

ARTS 429/529 Topics: Creating Change 2.0

Spring 2014

M 2:30-5:15, Art 350 & days/locations TBA

Art & Ecology, ae.unm.edu

cross-listed: LA 511 / CRP 470/570 / IFDM 491 / MA 429 / MUS 435/535 / THEA 495 / SUST 402 / UHON410

Professors:

Szu-Han Ho, szho@unm.edu

Andrea Polli, apolli@unm.edu

Visiting professor Catherine Page Harris, cphunm@unm.edu

College of Fine Arts, University of New Mexico

Course Description:

Each semester of this course, we focus on different themes involving the intersection between art, ecology, and public intervention. For Spring 2014, we will take on a joint project between Marfa, TX and the Barelmas neighborhood in Albuquerque, NM. We will be looking at arts revitalization efforts in these two desert Southwest contexts. We'll travel for one week from February 12th-21st to Marfa, TX to work alongside students from the University of Art + Design (HEAD) in Geneva, Switzerland (Please note that this requires you to make arrangements in your other classes).

Upon return to Albuquerque, we will conduct a comparison study on site in the Rail yards/Barelmas neighborhood, which is in the midst of early stages of an urban revitalization plan. We will research the history of the site and talk to city planners, community organizers, art collectives, and local residents to learn more about how we, as artists, can engage in this dialogue. This will culminate in a temporary public installation project in Barelmas led by collaborative student groups. For the final weeks of the course, we will work on-campus on a culminating project addressing sustainability in conjunction with a flexible built space in the art building courtyard.

Objectives:

The most effective and influential public art projects are those that emerge from a deep connection to local communities and environments. These, usually large-scale projects, often involve a process in which an interdisciplinary team: artists, designers, architects and engineers, work closely with local officials, community organizations and city planners. This process may take many months or even years. How can contemporary university art education most effectively prepare students for careers as public artists working in this manner? The Creating Change 2.0 course provides UNM students with real-world public art challenges in the context of urban renewal. Through this course, they will be faced with the realities of interdisciplinary collaboration, the demands of creating and sustaining community engagement, and the rewards of engaging a public audience.

Student Learning Outcomes:

1. Students will work co-operatively in groups of mixed disciplines, age, gender, ethnicity, nationality, race on the following skills: communication, conflict engagement, interviewing, self-reflection, project management/production, and presentation.
2. Students will work on projects with institutional partners and will learn to: identify good-fit partners, find resources, negotiate workflow, navigate regulations
3. Students will evaluate projects using the following skills: giving/getting feedback, acknowledging contributions, assessing expectations, determining outcomes and sustainability

Grading Policy: Student's grades will depend on the TIMELY completion of all assignments, final project, attendance and participation. If a student has any emergencies or difficulties in completing an assignment, THEY SHOULD CONTACT BOTH PROFESSORS AS EARLY AS POSSIBLE. Our e-mails are above - no excuses.

Grading:

Attendance and participation (inc. travel) 10%

Research assignments and presentations 30% [at least 3 presentations, 10% each = 30%]

Subtotal 40%

Proposals and work-in-progress presentations 15% [at least 3 presentations, 5% each = 15%]

Projects (including book) 45% [Marfa 15%; Barelás 15%; UNM 15% = 45%]

Subtotal: 60%

Total 100%

Attendance: The weekly class time will serve as an official time for students to meet. Class time will be used for presentation, discussion, consultation, problem-solving and project development. Students are expected to be punctual, and to attend all classes unless informed otherwise by the professors. If you are too ill to come to class, or has an emergency conflict, you must notify and speak with the professors. If you miss a scheduled meeting, it is your responsibility to make up any work missed. More than three absences will result in an 'F' (failure). Lectures and discussions will be held at the beginning of class so you must be punctual. Two late arrivals equal one absence! You should be in regular contact with the professors throughout the process. All due dates are final; no late work will be accepted. Part of your final grade will be determined by class attendance.

Make-ups: If you find that you will not be able to hand in a project on the scheduled day, it is your responsibility to notify us prior to that day. Under no circumstances will we accept the work if we have not been notified and arrangements made prior to that day.

Participation: Lecture must be interactive. To this end, we encourage an open atmosphere where back-and-forth communication is the norm. Students are free to speak up when they need clarification or wish to make observations. Always let us know if you are having difficulties mastering a technique presented in class and we will help you. You will be expected to work several hours outside of class time each week. You will not be able to finish your assignments during class!

Homework: Since the nature of this class demands that assignments vary between students, students will be responsible for the specific requirements of their project and will be expected to complete necessary content gathering and formatting and design. Unfinished projects will NOT be accepted. ALL work will be expected to be formatted as appropriate, including online work.

Texts:

Helguera, Pablo. *Education for Socially Engaged Art* (New York: Jorge Pinto Books, 2011. [available at UNM Bookstore]

Animating Democracy Arts & Civic Engagement Toolkit

http://animatingdemocracy.org/sites/default/files/Imagine_Define_Design.pdf

Wilsey, Sean. "The Republic of Marfa," <http://ohtheglory.com/pages/now/pages/marfa.html>

on reserves:

Hickey, Amber, ed. *Guidebook of Alternative Nows*, Los Angeles: Journal of Aesthetics and Protest, 2012.

Illich, Ivan, "To Hell with Good Intentions," in *Collaborative Futures: Critical Reflections on Publicly Active Graduate Education*, edited by Amanda Gilvin, Craig Martin, Georgia M. Roberts, 75-81. Syracuse: Syracuse University Press, 2012.

Kester, Grant. "A Culture of Needles: Project Row Houses in Houston," in *The One and the Many: Contemporary Collaborative Art in a Global Context*, Durham: Duke UP, 2011.

Mogel, Lize. "St. & Sq." *Cakewalk* 6 (2004).

Saumitar Constructs. *Barelas Sector Development Plan*, Albuquerque Rail Yards Redevelopment: City of Albuquerque Planning Department, 2008.

Saumitar Constructs. *Rail Yards Draft Master Plan: Section 2*, Albuquerque Rail Yards Redevelopment: City of Albuquerque Planning Department, 2013.

Simpson, Buster. *Poetic Utility: Seattle Public Utilities Arts Masters Plan*. Seattle: Seattle Arts Commission, 1998.

Wilson, Chris. "Barelas on the Path of History: Background for Barelas Gateway Public Art Competition," City of Albuquerque Public Art Program and Planning Department, 1997.

Recommended reading:

The Myth of Santa Fe by Chris Wilson

What We Want is Free by Ted Purves

Social Works: Performing Art, Supporting Publics by Shannon Jackson

One Place After Another: Site-specific Art and Locational Identity, Miwon Kwon

Online Resources (by no means an exhaustive list! resources are changing every day, please notify us if an online resource is out of date)

UNM Art & Ecology: <http://ae.unm.edu>

UNM Center for Southwest Research: <http://elibrary.unm.edu/cswr/>

HEAD Geneve: <http://head.hesge.ch/?lang=en>

Chinati Foundation: <http://www.chinati.org/>

Ballroom Marfa: <https://www.ballroommarfa.org/>

Center for Urban Pedagogy: <http://welcometocup.org/>

Machine Project: <http://machineproject.com/>

Vecinos Art Collective: <http://vecinosartistcollective.com/>

Albuquerque Rail Yards Redevelopment Master Plan Docs(City of Albuquerque):

<http://www.cabq.gov/council/council/projects/current-projects/albuquerque-rail-yards-redevelopment>

Barelas Community Coalition: <http://www.barelas.net/Barelas-Coalition.html>

<http://www.thegreatgodpanisdead.com/2012/08/road-trip-marfa.html>

<http://www.tshaonline.org/handbook/online/articles/hcp08>

"The Historic Railroad Buildings of Albuquerque: An Assessment of Significance," Chris Wilson

<http://www.wheelsmuseum.org/wilson.html>

Course Outline: Creating Change 2.0 meets weekly Mondays 2:30-5:15pm for 16 weeks
This syllabus is subject to change!! Please feel that you have a say in the tempo and the extent to which material is covered.

01/20 UNM Classes Begin, no class meeting due to MLK holiday

Week 1: 01/27

Course introduction/review syllabus

Debate versus Dialogue and Learning agreements for collaboration:

http://animatingdemocracy.org/sites/default/files/documents/resources/tools/debate_vs_dialogue.pdf

Food and why we do it, snack schedule

Financial and travel plans for Marfa [February 12-21]

Form Marfa/Social Practice reading and research groups

3:30 CSWR tour

Reading Assignment: *Education for Socially Engaged Art* by Helguera, p. 1-38
Animating Democracy Arts & Civic Engagement Toolkit

http://animatingdemocracy.org/sites/default/files/Imagine_Define_Design.pdf

Week 2: 02/03

Students present and lead reading discussion Social Practice - Helguera part 1

Group presentations - CSWR research Marfa presentation

Pay for lodging and confirm final travel plans for Marfa

[February 12-21]

Reading Assignment: *Education for Socially Engaged Art* Helguera, p. 39-88
[rescheduled to 02/13]

Week 3: 02/10

3 pm Guest lecture: Chris Wilson

4:30 pm Cube building demo

Gather materials for Marfa trip [February 12-21], depart ABQ on 02/12

Reading Assignment: *The Republic of Marfa* by Sean Wilsey:

<http://ohtheglory.com/pages/now/pages/marfa.html>

Planning Considerations for Arts-Based Civic Dialogue:

<http://animatingdemocracy.org/sites/default/files/documents/resources/tools/considerations.pdf>

Week 4: Marfa Trip [February 12-21]

DETAILED MARFA SCHEDULE

WED 02/12

meet at UNM van at 9:30 am arrive TX between 4-5PM:

Arrival Davis Mountains Inn South Gate Lodges (432) 426-3939

<http://www.davismountainsinn.com/#!location/c218v>

remember we lose an hour due to the time zone!

THUR 02/13

7 am - leave for Chinati - bring student ID, snacks
7:40 am/sunrise – 1 pm tour Chinati Foundation (UNM + HEAD)
1 pm - 5 pm individual exploration of Marfa
6 pm UNM dinner
7 pm UNM meeting, students present and lead reading discussion Social Practice - Helguera part 2
discuss project ideas/sites, plan Friday dinner

FRI 02/14

9 am - 11 am UNM brunch check-in
12 - 3 pm – tour Judd Foundation - bring student ID (UNM)
5.00 pm meeting (UNM + HEAD)
7.00 pm dinner (UNM + HEAD)

SAT 02/15

9 am - 11 am UNM brunch check-in
11 am - 3 pm work on sites - make screen/story collector
3 pm UNM meeting to preview student evening presentations
5 pm meeting (UNM + HEAD)
presentation of the two programs / art universities and the two projects in Marfa by the teachers
5.30 brief presentations by the involved project members (teachers) with their artistic background (10 minutes each)
6.30 break
7 pm very short presentations by students (about 5 min each)
8 pm dinner

SUN 02/16

9 am - 11 am UNM brunch check-in
11 am - 7 pm work on sites - make screen/story collector
7 pm UNM dinner
8 pm Student work-in-progress presentations/discussion

MON 02/17

9 am - 11 am UNM brunch check-in
work on sites
4 pm Szu Han arrives El Paso airport
5 pm Marfa Book Co., Bookstore and gallery (UNM + HEAD)
<<http://www.marfabookco.com/>>
6:45 pm UNM dinner/sharing at cube
8 pm Student work-in-progress presentations/discussion

TUE 02/18

9 am - 11 am UNM brunch check-in
work on sites
5 pm Ballroom Marfa : visit with curator (UNM + HEAD)
6:45 pm UNM dinner/sharing at cube
8 pm Students present and lead reading discussion and work-in-progress presentations/discussion

WED 02/19

9 am - 11 am UNM brunch check-in

work on sites

6:45 pm UNM dinner/sharing at cube

8 pm work-in-progress presentations/discussion

THU 02/20

9 am - 11 am UNM brunch check-in

11 am - 3 pm complete exhibition

3 - 5 pm opening of the exhibition

6 pm final discussion (UNM + HEAD)

8 pm dinner and evening party (UNM + HEAD)

FRI 02/21

DRIVE BACK::::

Week 5:

02/24

In Barelmas

Presentations 500-word response paper and Marfa documentation

Form Marfa book teams

Form ABQ research groups (Barelmas/Rail Yard)

Reading Assignment:

"Barelmas on the Path of History," Chris Wilson

Barelmas Sector Plan, Albuquerque Rail Yards Redevelopment

Rail Yards Draft Master Plan: Section 2, Albuquerque Rail Yards Redevelopment

Week 6:

03/03

Rail Yards presentation and visit

Students present and lead reading discussion

ABQ group research presentations 1 (Barelmas/Rail Yard)

Marfa book - content team presentation

Reading Assignment:

"To Hell with Good Intentions," Ivan Illych

Guidebook of Alternative Nows, ed. by Amber Hickey

Poetic Utility, Buster Simpson

03/07 FRIDAY 5PM 105 Gold SE

Potluck and presentation with artist Kim Stringfellow

Week 7:

03/10

ABQ group research presentations 2 (Guidebook and Barelmas/Rail Yard, cont.)

Marfa book - content and design presentations

03/17

No class meeting spring break

Week 8:

03/24

ABQ proposal presentations, including flyers/poster design for Barelmas event

Begin design/build phase

Marfa book - design presentation

- Week 9: 03/31
ABQ project production
Flyers/posters and other publicity completed and distributed
Work in progress presentations
Marfa book - design completed, production team presentation including costs
discuss phase 2 Barelás portion of book
- Week 10: 4/07
Barelás Public Event
- Reading Assignment: "A Culture of Needles: Project Row Houses in Houston,"
The One and the Many, Grant Kester
- Week 11: 4/14
At UNM
500 word Barelás response and documentation due
Students present and lead reading discussion
Barelás book teams begin work
UNM/Biokitchen intro
- 4/19 SATURDAY 7:30PM
Lecture by Rick Lowe: Project Rowhouses
Outpost Performance Space \$5
- Week 12: 4/21
UNM/Biokitchen proposals due
Barelás book content/design presentations
- Week 13: 4/28
UNM/Biokitchen project production including flyer/poster design and
publicity plan
Marfa/Barelás book content and layout completed
production team sends book to printer
- Week 14: 5/05
UNM/Biokitchen project production, flyer/poster and publicity out
Work in progress presentations
- Week 15: 5/12
UNM/Biokitchen final event
Marfa/Barelás book in hand

CREATING CHANGE: SPRING 2013

Catherine Harris / Szu-Han Ho / Andrea Polli

ARTS 429/529 // CRP 470/570 // IFDM 491 // MA 429 // MUS 435/535 // THEA 495 //
SUST 402 // UHON 401

16 WEEK SESSION :: FRIDAYS 11AM-4PM + arr

Location: The Albuquerque Museum of Art and History, 2000 Mountain Road

Please note students are required to attend a public workshop at the museum on February 16th, both the Green River, UT trip from March 9-16 AND the Phoenix, AZ trip from April 11-14. There are several Fridays when class does not formally meet to balance this time.

CREATING CHANGE is a team-taught, multi-disciplinary course about how art and design can respond to the difficulties we face globally and locally. As our climate shifts, our information systems are compromised, our water supplies dry, our political systems remain in gridlock, and our world becomes less connected to our physical existences and environments (despite becoming more connected virtually), we ask: what role do artists and creative agents have in envisioning alternative futures? This course embraces practices from both applied and fine art and design to establish a laboratory for creating positive change. In the face of crises, we invite a future that is connected, sustainable, creative, and changing. A series of three intensive modules led by faculty from the Art & Ecology area will offer students the skills of collaboration, communication, learning through a community process, developing a site-based plan of action, and addressing value and sustainability.

Art and Agency Reading Group: Wednesday 5:00-7:00 pm FAL Group Study Room
(this runs parallel to the course but is not a requirement)

“A consciousness of theory and praxis must be produced that neither divides the two such that theory becomes powerless and praxis becomes arbitrary...Thinking is a doing, theory a form of praxis.” —Theodor Adorno

CONTACT INFORMATION:

Catherine Harris

cphunm@unm.edu

office hours: Thursday 11-1 and arranged [CTART 3014]

Szu-Han Ho

szho@unm.edu

office hours: Wednesday 1-3 and arranged [CTART 3014]

Andrea Polli

apolli@unm.edu

office hours: arranged

Projects:

Szu-Han Ho: Alternative Economies

Together we will discuss a brief history of alternative economic systems from the 19th century to the present day, revisiting concepts of labor vs. work, value, time, currency, and circulation. We will read excerpts from J.K. Gibson-Graham, Hannah Arendt, Michael Hardt, and the Guidebook of Alternative Nows published by the Journal of Aesthetics and Protest. We will look at various artists projects including those by e-flux, Fran Ilich, The Public School, OurGoods, and others. We will examine the role of artists and creative producers in envisioning alternatives to the dominant economic and pedagogical models that tend to over-determine our social relations.

We will speculate, generate ideas, and posit alternatives in a pragmatic sense, and finally, we will have a chance to learn a new skill as a group in a “solar toy hacking” workshop. For this, we will also become teachers in a public event at the Albuquerque Museum, where we will explore the benefits of solar energy as we communicate some basic electronics and building skills. Our goal will be to create a fluid model of teaching and learning from within the group.

Catherine Harris

Our trip to Green River, UT, will engage us with an outgrowth of Samuel Mockbee’s Rural Studio, an educational project creating housing for people in rural Alabama. Epicenter works with Green River to create housing, cultural events, graphic design for local businesses and to promote bicycling and other low energy technologies. We will be using Ant Farm’s inflatable architecture ideas to engage with local teens. Our framework is to investigate local seeds and make scaled up, inhabitable spaces with those forms. The work will be presented on the final Saturday in the local gym for parents and community members, and we hope to have a feast at the same time. We will be also be invited to engage with other aspects of the community and have opportunities to participate in critical home repair, a project of Epicenter, or to work with after school programs, or to engage with seniors at the Community Center where we will be cooking our meals. We will stay in housing usually used by Americorps members of the Epicenter community. Our reading will consist of Ant Farm’s inflatable manual, the introduction to Rural Studio, Samuel Mockbee and an Architecture of Decency, and other texts on temporary community involvement.

Andrea Polli: Feast

Students will create performances/events/installations to be presented in conjunction with Clare Patey’s Feast, a festival dedicated to traditional food rituals and eating in Phoenix in collaboration with Phoenix artist Matthew Moore for an exhibition as part of Desert Initiative: Desert One at the ASU Art Museum. Hosted at the new ASU Art Museum Artist Residency at Combine Studios in downtown Phoenix.

Final Project:

Each student will write two short (500-word) essays/reflections and compile 5 high resolution images related to their research in the class for inclusion in a culminating book. More about the research and project requirements TBA.

Readings: All readings can be found on the course ereserves: <http://ereserves.unm.edu/eres/default.aspx> under “Creating Change” [password: change]

Attendance: This is an intensive, hands-on, collaborative course. Because we only meet once weekly and because we rely on everyone’s active involvement, your attendance is imperative! If, for some reason, you are unable to make it to class one day, you must contact one of us directly. Except for certain extenuating circumstances, there will be no other excused absences.

The weekly class time will serve as an official time us to meet. Class time will be used for field trips, presentations, discussion, consultation, problem solving, and project development. Students are expected to be punctual, and to attend all classes unless informed otherwise by the instructors. If you are too ill to come to class, or have an emergency conflict, you must notify and speak with one of us. If you miss a scheduled meeting, it is your responsibility to make up any work missed. More than two unexcused absences will result in a failing grade. Lectures and discussions will be held at the beginning of class, so you must be punctual. Two late arrivals equal one absence! You should be in regular contact with us throughout the process. All due dates are final; no late work will be accepted. *Note: Some workshops require physical exertion and being outdoors. Please come prepared.

Lunch: As part of Creating Change, we will offer food for each other. Lunch at Creating Change is our way of establishing a basic framework for our community. We believe that eating together is one way we can become more reliant on each other, learn about each other, and begin our important conversation about change. Consider this part of your participation. While

we do not expect you to become a gourmet cook during this course, nor will you be graded on your food, we hope that you will pursue any interest you might have in food, or just share your basics, whatever those are.

Make-ups: If you find that you will not be able to hand in a project on the scheduled day, it is your responsibility to notify one of us prior to that day. Under no circumstances will we accept the work if we have not been notified and arrangements made prior to that day.

Participation: We encourage an open atmosphere with back-and-forth communication and the free exchange of ideas. Please free to speak up when in need of clarification or wish to make observations. Always let us know if you are having difficulties in class and we will do our best to help you. You will be expected to work several hours outside of class time each week.

Assignments: Since the nature of this class demands that assignments vary between students, you will be responsible for the specific requirements of the project and will be expected to complete necessary content gathering, formatting, and design.

Grading:

Ho project: 25%

Harris project(s) 25%

Polli project: 25%

Final Project Proposal 10%

Final project 15%

Course Outline: This syllabus is subject to change!! Please feel that you have a say in the tempo and the extent to which material is covered.

WEEK 1: January 18_ Introductions

Syllabus

Learning agreements

Project presentations

Alternative Economies Assignment: J.K. Gibson-Graham, "Introduction" from *A Postcapitalist Politics*

WEEK 2: January 25_ Alternative Economies

Lecture, Reading Discussion (Gibson-Graham)

Assignment: Michael Hardt, "Affective Labor"; Skillshare

WEEK 3: Feb 1_ Alternative Economies

Reading Discussion (Hardt)

Skillshare (day 1)

Assignment: Hannah Arendt, excerpts from *The Human Condition*; Skillshare

WEEK 4: Feb 8_ Alternative Economies

Reading Discussion (Arendt)

Skillshare (day 2)

Assignment: excerpts from *A Guidebook of Alternative Nows*; Skillshare

WEEK 5: Feb 15_ Alternative Economies

Reading Discussion (Guidebook)

Skillshare (day 3)

Solar Toy Hacking Workshop

*REQUIRED: Saturday Feb 16: Public Workshop at the ABQ Museum

WEEK 6: Feb 22_Alternative Economies
Guest Lecture: QueLab
Wrap Up, Evaluations
Final Project Proposals, Short Presentations Due

WEEK 7: Mar 1 – No Formal Class Meeting

WEEK 8: Mar 8_Inflatable Architecture
CPH introduce 2nd Project

*REQUIRED: March 9-16 Spring Break Trip to Green River, UT

WEEK 9: March 22_Inflatable Architecture
Wrap up, Evaluations

WEEK 10: March 29_Feast
Presentation of Book_Template for Final Project
Final Project Presentations and Discussion
AP Introduce 3rd Project : ASU Phoenix - The Feast AZ

WEEK 11: April 5_Feast
Final Project Draft Due

WEEK 12: April 11-14_Feast
*REQUIRED Trip to Phoenix
4/11 Drive to Phoenix
4/12 Develop work for Feast
4/13 Feast 2-9PM
4/14 Drive back to Albuquerque

WEEK 13: April 19 – No Formal Class Meeting

WEEK 14: April 26_Feast
Wrap up, Evaluations
Individual meetings for Final Project Draft reviews

WEEK 15: May 3
Final Project Draft Revisions Due, Discussion

WEEK 16: May 6-11 Final Exam Week
Final Project presentations time/day TBD

CREATING CHANGE: FALL 2012

ARTS 429/529 // LA 512 // CRP 470 // MA 430 // MUS 435/535 // THEA 495 // UHON 401
8 WEEK SESSION :: SATURDAYS 11AM-4PM + arr

104 Gold St Downtown Albuquerque and El Paso Trip

AUG 25 – OCT 13

Please note students are required to attend the El Paso trip on Saturday and Sunday September 15-16th with Andrea Polli and to attend the International Symposium on Electronic Art (ISEA) on Sept. 22nd and 23rd. Also, Sept. 8th has been rescheduled to Sept. 9th.

Art and Agency Reading Group: Tuesday 5:00-7:00 pm FAL J.B. Jackson Reading Room (this runs parallel to the course but is not a requirement)

"A consciousness of theory and praxis must be produced that neither divides the two such that theory becomes powerless and praxis becomes arbitrary...Thinking is a doing, theory a form of praxis." —Theodor Adorno

CREATING CHANGE is a team-taught, multi-disciplinary course about how art and design can respond to the difficulties we face globally and locally. As our climate shifts, our information systems are compromised, our water supplies dry, our political systems remain in gridlock, and our world becomes paradoxically less connected to our physical existences and environments (despite becoming more connected virtually), we ask: what role do artists and creative agents have in envisioning alternative futures? This course embraces practices from both applied and fine art and design to establish a laboratory for creating positive change. In the face of crises, we invite a future that is connected, sustainable, creative, and changing. A series of intensive two-week modules led by faculty from the Art & Ecology area will offer students the skills of collaboration, communication, learning through a community process, developing a site-based plan of action, and addressing economic value and sustainability.

Projects:

Molly Sturges

Many people talk about wanting to do projects that involve "the community" or have a social action intention. In this section students will have the opportunity to explore and engage in practices and critical issues related to social practice and community-sourced creative practices. Issues and topics such as community skills, project design, creative integrity, community organizing, collaboration, notions of culture change, and participatory forms will be explored through discussion, practice and readings.

Andrea Polli

Students will create an installation based on the theme "Technology and Obsolescence" in the research room at the Centennial Museum at UTEP, using material from the SEFT-1 exploration. The idea of the project is to generate a variety of spontaneous interdisciplinary responses to the work, that can be exhibited informally in the space, an in-progress reflection/investigation of the projects materials and concepts. In addition to the exhibition, UTEP will put together a small catalog based on the experiences in the research room. This will include documenting our group's activities, beginning in Albuquerque and throughout the process and contributing a 1000-1500 word essay/reflections on the experience to be included in the catalog.

Catherine Harris

In collaboration with architect Efthimios Maniatis, this two week project will investigate and engage with an urban community farm between First and Second Streets in downtown Albuquerque. The farm is built by and for veterans of the armed forces and local community members, and seeks to create an urban oasis, located across the street from the transit

depot, between a parking garage and an urban infill housing project. We will intersect with the trajectory of the farm as a public pavilion, two flower garden tapestries, a shade structure and a wastewater garden are all under construction. Our engagement will include meals at the farm, meeting with the farm partners and leader, and labor on one or more of these projects. The temporary nature of the Alvarado Urban Farm requires modular and moveable interventions. This is part of a larger project called PreFab Farm, working with the insertion of modular farming prototypes into the urban fabric. We will, as a crew, develop, design and construct a piece of the farm. Your work will be, of necessity, collaborative, but will maintain a connection to your own creative sources and motivations.

Readings: Otto Zehner, chapter from *Green Illusions*, Walkable Communities

Rebecca Solnit, *Hope in the Dark*

Amy Francheschini and Future Farmers, *Farm Together Now!*

Malcolm Gladwell, *The Tipping Point*, excerpt

others

Szu-Han Ho

Together we will discuss a brief history of alternative economic systems from the 19th century to the present day, revisiting concepts of labor vs. work, value, time, currency, and circulation. We will read excerpts from Karl Marx, Hannah Arendt, and J.K. Gibson-Graham and will look at various artists projects including those by e-flux, Fran Ilich, The Public School, and others. We will examine the role of artists and creative producers in envisioning alternatives to the dominant economic and pedagogical models that have a tendency to overdetermine our social relations. We will speculate, generate ideas, and posit alternatives in a pragmatic sense, and finally, we will produce a culminating event for the final day of the course that engages these ideas, planting the seeds for possible futures.

CONTACT INFORMATION:

Molly Sturges

mollysturges@gmail.com / 505-660-9473 / www.littlelobe.org

office hours: Wednesday 10-noon and arranged [CTART B408]

Andrea Polli

apolli@unm.edu

office hours: arranged

Catherine Harris

cphunm@unm.edu

office hour: Thursday 11-1 and arranged [CTART 3014]

Szu-Han Ho

szho@unm.edu

office hours: Wednesday 11-1 and arranged [CTART 3014]

Readings:

All readings can be found on the course ereserves: <http://ereserves.unm.edu/eres/default.aspx> under "Creating Change" [password: change]

Documentation:

In four groups, you will document one each of the four projects. We will discuss how each project might best be documented. This is part of your grade for the project. The first unit works with Molly Sturges and community action, the second with Andrea Polli and alternative

transportation, the third with Catherine Harris and modular urban food, the third with Szu-han Ho and alternative economy(s).

Public Exchange Project:

See attached description. This is the final project.

Attendance: This is an intensive, hands-on, collaborative course. Because we only meet for eight sessions and because we rely on everyone's active involvement, your attendance each week is imperative! If, for some reason, you are unable to make it to class one day, you must contact one of us directly. Except for certain extenuating circumstances, there will be no other excused absences.

The weekly class time will serve as an official time us to meet. Class time will be used for field trips, presentations, discussion, consultation, problem solving and project development. Students are expected to be punctual, and to attend all classes unless informed otherwise by the instructors. If you are too ill to come to class, or have an emergency conflict, you must notify and speak with one of us. If you miss a scheduled meeting, it is your responsibility to make up any work missed. More than one absence will result in an (F). Lectures and discussions will be held at the beginning of class so you must be punctual. Two late arrivals equal one absence! You should be in regular contact with us throughout the process. All due dates are final; no late work will be accepted.

*Note: Many workshops require physical exertion and being outdoors. Please come prepared. Also, each week we plan to have a group lunch, so please bring food to share. We would like this to be a key part of our collective process.

Make-ups: If you find that you will not be able to hand in a project on the scheduled day, it is your responsibility to notify one of us prior to that day. Under no circumstances will we accept the work if we have not been notified and arrangements made prior to that day.

Participation: We encourage an open atmosphere with back-and-forth communication and the free exchange of ideas. Please free to speak up when in need of clarification or wish to make observations. Always let us know if you are having difficulties in class and we will do our best to help you. You will be expected to work several hours outside of class time each week.

Assignments: Since the nature of this class demands that assignments vary between students, you will be responsible for the specific requirements of the project and will be expected to complete necessary content gathering, formatting, and design.

Grading:

Sturges project(s): 20%

Polli project (Transportation Futures essay and exhibition): 20%

Harris project(s) 20%

Ho project (in-class exercises) 20%

Final Project Proposal 5%

Final project 10%

Course Outline: This syllabus is subject to change!! Please feel that you have a say in the tempo and the extent to which material is covered.

Schedule:

AUG 25: FULL FACULTY (morning), MOLLY STURGES (afternoon)

LOCATION: ART 350/352

MORNING: Welcome and class orientation

Course overview and orientation to class projects and schedule.

AFTERNOON: Artist as Community Facilitator

During our time together we will delve into personal and critical issues related to social practice, community engagement and social action.

SEP 1: MOLLY STURGES

LOCATION: 104 Gold Street

Arts and Social Change

We will create a short collaborative interdisciplinary new work in the morning, spend time looking at collaborative skills, and create an element of a larger arts and climate change project (www.coalmusical.com)

SEP 9 (SUNDAY): ANDREA POLLI

LOCATION: 104 Gold Street

Transportation Futures

Planning and preparation for a short residency/collaborative exhibition at the University of Texas El Paso (UTEP) for a workshop with Ivan Puig and Andres Padilla, artists of the S.E.F.T. project <http://www.seft1.net/>

HOMEWORK ASSIGNMENT: Write a 1000-1500 word typed essay about the El Paso: Transportation Futures project due Sept 22

SEP 15: ANDREA POLLI

LOCATION: El Paso

Leave at 6AM (or night before) - carpool

10-4 workshop at UTEP with Ivan Puig and Andres Padilla

Workshop with millennium material UTEP

Develop project plan and budget (a total of \$500 available for materials)

Stay overnight billeting or camping

SEP 16: ANDREA POLLI

LOCATION: El Paso

10-5PM design, build and complete exhibition installation at UTEP

Evening reception - Unveil the project at the Centennial Museum, as the closing of ISEA2012 pre-conference activities.

SEP 22: CATHERINE HARRIS

LOCATION: 104 Gold St./ ALVARADO FARM

Modular Food Infrastructures

With architect Efthimios Maniatis, Farm leader Rick Rennie and others - •

- discussion and farm presentation
- divide into affinity groups --
- present design ideas for farm to each other and farm partners, also present template ideas for following day Education Day presentation format
- workshop requirements for projects and resources
- split into working groups + create
- check in at end of working period - pass out template for following day presentation

DUE TODAY: El Paso: Transportation Futures 1000-1500 word essay

SEP 23: CATHERINE HARRIS

LOCATION: 104 Gold St./ALVARADO FARM

- presentation of projects for ISEA education day -- a statement/drawing/work in progress for ISEA visitors -- or invitation to visitors to engage in working with you
- break for engagement with other ISEA education day events
- optional work time/Education Day participation
- check in at end of working period

SEP 29: CATHERINE HARRIS

LOCATION: 104 Gold St./ALVARADO FARM

meet at Farm

finish project(s) and install

OCT 6: SZU-HAN HO

LOCATION: 104 Gold Street

Alternative Economic Systems

Lecture and discussion of historic and contemporary projects related to alternative economic systems, as well as current issues facing artists in a market society. We will imagine a structure of exchange for our respective 'haves' and 'needs' and will collectively design a speculative skill-sharing platform.

OCT 13: SZU-HAN HO AND FULL FACULTY

LOCATION: 100 Gold Street

Public Exchange

To be determined and produced as a class