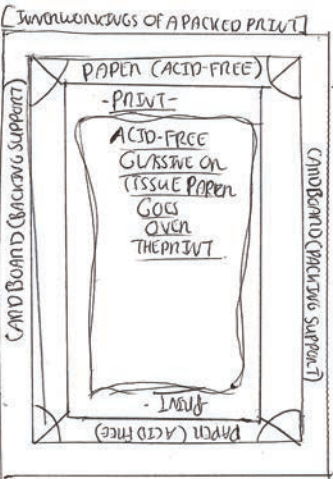
• www.museumfutures.org/changeovers-dilemma

Opposite, top to bottom: *Image of crate* by Trish Kaiser, 2016, ink on paper | Courtesy of Museum Innovators' Collective; *Considering various projects for Changeover's Dilemma* | Courtesy of Museum Innovators' Collective

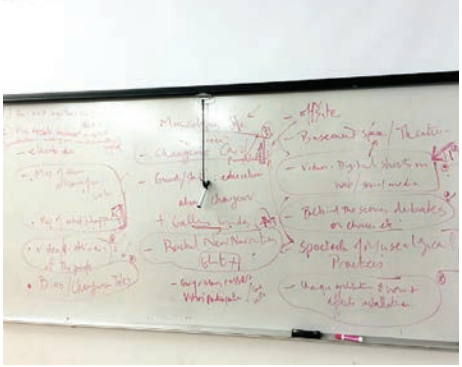
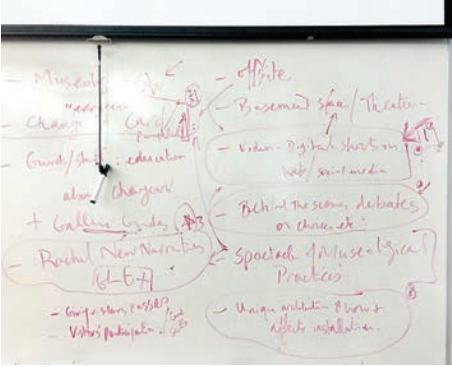
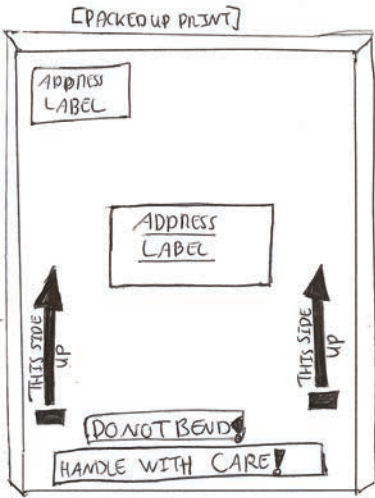


HOW TO PACK A PRINT ON WORK ON PAPER

- A PIECE OF ACID-FREE PAPER IS PLACED ONTO A SHEET OF CANDBOARD.
- THE PRINTS ARE PLACED DOWN.
- GLASS IS PLACED ON TOP.
- CORNERS OF TAPE HOLD DOWN TRIANGULAR SHEETS OF PAPER ON CANDBOARD TO HOLD THE PRINTS CORNERS IN PLACE.



A SECOND PIECE OF CANDBOARD GOES OVER THE WHOLE THING, TO PROTECT THE PRINT WHILE IN TRANSIT.
[EXTRA PADDING MAY INCLUDE FOAM OR BUBBLE WRAP]



Mapping Outcomes and Learning Initiative

Interdisciplinary Research and Practice Hub,
Outcomes Mapping
Spring 2016–ongoing

Curators/Coordinators: Jessie Braden,
Amir Parsa

Pratt Departments and Divisions: Office of
the Provost, School of Information, Spatial
Analysis and Visualization Initiative

Participants: Jessie Braden, Donna Heiland,
Craig MacDonald, Amir Parsa, Chris Alen
Sula assisted by Adriana Beltrani, Fareen Islam,
Jonathan Marable, Isha Patel, Eugenia
Tang, Case Wyse

This project seeks to engage in the “mapping” of Pratt’s curricular outcomes as the Institute moves toward a new structure and curriculum for the B.F.A. degrees. Beyond the changes occurring at the B.F.A. degree level, the *Mapping Outcomes and Learning Initiative* (MOLI) will provide a framework for reflection on a host of learning outcomes across departments and related to Pratt students’ overall learning experiences throughout their time at Pratt. It will allow an ongoing examination of the curriculum in its overall unfolding, as well as more “local” priorities. Over time, MOLI will allow the Institute to examine where particular outcomes occur (both in the curriculum and in cocurricular spaces), whether scaffoldings take place, and what voids (or excessive repetitions) might occur at any number of levels.

The prospect of an innovative visualization strategy has arisen as programs articulate new outcomes, and as the Institute creates the structures for more integrative offerings

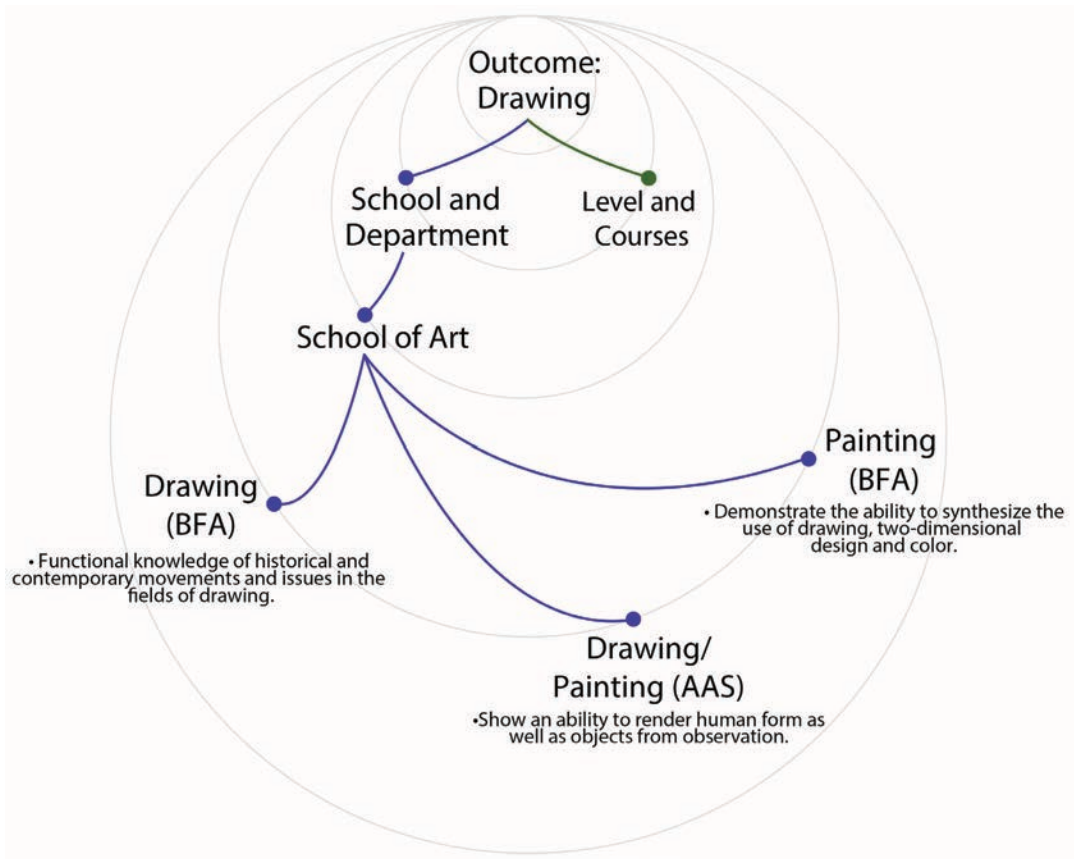
where those outcomes are also essential.

This project can be beneficial in multiple ways, namely by:

The *Mapping Outcomes and Learning Initiative* seeks to create a nimble, fluid, and useful mapping of learning outcomes as they are articulated within Pratt’s academic departments and other relevant institutional units. The product visualizes the connections between disciplines and departments, as well as between learning outcomes themselves. Overall, the *Mapping Outcomes and Learning Initiative* will be an ongoing tool that can help administrators, faculty, students, and their families, along with the Pratt community and other schools of art and design, provide a productive and helpful perspective on the curricular and learning landscape at Pratt, while helping to identify areas of improvement and needed operations to create an adaptable learning environment.

1. Allowing concerned parties at Pratt (administrators, faculty, staff) to see the landscape and scaffolding of existing outcomes, including the departmental overlaps.
2. Enabling students to better and more visually understand their educational paths and to assist them on their academic choices and options.
3. Creating an innovative, replicable product/tool that can be used across the Institute and possibly by other higher education institutions.

The articulated goals for MOLI will also be constantly updated and adjusted with new findings. They will be fine-tuned as experts convene and discussions are held. The system itself aspires to remain adaptable and nimble.



Above: Fragment from MOLI outcomes (in progress)

Interdisciplinary Research and Practice Hub,
Faculty Learning Community,
Cross-Departmental Discussions,
and Presentations on Critique
Spring 2016 and ongoing
Multiple sites on campus on different dates

Curators/Coordinators: Kelly Driscoll, Heather
Lewis, T. Camille Martin, Amir Parsa
Pratt Departments: Art and Design Education,
Fine Arts, Interior Design

Participants: Faculty across the Institute

Critique, the culture of critique, and ongoing reflections on critique have been a mainstay at Pratt Institute, as in many schools of art and design, for decades. In recent years, different faculty groups across departments have been examining various dimensions of critique to improve their own practices and to investigate how other fields and disciplines use critique to enhance and transform learning. In addition to these focused investigations at both departmental levels and in partnerships that span multiple departments, the AssessmentXDesign project group (led by Professor Heather Lewis) specifically targeted research and reflection on various dimensions of critique—from observations of critique in the classroom to the design of rubrics—and shared findings in the spring of 2015 at the “AssessmentXDesign” symposium held at Pratt. Also, in the spring of 2016, a working group of faculty members from the Intensive English Program and the Foundation Department became “Pedagogy Partners” and coalesced around observation of one another’s classes and discussions around student learning—discus-

Crit the Crit constitutes a cross-departmental research project and an ongoing discussion around the nature, functions, and forms of critique at Pratt and beyond. Conceived and implemented as a space for reflective practice that will aid professional development for faculty, *Crit the Crit* integrates the observations and analyses of critique as performed in various departments and follows up with conversations around how best to transform and improve this most crucial component of learning at schools of art and design. The *Crit the Crit* circle is a group of faculty members and administrators that will continue this reflection with the community at large, both as an outgrowth of the work on outcomes, evaluations, and assessment, and as an umbrella group that hopes to continue to widen the conversation within the Pratt community.

sions that in turn touched on students' reflections on various dimensions of critique.

The *Crit the Crit* umbrella thus allows a unifying recognition of these efforts, as well as the need for continued research, discussions, and reflection on critique as a concept, a theoretical framework, and a practice that is central to learning in the art and design environment. *Crit the Crit* was further conceived as a Faculty Learning Community (FLC) in the spring of 2016, allowing the continuation of these investigations and providing the possibility of sharing the findings within the Institute and beyond.

The *Crit the Crit* FLC will explore studio-based pedagogy and student learning as practiced and experienced by faculty and students during the critique. It will explore faculty members' conceptions of quality that inform the critique, the pedagogical approach in different fields, and students' experiences during the critique. This FLC will explore both the critique process and the student experience across the disciplines of art and design. Inquiry questions will include: Do the fields of art and design necessitate different approaches to critique? How can we question a tradition of critique that has been taken for granted? Why do we use juried critiques for both formative and summative assessment? How do students experience critique? What types of scaffolding are nec-

essary over students' four-year experience of critique to support and sustain learning?

The *Crit the Crit* Faculty Learning Community, along with various other programming, research, and dialogues in different departments, will provide an environment for continuing reflection on the forms and functions of critique at Pratt.



Left: Senior B.F.A. Sculpture critique during Pratt Institute's Studio Days

Translation Innovation Ensemble

Interdisciplinary Research and Practice Hub
Spring 2016 and ongoing
Pratt Institute

Translate This! #1

Reading and Discussion Series
May 3, 2016, 5–6:30 PM
Alumni Reading Room

Curators/Coordinators: Christian Hawkey,
Amir Parsa
Pratt Departments and Divisions: Humanities
and Media Studies, Office of the Provost

Participants: Per Bergström, Ida Börjel,
Jennifer Hayashida, Jenny Tunedal,
Uljana Wolf

Poetic translation has a long, varied, and contentious history. The *Translate This!* series provides a platform for debate and discussion around the possibilities of literary translation, as well as the presentation of work from innovative poets and translators engaged in the investigation of the problematics at the heart of this enterprise. Poetic translation is examined from a formal and stylistic level, as well as within the social and political contexts and within the linguistic and literary traditions within which it operates.

The *Translation Innovation Ensemble*, along with the *Translate This!* series, allow for an ongoing critical examination of the very possibilities of poetic translation, through theoretical articulations, discussions, and actual translatory practice on various platforms, and in different media and spaces.

The first *Translate This!* event featured four poets and translators.

Ida Börjel was born in 1975 in Lund, and lives in the countryside in Röstånga, Sweden. After a knee injury put an end to her basket-

The Translation Innovation Ensemble is a core group of poets/writers/translators first formed at Pratt Institute. The Ensemble was conceived concomitantly with the first *Translate This!* event. The main focus of the ensemble—which remains open to interested literary translators from across the world—and the *Translate This!* series is to provide a space for reflection and action on the challenges and possibilities of poetic translation, as well as the inescapable political and social dimension of translatory practice as a whole. Innovative gestures at micro and macro levels are infused with constant reflection on the impossibility-yet-necessity of poetic translation.

Excerpts from *Translate This!* #1

During the event, each of the poets delivered a short talk related to their approach and style. After these short talks, there were readings from the original texts and the translations, followed by a Q&A with the audience.

The following are short summaries from the introductory presentations.

Jenny Tunedal said that “translation for me is almost part of my writing... A lot of times, I’m interested in what I call a ‘mock translation,’ where I try to translate texts that I don’t understand, maybe written in a language that I don’t know.”

Tunedal noted that “a lot of the material that I use in my poetry I translate from English and American English, and I don’t think it would be of use to me if I was writing in English, because what’s important to me is what happens in the translation process, the kind of misconceptions and the kind of mistakes I make and also the difference in tone, like when I use lyrics from pop songs in some of my work it can become very serious in Swedish, like a very gray kind of tone that isn’t quite there, for me anyway, when I listen to it in English.”

Tunedal said that “translation is a part of my process because there is this strangeness and that’s what makes me tick as a poet, that’s what I’m searching for—the strangeness in Swedish that is already there, but that I can expose when I translate American and English and German into Swedish.”

194 Uljana Wolf spoke of how her English translation practice started when she began living in the United States and how, at first, it was “an experience of incompleteness and shame and muddiness.”

Wolf spoke, however, of how “I tried to flip this around, and make this into something that is a plus and not a minus, that is a trans-language or a multi-language experience where languages multiply.” Wolf also concluded: “I’m still interested in the poverty of multilingual writing, there is a poverty that happens in both languages, an incompleteness, but I’m also interested in how things multiply and in the idea of, and the construction of, a mother tongue. What a mother tongue is, especially in European nations, the German nation for example, and how this is a tool by which we create boundaries and borders and nations.”

Jennifer Hayashida spoke at first of her background and how understanding her upbringing helps to contextualize her practice. Jennifer clarified that she was “born in Oakland, California, and when I was

ball career, she began to write, and aroused great attention in 2004 with her debut collection of poetry, *Sond*, which was awarded both the Borås Tidnings prize for best debut and the Katapultpriset (Writers Unions prize) for best debut.

In 2006, Börjel published *Skåne Radio*, in which she works from discontent broadcasts on local radio.

In the acclaimed *Konsumentköplagen: juris lyrik* (2008), Börjel uses the consumers’ law to create a poetic dialogue between the buyer and seller. The text turns into a drama where images of the law, authorities, and consumption are pictured—a picture of a society in which the author may be more important as a consumer than a poet. *Konsumentköplagen: juris lyrik* has also been dramatized for theatre.

In her latest book, *Ma* (2014), Börjel works with the concept from Inger Christensen’s *Alphabet* to try to reach both a personal and universal sorrow. The book was short-listed for a prize for best Swedish book of the year.

In the United States, translations of Börjel’s poetry have been published in *Tripwire*, and her book *Miximum Ca’Canny the Sabotage Manuals* was published

in a translation by Jennifer Hayashida by Commune Editions in 2014.

What distinguishes Ida Börjel's poetry is a curiosity for the world outside literature. She uses such diverse things as legal clauses and racist radio stations. Her poems are both political and funny. With five collections of poetry, she has not only become one of the most important conceptual poets, but also one of the most influential Swedish poets of the last decade. Her poetry has been translated into Danish, French, Icelandic, German, Slovenian, Bosnian, Serbian, Belarusian, English, Persian, Arabic, and Romanian.

Jennifer Hayashida is a writer, translator, and visual artist. Her most recent projects include translation from the Swedish of Athena Farrokhzad's *White Blight* (Argos Books) and Karl Larsson's *Form/Force* (Black Square Editions). Her work has been published and exhibited in the United States and abroad, and she has received awards from, among others, PEN, the MacDowell Colony, the Jerome Foundation, and the New York Foundation for the Arts. She is director of the Asian-American Studies Program at Hunter College, CUNY, and serves on the board of the Asian-American Writers' Workshop. She is the translator of Ida Börjel's *Miximum Ca' Canny the Sabotage Manuals*, published by Commune Editions in 2014.

five, I moved to Sweden with my mom who's first-generation Swedish, and from that point on, I toggled back and forth. I was in California and in Sweden for part of the year."

Jennifer thus revealed that she truly grew up between languages, and mentioned how she has "no memory of being anything but bilingual and bicultural." She then spoke about some of her strategies translating Swedish poetry into English, and how her closeness to both languages aids in this endeavor.

Ida Börjel spoke about her poetic strategies and methods and about her latest work. She spoke of her fascination with "how people handle in a dispute the battle of wanting and not wanting at the same time," and how "we can perhaps think differently in the system of which we are a part."

Börjel noted that she has "been working with different kinds of strata within a language, different kinds of authoritarian language, power structures within a language, say, for instance, the juridical language, or the language used in a small community of elderly racist lonely people, or economic language, the language of companies, and so forth." She noted that this approach and method demands that she "learn a language, so I have to study juridical language and economic language or the language of old, lonely people, and in a sort of way become fluent in that language in order to then react and try to imagine this kind of language within the frame of poetry, which also is an action that goes both ways."

Jenny Tunedal, born in 1973 in Malmö, Sweden, lives in Stockholm and works as a poet, literary critic, translator, and teacher of creative writing. She studied comparative literature and English at Lund University and attended courses in journalism in Dublin.

In 2003, she published her debut collection of poetry, *Hejdade, hejdade sken*, which was followed by *Kapitel ett* (2008), *Du ska också ha det bra* (2009), and *Mitt krig, sviter* (2011).

To create her poetry, she has used the form of poems, novels, letters, diaries, and nonfiction in an attempt to establish a narrative about the fragility and cruelty of humans.

She was editor-in-chief of *Lyrikvännen*, Sweden's oldest poetry magazine, and was the literary editor of the Swedish daily newspaper *Aftonbladet* from 2007 to 2012. In 2005, she was awarded the Prins Eugens Culture Prize for her work as a poet, critic, and editor, and in 2012, she was awarded the Gerard Bonniers poetry prize. Among others, she has translated Emily Dickinson, Sylvia Plath, Anne Sexton, Julie Sten-Knudsen, and Claudia Rankine. Her own poetry has been translated into Belarusian, Polish, Danish, Slovenian, Vietnamese, Arabic, Norwegian, German, and Spanish.

Uljana Wolf is a German poet and translator based in Brooklyn and Berlin. She has pub-

lished four books of poetry in German and translated numerous writers into German, among them Yoko Ono, John Ashbery, Charles Olson, Erin Mouré, and Cole Swensen. For her work, Wolf was awarded several grants and awards, such as the Erlangener Prize for Poetry as Translation 2015 and the Adalbert-von-Chamisso Prize 2016. An English translation of her poems, *I MEAN I DISLIKE THAT FATE THAT I WAS MADE TO WHERE*, translated by Sophie Seita, was published by Wonder Press, Brooklyn in 2015. Wolf splits her time between Berlin and New York and teaches German language, poetry, and translation at New York University and at Pratt Institute in Brooklyn.

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Creation of the RiDE book
Fall 2015 to present
Creative Services, Pratt Institute

Curators/Coordinators: Erin Cave, Mats
Håkansson, Amir Parsa
Pratt Divisions: Creative Services and
Office of the Provost

Participants: Rafaella Castagnola Pollarolo,
Erica Dagley, David Dupont, Jaime Eisen,
Ryan Goldberg, Rory King, Sing-Young Lien,
Isha Patel, Frances Pharr, Johanna Riess,
Kara Schlindwein, Daniel Terna, Brandhi
Williamson, and all RiDE participants

At this point in the book, the viewer likely has a strong sense of what RiDE is—a series of explorations with an emphasis on interdisciplinary collaboration and unexpected, eye-opening results. The explorations vary in application, ranging from exhibitions to symposia to dialogue, and call into question all preexisting boundaries and assumptions. This episode, the book itself, is the physical culmination of all RiDE episodes.

The structure of the book reflects the ethos of RiDE. The nested typography represents the integration of ideas; the typography is calculated to create relationships between the varying type sizes and optically adjusted to be approachable to the viewer; similarly, the grid is calculated to relate to the typography yet provide flexibility, which is inherent in each RiDE episode; and the cover is designed to hold all of the interior experimentation together through a direct and appealing solution.

The last remaining detail is collaboration. Seven additional designers are invited to participate

This episode is two-fold. The first aspect is evident: the creation of the RiDE book. The second aspect is an extension of the first: each designer within Pratt's Creative Services (students and full-time staff included) contributes to the creation of the book, opening the book to greater collaboration and risk.

Each designer (six in total) is given a page from the RiDE book to design as they wish—no restrictions. The newly designed pages are consciously distributed throughout the book to provide a pleasant interruption to its already playful organization.

The designers have a limited amount of time to design and no forewarning. Each modified page is a visceral experience derived from the individual's personality with no overthinking.

by interjecting their own design sense onto a page and manipulating its original layout. Each designer is given full creative liberty. Apart from page size, they are freed of all design rules established in the book. This presents a pleasant surprise and a moment of reframing for the viewer, hopefully freeing them from their own established boundaries when approaching the RiDE book.

Right: Erin Cave reviewing
cover options

Opposite: Process screenshots



Program Conceptualization and Creation
Fall 2013–present
Pratt Institute

Curator/Coordinator: Amir Parsa
Pratt Departments: All departments and programs that have participated in RiDE episodes

Presenters and Participants: Everyone who has presented/participated in the RiDE series

Perhaps the last word on RiDE should be that the entire vision of the program remains true to the code and the core of its mission: the entire RiDE venture itself is an audacious undertaking. An adventurous path. All of RiDE is a demonstration of daring to bring to the fore the exciting (re)search of thinkers, writers, artists, designers, architects, makers of all sorts, agitators, activists, and fusionists, on campus and off.

All of RiDE is a tribute to the spirit and the fact of rethinking the world, reimagining relationships, and recreating the types of environments and spaces one inhabits.

All of RiDE is a tribute to the thirst for radical ideas that take us into uncharted territories, into unnamed territories.

All of RiDE, is a RiDE episode!

RiDE itself—the entire suite of episodes—is yet another RiDE episode. That’s right: from concept, to creation, to curation. Form-shifting, multi-formatted, constantly revisiting its own foundations and mission. Always reflecting on itself, but beyond: recognizing that the entire venture itself, the fashioning and implementation of the RiDE episodes as a whole, is indeed an adventurous undertaking, full of risk and daring. What else but a RiDE....

Links

- www.pratt.edu/the-institute/administration-resources/office-of-the-provost/ride/

And each RiDE episode must dare to rethink its own form, its structure, and the type of content it encourages. It can take risks in any number of directions. And it can be an experiment, in more ways than one. Or even beyond an experiment: a new vision of how a thing could unfold.

Indeed, when making the calls, when sending out the requests for proposals, when discussing potential RiDE episodes with interested participants, I always say that I want and need to emphasize the following: RiDE events can and should embody what they are all about! Meaning, the format and the outcomes don't necessarily need to be completely figured out. RiDE sessions, in effect, should be meta-RiDEs: daring and risky! Each RiDE episode, then, can put into motion the very tenets of the RiDE philosophy. And all together, they form the RiDE constellation!

I repeat: all of RiDE is a RiDE episode. And... it never ends. It cannot end. Under one guise or another, the tireless attempt to fashion new understandings of the world and ourselves, new visions of the world and ourselves, lo—new worlds and new selves, carries on.

The Pratt series might (certainly will) at some point come to a closure of sorts. And this catalog has an ending. But RiDE, under a different name, will carry on.

MetaRiDE. Not over, ever, but always forging forth. Never turned off—always: on. There's only one call that's left. One shout-out. One pledge. All rolled into one. Not by chance that this is the last episode listed. It could only conclude the book. Close the book.

The last episode of this book, granted, but
that is where the opening is generated. The
eternal opening...

RiDE on...

RiDE: on!

The Risk/Dare/Experiment series would not have been possible without the dedication and support of many individuals at Pratt, including: President Thomas F. Schutte, Provost Kirk E. Pillow, Vice Provost for Academic Affairs Donna Heiland, former Provost and current Professor in the Department of Industrial Design Peter Barna, Director of Academic Budget and Operations and Visiting Instructor Laurel Voss, and Executive Director of Strategic Planning and Institutional Effectiveness Vladimir Briller, along with Deans Andrew Barnes (School of Liberal Arts and Sciences), Anita Cooney (School of Design), Tula Giannini (School of Information), Tom Hanrahan (School of Architecture), and Gerry Snyder (School of Art). Chairs of all Pratt departments, along with directors and coordinators of programs, have been willing participants and enthusiastic supporters throughout the RiDE seasons.

The work of the following individuals (from a range of Pratt divisions) on various aspects and at various phases of the series, including in the preparation of this book, is greatly appreciated:

Russ Abell
Chris Arabadjis
Erin Cave
Erica Dagley
Luke Degnan
David Dupont
Peg Fox
Donna Gorsline
Mats Håkansson
Grace Kendall
Don Ketteler
Dan Lawson
Emma Legge
Katherine Morris
Michael Nemire
Isha Patel
Antoinette Perry
Johanna Riess
Daisy Rivera
Kate Ryan
Kara Schlindwein

Jeannie So
Jolene Travis
Brandhi Williamson
Holly Wilson

At the very heart of the RiDE series are the presenters and participants in RiDE—Fellow RiDErs, as we sometimes call them. All the artists, designers, thinkers, makers, doers, activists, fusionists, and others who are impossible to categorize and who shared their work, their processes, their insights, their methods, their doubts, and their projects. We thank them all!

Thank You

Russ Abell
Kamau Agyeman
Dena Al-Adeeb
Lourença Alencar
Luis Alonso
Joe Amrhein
Saul Anton
Anthony Antonellis
Rebecca Armstrong
Tulay Atak
Pat Badani
Meredith Bak
Perry Bard
Roseanne Bartley
Nick Battis
Thomas Beachdel
Adriana Beltrani
Richard Benson
Sandra Berdick
Jonathan Berger
Per Bergström

Justin Berry
 Mary Billyou
 Nayland Blake
 Zach Blas
 Ida Börjel
 Jessie Braden
 Kipp Bradford
 Amanda Brennan
 Deborah Bright
 Mona Brody
 Mahogany L. Browne
 Melissa Buzzeo
 Caitlin Cahill
 Luis Camnitzer
 Gina Carducci
 Katherine Carl
 Noel Carroll
 Jordan Carter
 Nanette Carter
 Megan Montague Cash
 Rafaella Castagnola Pollarolo
 Erin Cave
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 Luke Dubois
 Addie Duplissie-Johnson
 David Dupont
 Raquel DuToit
 Lindsay Dye
 Jaime Eisen
 Marianna Ellenberg
 Laura Elrick
 Ursula Endlicher
 Mike Enright

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 E-team
 Jim Finn
 Claire Fouquet
 Kay Frank
 Pablo v. Frankenberg
 Lee Friedlander
 Anne Gaines
 Borinquen Gallo
 Carla Gannis
 Deborah Gans
 Monica Gaspar
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 Sheryl Kasak
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Kathleen Kelley
 Christopher Kennedy
 Rory King
 Vivien Knussi
 Jordana Koffsky
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 Hanna Lindeyer
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 Lauren McCarthy
 Catherine McVay Hughes
 Deb Meehan
 Alexander Melamid
 Scott Menchin
 Ann Messner
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Analia Segal
Shane Aslan Selzer
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Anna Shteynshleyger
Dean Sidaway
Anooradha Iyer Siddiqi
Jeremy Siegel
Robbin Ami Silverberg
Damian Skinner
Theodora Skipitares
Robert Smit
Carley Snack
Alan Sondheim
Ethan Spigland
Daniel Stevens
Jill Stoner
Chris Alen Sula
Sasha Sumner
Susan Swenson
Eugenia Tang
Jennifer Telesca
Meredith TenHoor
Mirland Terlong
Daniel Terna
Adam Douglas Thompson
Jack Toolin
Brynna Tucker
Jenny Tunedal
Jaret Vadera
Scott VanderVoort
Christopher Vitale
Jack Walsh
Joanne Wardrop
Dina Weiss
Michael Weiss
Kit White
Brandhi Williamson
Aileen Wilson
Lia Wilson
Martha Wilson
Ofer Wolberger
Uljana Wolf
Pirco Wolfframm
Caroline Woolard
Case Wyse
Becky Yee
Shina Yoon
Colombina Zamponi
Giselle Zatonyl
Sea Zeda
Carl Zimring

Participating Departments and Divisions

[illegible]

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