

FOR IMMEDIATE RELEASE
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LIVING AS FORM (THE NOMADIC VERSION) AT THE CARPENTER CENTER

An exhibition of 20 years of cultural works that blur the forms of art and everyday life, emphasizing participation, dialogue and community engagement, with new works by local artists



John Hulsey, documentation image, *Letters to Bank of America*, 2012-13

The Carpenter Center for the Visual Arts (CCVA) joins Creative Time and Independent Curators International (ICI) to present a customized iteration of **Living as Form (The Nomadic Version)** (exhibition dates: **February 7—April 6, 2014**). Free and open to the public, the exhibition surveys groundbreaking works from around the world that together register one of the most important developments in recent art history: the rise in the last twenty-five years of a renewed sphere of artistic practices that blur the lines between art and everyday life in projects emphasizing political concerns, participation, and forms of dialogue.

The exhibition features two groups of works: nine recent works by emerging artists and collectives with strong ties to the Boston area and Providence, Rhode Island, selected by the Carpenter Center, and twenty-three internationally recognized projects dating from 1991 to 2011 by artists such as **Chto delat?**, **Suzanne Lacy**, the **Los Angeles Poverty Department**, **Women on Waves**, and **Ai Weiwei**, traveling through 2014 courtesy of ICI.

The nine works by local artists include **Caitlin Berrigan's** *Lessons in Capitalism* (2014), which reappraises naturalized economic systems by enlisting children as financial advisors. **Chris Csikszentmihályi's** *Freedom Flies 01* (2003-2006) retools robotic technology to raise pressing questions about military drone applications. In *Public Kitchen* and *Street Lab*, the **Design Studio for Social Intervention** experiments with ludic, participatory responses to contemporary urban conditions in greater Boston. A sculptural timeline by the artists of the **Dirt Palace** brings together fifteen years of feminist collective work at the core of the Providence underground art scene since 2000. A 2012-13 video installation by **John Hulsey** considers the economic structures and psychic costs of the foreclosure crisis through a series of intimate outdoor projections made in collaboration with members of City Life/Vida Urbana, a Boston-based grassroots homeowners' and tenants' association. **Tomashi Jackson's** site-specific drawings-on-glass examine invisible labor by combining transparency, mark-making, figuration, and erasure. Providence's robust zine and comics culture crystalizes in the whimsical monthly newspaper *Mothers News*, a project by artist **Jacob Berendes**, and in the **Providence Comics Consortium's** vibrant literacy campaign led by artist **Walker Mettling**. Finally, *Networks* (2010-present) by **Maria Molteni and New Craft Artists in Action** (NCAA) leverages techniques of hand-making to install basketball nets in public courts that lack them, catalyzing pickup games and dialogues across race, class, and gender.

The exhibition features works spanning diverse formal approaches: outdoor video projection, open-air debate, performance, spatial occupation, and a host of others. Agitational, meditative, playful, or didactic, their concerns are equally varied, ranging from border politics to finance capitalism, the prison industrial complex, urban divestment, and systemic racism. They pool tactics from fields as diverse as community organizing and street protest; many works share as much with the history of civic organizations, feminist politics, and radical pedagogy as with the history of visual art. Some projects seek modest, incremental points of contact between art and activism. Others blur such lines more dramatically, extending a long history of both political activism (which has long mobilized skills and strategies associated with art) and art practice (where the idea of dissolving art into life remains a longstanding interest).

The exhibition's foundation is a flexible constellation of nearly fifty international works selected by Nato Thompson with a network of other curators, touring via hard drive as *Living as Form (The Nomadic Version)* to venues all over the world. Accumulating new work as it travels, this unprecedented collaboration in turn builds on the earlier site-specific exhibition, *Living as Form*, presented by Creative Time in New York's historic Essex Street Market in the fall of 2011.

The CCVA's iteration of *Living as Form (The Nomadic Version)* will be accompanied by a series of public programs and events, including a Carpenter Center Lecture by **Nato Thompson** on March 27, 2014.

Artists in the exhibition: Lara Almarcegui and Begoña Movellán; Appalshop; Jacob Berendes; Caitlin Berigan; Chto delat?; The Complaints Choir; Chris Csikszentmihalyi; DAAR; Farid Djahangir, Sassan Nasiri, Bitá Fayyazi, Att Hasheminejad, and Khosrow Hassanzadeh; the Design Studio for Social Intervention; the Dirt Palace; Helena Producciones; John Hulsey; Tomashi Jackson; Suzanne Lacy; Los Angeles Poverty Department; Rick Lowe with Sam Durant and Jessica Cusick; Mammalian Diving Reflex; Mardi Gras Indian Community; Maria Molteni and New Crafts Artists in Action; Walker Mettling; Katerina Šedá; Chemi Rosado Seijo; Athi-Patra Ruga; Slanguage; Ultra-Red; Peter Watkins; Ai Weiwei; WikiLeaks; Women on Waves.

Carpenter Center Guest Curator

Claire Grace is a Part-Time Lecturer at Tufts University and a doctoral candidate in art history at Harvard University, where she is completing a dissertation on Group Material. She was co-curator with Helen Molesworth of the 2009/2010 exhibition *ACT UP New York: Activism, Art and the AIDS Crisis, 1987-1993* (CCVA; White Columns, NY).

Exhibition Curator

Nato Thompson is Chief Curator at Creative Time, New York, as well as a writer and activist. Among his public projects for Creative Time are *Tania Bruguera's Immigrant Movement International Democracy in America: The National Campaign*, and *Waiting for Godot*, a project by Paul Chan held in New Orleans. Thompson was formerly a curator at MASS MoCA, and he also curated ICI's Experimental Geography, which traveled to eight venues in North America.



Exhibition Programming

Living as Form (The Nomadic Version) at the Carpenter Center will be accompanied by a series of public programs and events. Please check our website for additions and updates.

The exhibition and all events are free and open to the public.

Thursday, February 6, 6:00-8:00 pm

Opening reception with the artists, with performances by Tomashi Jackson and Caitlin Berrigan

Thursday, February 11, 6:00 pm

Lessons in Capitalism by Caitlin Berrigan

Thursday, February 11, 7:00 pm

BYO, Voices of the Contemporary: "Climate as Site"
with Lize Mogel, Jane Marsching, and Emily Eliza Scott

Sponsored by the the Provostial Fund Committee for the Arts and Humanities at Harvard University.

Thursday, February 20, 6:30 pm

Artist Talk, Doug Ashford

Thursday, February 27, 6:00 pm

Free screening of Peter Watkin's *LA COMMUNE (PARIS, 1871)*

Tuesday, March 11, 6:30-8:30 pm

Tuesday, March 25, 6:30-8:30 pm

Hoops Workshops with New Craft Artists in Action (NCAA)

New Craft Artists in Action "Net Works" // Workshop: Learn To Craft Hand Made Basketball Nets for Empty Hoops in your Neighborhood

Thursday, March 27, 2014, 5:00-6:00 pm

Lessons in Capitalism by Caitlin Berrigan

Thursday, March 27, 2014, 6:00 pm

Carpenter Center Lecture: An Evening with Nato Thompson

Friday, March 28, 7:00 pm

BYO, Voices of the Contemporary: "Performing Feminisms"

with A.L. Steiner, Emma Hedditch, and the Dirt Palace

Co-sponsored by the Harvard College Women's Center; Women, Gender, and Sexuality Studies; and the Provostial Fund Committee for the Arts and Humanities at Harvard University.

Saturday, March 29, 2:00-4:00 pm

Hoops Workshops with New Craft Artists in Action (NCAA)

New Craft and Ponytail Theory: Coaches Corner with Maria Molteni of NCAA "Net Works" and special guest Hazel Meyer of "Walls to the Ball"

CREATIVETIME ICI

Living as Form (The Nomadic Version) is co-organized by Creative Time and Independent Curators International (ICI), and assembled in collaboration with Claire Grace, guest curator for the Carpenter Center for the Visual Arts.

Living as Form (The Nomadic Version) is the flexible, expanding iteration of *Living as Form*, an exhibition curated by Nato Thompson and presented by Creative Time in the fall of 2011 in New York City. Lead project support for the original *Living as Form* exhibition was provided by the Annenberg Foundation, the Lily Auchincloss Foundation, the Danish Consulate, the Andrew W. Mellon Foundation, the Mondriaan Foundation, the National Endowment for the Arts, and the Rockefeller Brothers Fund. Additional support for *Living as Form (The Nomadic Version)* was provided by the Horace W. Goldsmith Foundation; the Andy Warhol Foundation for the Visual Arts; the Robert Sterling Clark Foundation; and the ICI Board of Trustees.

The projects included in *Living as Form* were selected by a group of curators, writers, artists, and historians, including: Caron Atlas, Negar Azimi, Ron Bechet, Claire Bishop, Brett Bloom, Rashida Bumbray, Carolina Caycedo, Ana Paula Cohen, Common Room, Teddy Cruz, Sofía Hernández Chong Cuy, Gridthiya Gaweewong, Hou Hanru, Stephen Hobbs and Marcus Neustetter, Shannon Jackson, Maria Lind, Chus Martínez, Sina Najafi, Marion von Osten, Ted Purves, Raqs Media Collective, Gregory Sholette, SUPERFLEX, Christine Tohme, Bik Van der Pol, and Sue Bell Yank.

Living as Form (The Nomadic Version) is on view at the Carpenter Center for the Visual Arts in the Sert + Main Galleries, and is free and open to the public.

Gallery Hours Please note that Main Gallery and Sert Gallery have different viewing hours.

Sert Gallery: (third floor, at the top of the ramp): Tuesday–Sunday, 1:00–5:00 pm

Main Gallery: Monday–Saturday 10:00 am–11:00 pm; Sunday 1:00–11:00 pm

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Carpenter Center Website: <http://www.ves.fas.harvard.edu/ccva.html>



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About the Carpenter Center for the Visual Arts

The Carpenter Center for the Visual Arts is Le Corbusier's only building in North America, and one of the last to be completed during his lifetime. Made possible by a gift from Alfred St. Vrain Carpenter, it was completed in 1963, with the intent to house the art-making programs of Harvard College under one roof and to symbolize the University's visible recognition of the importance of contemporary art. The undergraduate visual arts program, the Department of Visual and Environmental Studies (VES), was created five years later, accepting its first honors concentrators in 1968.

In May 2013, the Carpenter Center for the Visual Arts celebrated its 50th anniversary as an architectural and artistic landmark, with exhibitions and programming that showcased the Carpenter Center's vibrant history and the uniqueness of the building and its contributions to the artistic life of Harvard University.

The Carpenter Center is the home of the Department of Visual and Environmental Studies for undergraduate study in the visual arts and a graduate program in film and visual studies at Harvard University, two public art galleries, and the Harvard Film Archive. The Carpenter Center hosts a Thursday night lecture series that brings renowned contemporary artists to Harvard to speak about their work, as well as artist talks and film screenings by visiting faculty, and a wide variety of exhibition-related programming.

Contact for high-resolution images:

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