Mobilizing Pedagogy

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**PABLO HELGUERA** (b. 1971 in Mexico City) is a multidisciplinary artist and educator based in New York City. Working in performance, photography, drawing, installation, lectures, and musical composition, among other diverse media, he creates artworks that investigate topics such as history, pedagogy, sociolinguistics, ethnography, memory, and the absurd. Helguera’s projects often blur the line between pedagogy and politically engaged art, raising the question of how educational methodologies can contribute to social practice, and vice versa.

Throughout his career, Helguera has worked at the intersection of art and education. He attended the School of the Art Institute of Chicago, both an art school and a museum, where he worked in the museum education department while earning his BFA. He has since held positions in education at the Museum of Contemporary Art in Chicago and the Guggenheim Museum in New York, and is currently the Director of Adult and Academic Programs at the Museum of Modern Art in New York City. Helguera’s tenure as a museum professional informs his art. Invested in social practice, he critiques cultural institutions while respecting their potential, with the aim of redirecting their power. Such an approach underlies *The School of Panamerican Unrest* (2003–2006), a community-oriented think tank, whose open-ended organizational structure invites audiences to consider what an educational institution can be.

Helguera has performed and exhibited extensively throughout Europe and the Americas. His works have been shown at the Museum of Modern Art, New York, Museo de Arte Reina Sofia, the Institute of Contemporary Art Boston, the Bronx Museum of the Arts, Brooklyn Museum, the Guggenheim, and many others. He is the recipient of awards from the Guggenheim Foundation, Rockefeller Foundation/Fideicomiso para la Cultura Mexico, Creative Capital, Franklin Furnace, and a Fellowship for Socially Engaged Art from A Blade of Grass. His publications include *The Pablo Helguera Manual of Contemporary Art Style* (2005), *What in the World: A Museum’s Subjective Biography* (2010), *Education for Socially Engaged Art: A Materials and Techniques Handbook* (2011), *The School of Panamerican Unrest: An Anthology of Documents* (with Sarah Demeuse) (2011), and *Art Scenes: The Social Scripts of the Art World* (2012). In 2012, he received a PhD from Kingston University in London.

Over the past four decades, **SUZANNE LACY** (b. 1945 in Wasco, California) has created art that is grounded in themes of social justice. A pioneer of social practice, Lacy coined the term “new genre public art” to describe art that affects empowerment and change. In Europe, throughout North and South America, and in her home city of Los Angeles, Lacy has orchestrated projects that address difficult and complex issues such as rape, violence, labor, immigration, incarceration, aging, and gender identity.

After graduating from UC Santa Barbara with a major in Zoology in 1968, Lacy became a founding member of Judy Chicago’s Feminist Art Program at Fresno State College. She moved with the Program when it relocated to CalArts, where she met Allan Kaprow, whom she credits with exposing her to the potential of participatory, performance-based artworks, or “Happenings.” Lacy’s best-known
early projects, *In Mourning and In Rage* (1977), a collaboration with Leslie Labowitz-Starus, and *Three Weeks in May* (1977), were feminist performances and media interventions. Staged on the city streets of Los Angeles, they transformed audiences into witnesses to the prevalence of rape in their midst. Community organizing, media representation, and social activism continue to define her artistic practice. *The Oakland Projects* (1991–2001) represented a ten-year involvement with teenagers in Oakland, California. The project resulted in a series of installations, performances, and political actions that gave a public voice to local youth on issues ranging from police relations to pregnancy. *Between the Door and the Street* (2013) brought hundreds of activist women together in conversations on New York City stoops.

Lacy’s works have been exhibited at Tate Modern, the Los Angeles Museum of Contemporary Art, the Whitney Museum of American Art, the New Museum, and MoMA PS1, as well as the Bilbao Fine Arts Museum. She has received awards from the Guggenheim Foundation, Henry Moore Foundation, Rockefeller Foundation, and National Endowment for the Arts, as well as a Fellowship for Socially Engaged Art from A Blade of Grass. Also recognized for her academic work, she edited *Mapping the Terrain: New Genre Public Art* (1995) and authored *Leaving Art: Writings on Performance, Politics, and Publics, 1974–2007* (2010). Lacy was founding chair of the MFA program in Public Practice at Otis College of Art and Design in California. In 2013, she received a PhD from Gray’s School of Art at Robert Gordon University in Aberdeen, Scotland, and is currently a professor at the Roski School of Art and Design at the University of Southern California.

**ELYSE A. GONZALES** is the Assistant Director/Curator of Exhibitions at the Art, Design & Architecture Museum at UC Santa Barbara. She has organized numerous collection exhibitions and group shows, including *Shana Lutker, Anna Sew Hoy, and Brenna Youngblood: CB08 the California Biennial* (2008), *The Stumbling Present: Ruins in Contemporary Art* (2012), *Peake/Picasso* (2013), and *Starting Here: A Selection of Distinguished Artists from UCSB* (2014). In 2009, she initiated an Artist-in-Residence exhibition program, through which she has commissioned numerous artists to create new works in the museum’s galleries. Gonzales received an MA from Williams College and a BA from the University of New Mexico.

**HOLLY GORE** is a scholar of modern and contemporary art whose particular focus is on craft. A PhD candidate at UC Santa Barbara, she is currently writing a dissertation that investigates the emergence of modernist woodworking practices in postwar design, sculpture, and pedagogy in the US. From 2016–2017 she was the Graduate Curatorial Fellow at the AD&A Museum, UC Santa Barbara, where she curated *Body Matters: Contemporary Art from the Collection*.

**SHANNON JACKSON** is Associate Vice Chancellor of the Arts and Design and the Cyrus and Michelle Hadidi Professor at UC Berkeley. Jackson’s research and teaching focuses on two broad, overlapping domains: collaborations across visual, performing, and media art forms; and the role of the arts in social institutions and political change, including *Social Works* (2011) on contemporary trends in socially

**ADETTY PÉREZ DE MILES** is an educator and scholar of art education and visual art studies. An assistant professor at the University of North Texas College of Visual Arts and Design, her teaching is centered on inquiry-based approaches to learning and socially responsible teaching. She earned a dual PhD in art education and women’s studies at Pennsylvania State University. Her dissertation, *Dialogic Encounters: The School of Panamerican Unrest*, investigates the pedagogical function of contemporary art. Pérez de Miles is the author of numerous scholarly articles on dialogic pedagogy, contemporary art, and feminist epistemology, featured in journals such as *Studies in Art Education*, *Knowledge Cultures*, and *Visual Culture and Gender*.

**SARA REISMAN** is the Executive and Artistic Director of the Shelley & Donald Rubin Foundation, where she oversees philanthropy in support of New York City-based organizations that connect art and social justice. As Artistic Director, Reisman has curated exhibitions including *When Artists Speak Truth* (2015), *In the Power of Your Care* (2016), and *The Intersectional Self* (2017) at The 8th Floor, on themes related to the Foundation’s mission. Reisman was previously the Director of New York City’s Percent for Art Program, overseeing a hundred permanent public art commissions for civic sites across the City. She earned her BA from the University of Chicago and participated in the Whitney Independent Study Program.

**PILAR RIAÑO-ALCALÁ** is an anthropologist and professor at the University of British Columbia. Her scholarship is primarily concerned with three broad themes: the lived experience of violence and displacement, the politics of memory, and the ethnography of social repair. Riaño-Alcalá has published widely on topics, including forced migration, historical memory, witnessing, and public art as civic pedagogy. From 2008 to 2013 she was one of the researchers of the *Grupo de Memoria Histórica* (Historical Memory Commission) in Colombia and is now an advisor to the National Museum of Historical Memory of Colombia.