

Socially Engaged Art Education

Pratt Institute

A Timeline of Socially Engaged Art

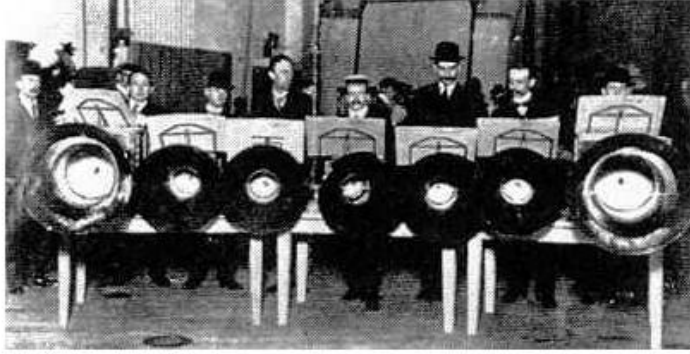
- 1910s: Constructivists (Russia)
- 1910-20s: Futurists (Italy)
- 1930s: Dada (Zurich/Paris)
- 1950-60s: Fluxus (US/International)
- 1960s-70s: Feminist Performance Art (International)
- 1980s-90s: Activist + Community Arts Movement
- 2000s-Today: Social Practice Art

Artworld Terms/Concepts

- Relational Aesthetics (Nicholas Bourriaud)
- Connective/Dialogic Art (Grant Kester/Suzi Gablik)
- Participatory Art (Claire Bishop, others)
- Public Practice (Suzanne Lacey)
- Socially Engaged Art (Nato Thompson, others)
- Social Practice (Pablo Helguera)



Nikolai Evreinov, Storming of the Winter Palace, 1917




First Public Performance using intonorumori 1914



Filippo Tommaso
Marinetti, Umberto
Boccioni



Fortunato Depero, Skyscrapers and
Tunnels (Gratticcieli e tunnel), 1930

BULLETIN 

DADA

SALON DES INDÉPENDANTS
GRAND PALAIS DES CHAMPS-ÉLYSÉES
(Avenue d'Antin)
Jeudi, le 5 Février à 14 h 1/2

Motivée
MOUVEMENT DADA

FRANCIS PICABIA
manifeste lu par 10 personnes

N° 6
Prix: 2 fr

écrite à
tristan
tzara
32,
Avenue
Charles
Floquet
Paris
(VII^e)

*Toutes les femmes sont décorées de la Légion d'honneur
les hommes partent ce soir pour le front.*
Francis Picabia le jouteur.

PROGRAMME de la
MATINÉE DU
Mouvement Dada le 5 février 1920

GEORGES RIBEMONT-DESSAIGNES
manifeste lu par 9 personnes

ANDRÉ BRETON
manifeste lu par 4 personnes

PAUL DERMÉE
manifeste lu par 2 personnes

PAUL ELUARD
manifeste lu par 5 personnes

LOUIS ARAGON
manifeste lu par 5 personnes

TRISTAN TZARA
manifeste lu par 4 personnes et un journaliste



Hugo Ball, Dada performance in Switzerland



First International Dada Fair in Berlin 1920



Marcel Duchamp, Fountain



John Cage



Yoko Ono

Allan Kaprow





Judy Chicago, Immolation IV
from the Women and Smoke
Series, 1972,

Martha Rosler



Lygia Clark



Do women have to be
naked to get into U.S.
museums?

Less than **3%** of the **artists**
in the Met. Museum are
women, but **83%** of the
nudes are female.

Statistics from modern and contemporary galleries, Metropolitan Museum of Art, New York, 2004



GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD
www.guerrillagirls.com

Guerrilla Girls



General Idea

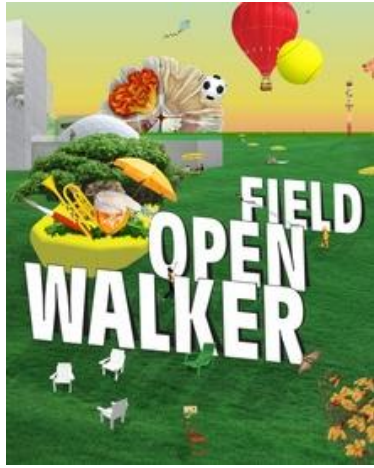


Suzanne Lacey, The Roof is on Fire



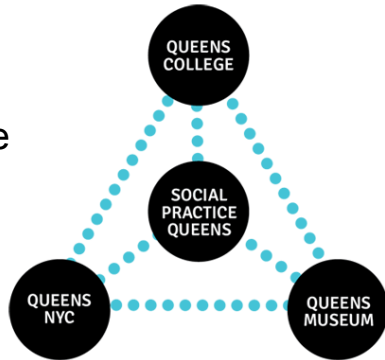
Lucy Lippard

Open Field
Walker Art Center

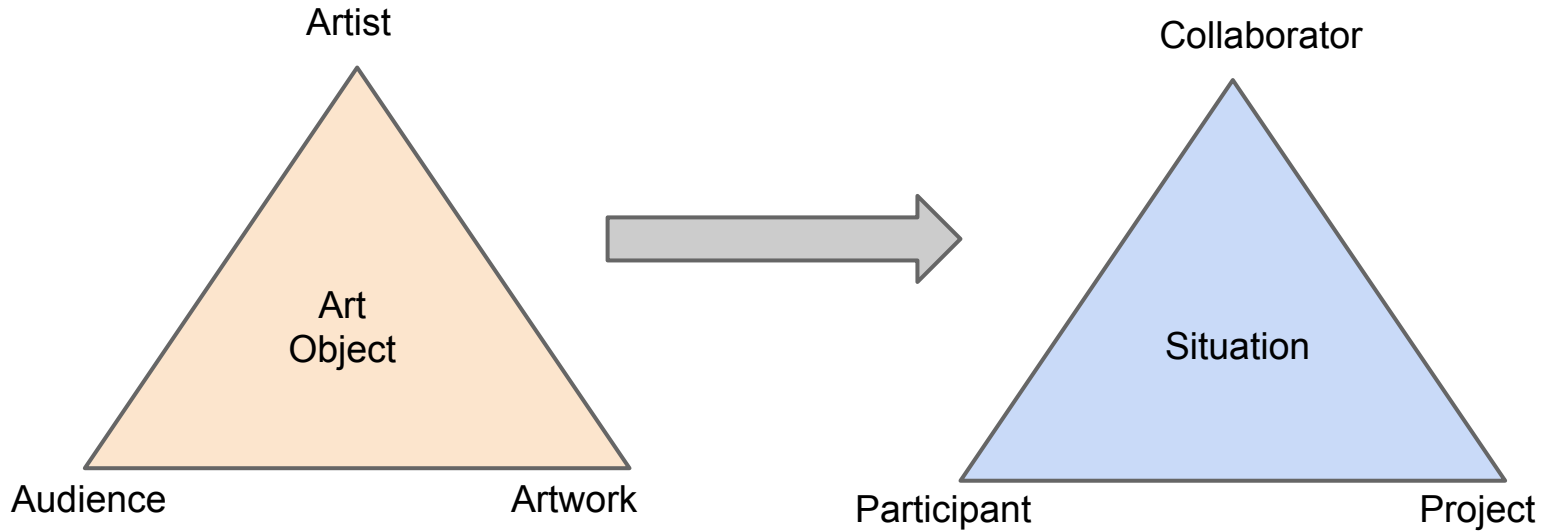




Queens Museum
Queens College Social Practice



Relational Aesthetics



Community-Based Education

Environmental education

Place-based education

Project-based learning

Civic Education

Service Learning

Work-Based Learning

What the Research Tell us...

- 95 percent of students (ages thirteen to nineteen) said opportunities for more real world learning would improve their school.
- 71 percent said that it would improve their school a great deal
- 92 percent of adults (including teachers) favored emphasizing real world learning in schools including work study, community service, and vocational courses.
- 64 percent of adults strongly advocated emphasizing real world learning.
- 70 of teachers strongly advocated emphasizing real world learning

SOURCE: Coalition for Community Schools

CHARACTERISTIC 1: Meaningful Content—From Research to Practice

WE KNOW THAT...

Communities provide a natural context for learning

Content should be meaningful and relevant

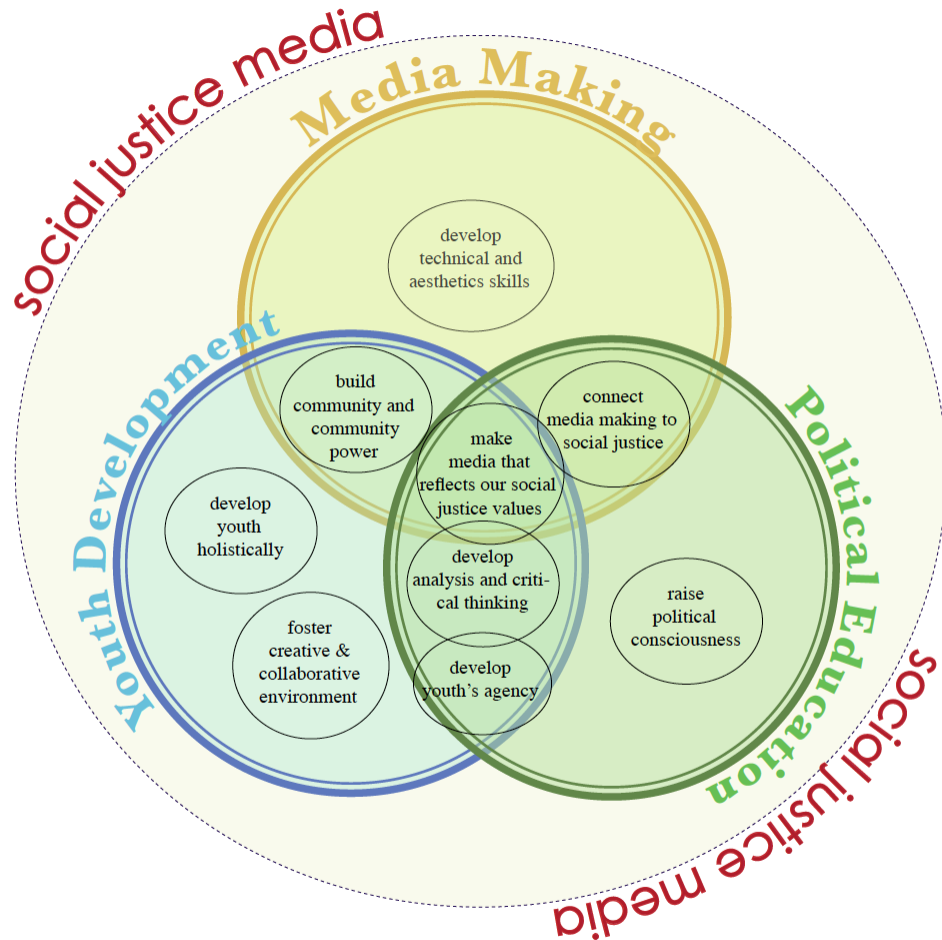
Using knowledge promotes retention and transfer

So Community-Based Learning Strategies...

communities as the source and focus of learning

Builds on students' prior knowledge and issues they care about

Encourages coherent investigative and problem-solving skills, which complement and refine standards-based skills



Example:
Media Education Model

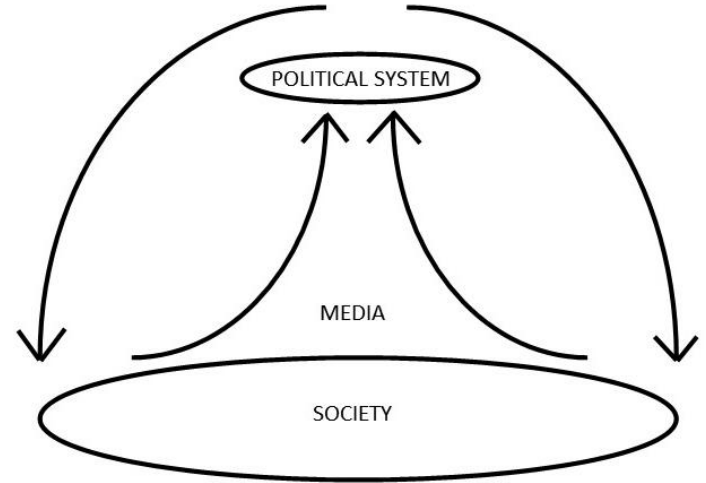
Source:
Global Action Project

Participation in Social Practice

- Nominal participation: where a viewer consumes art passively
- Directed participation: where a viewer is instructed to finish a piece of art
- Creative participation in which a viewer adds something to the art
- Collaborative participation: viewer is involved in both developing the structure and content.

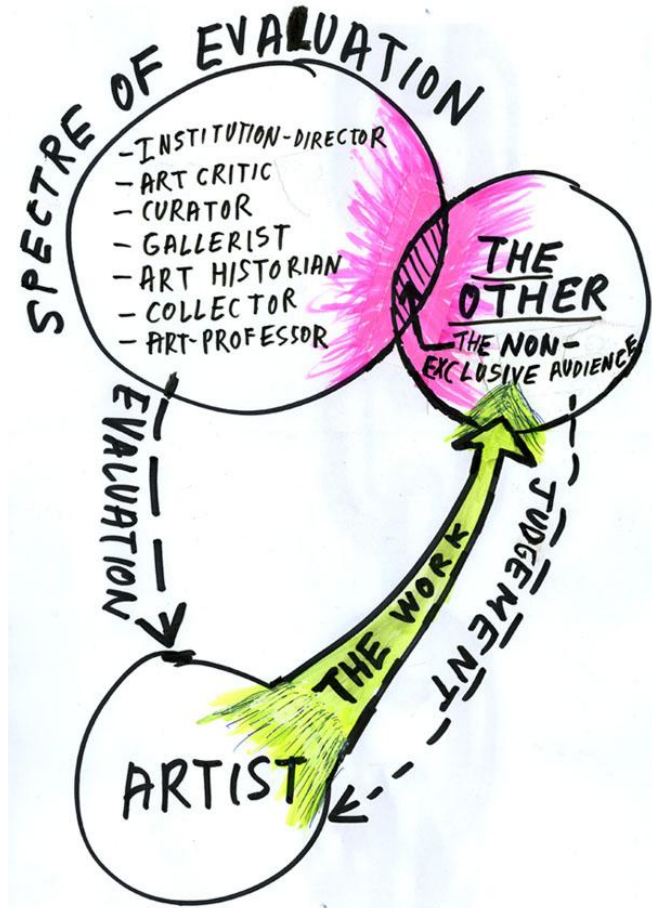
Public Pedagogy

- Learning outside of school
 - The Public Sphere (Jurgen Habermas)
- Public Opinion, Public Discourse
- Popular Public Pedagogies
- Critical Public Pedagogy
 - Jennifer Sandlin and Henry Giroux
- Public Art Pedagogy
- Hybrid Spaces
- Funds of Knowledge (Gonzalez)



Aesthetic Evangelism

- Ethical/Moral Issues
- Grant Kester
- authorial power + privilege
- moment of transference
- Artists positioned as social workers or what he calls “trans-historical shamans”:



Research Issues

- Do socially engaged art practices improve learning with and through visual art?
- What is the relationship to civic engagement, how can we assess its validity?
- How do issues of privilege and power impact the intention and scope of socially engaged works?
- What pressures are institutions placing on artists to adopt these ideas/practices?

Research Findings

- **IMPACT:** There are some links to improvements in social awareness, media literacy, civic participation
- **ACCESS:** Most projects are only available to middle-upper class white youth in urban/suburban areas
- **TIME:** Many projects are short-lived due to funding constraints and logistics
- **USABILITY:** Many teachers express hesitation in adopting b/c of time and logistical issues, little to no curricular resources and misconception about what's involved in using community based settings

Guy Deborz's Society of the Spectacle

told through interpretive dance!

authentic social life has been replaced with its representation



passive identification with the Spectacle supplants genuine activity



"THE SPECTACLE IS NOT A COLLECTION OF IMAGES, RATHER, IT IS A SOCIAL RELATIONSHIP BETWEEN PEOPLE THAT IS MEDIATED BY IMAGES."



"IN A WORLD WHICH REALLY IS TOPSY-TURVY, THE TRUE IS A MOMENT OF THE FALSE."



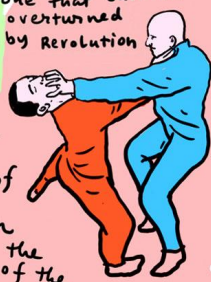
The spectacle prevents individuals from realizing that the society of spectacle is only a moment in history, one that can be overturned by Revolution



The history of social life can be understood as "the decline of being into having, and having into mere appearing."



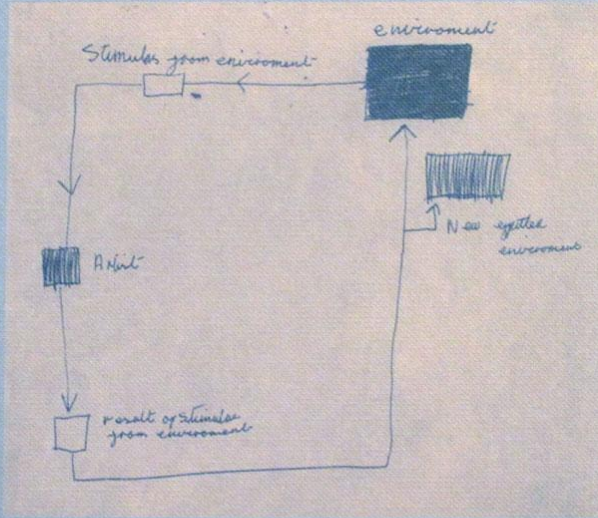
"waves of enthusiasm for a given product" results in "moments of fervent exaltation similar to the ecstasies of the convulsions and miracles of the old religious fetishism."



Eddie Euenette © 2015

Performance as Research

STEPHEN WILLATS
ARTWORK AS
SOCIAL MODEL



A MANUAL OF QUESTIONS AND PROPOSITIONS

Stephen Willats
West London Social
Resource Project

Living within the confines of my new home.



As I can't get out much I have to organise my life in here.
How do you think I can adapt myself to these modern surroundings.



Discovering independence from their thought that barriers

Informing myself about the issues around their physical barriers.

Living with the present day limitations of a small income.



When deciding what I need it's not much use looking at other people.
Can you find a solution that will help me change the economic realities I now face.



Using the memory of past conditions to help themselves in new situations.

Co-operating with others who have faced their own situation in the building.

Living without the certainty that I will see someone tomorrow.



For company I usually have to wait until people come to visit me at my place.
What do you propose is the way for me to form new relationships within this isolated tower.



SPONSORING COMMUNITY ACTIVITIES

Inviting people to the building and to the ground after the

