

Doctoral Platform – IHA, session #4

May 18, 2021

Registration deadline: May 13, 2021

Where: Fórum Dança (Tv. do Calado 26B, 1170-070 Lisboa)

Working language: English

VACANCIES

Researchers from IHA: 17 participants (free)

-Integrated researchers

-PhD candidates from the Art History and Artistic Studies programs.

Registration [here](#)

Externals: 6 participants (fee: 25€)*

Registration [here](#)

*Registration is only completed after sending your payment receipt to ihadiv@fcsh.unl.pt

Please be advised that registration expires if no payment receipt is received in the following 24h.

The Art History Institute is pleased to announce the 4th session of the Doctoral Platform with Dr. Gregory Sholette.

The Art of Activism and the Activism of Art

Since the global financial crash of 2008, but especially in light of the 2020 global uprisings and monumenticides that followed the police murder of George Floyd, art and activism has become increasingly difficult to separate in practice, but also ontologically, as distinct modes of socially affective agency. Activists have generated cultural forms of dissent adopted by artists, while incorporating modes and technologies of artistic visibility into movement culture. Meanwhile, artists, often working collectively and collaboratively with one another, as well as with activists, absorb and reflect forms of protest culture within their practice, as they become increasingly engaged in critically targeting capitalism, political authoritarianism, gentrification, racial and colonial legacies, as well as their own socio-economic precariousness. The objective of this platform is to explore this rich and overflowing surplus archive as a real and imaginary space of experimentation, failure, historical repurposing and social expectations.

PROGRAM

May 18

10 – 10.30am – introductions and roundtable presentations by participants.

10.30–11.30am – *Imaging Social Agency*

Dr. Sholette explores the fundamental artistic challenge (or perhaps the impossibility), of representing collective social agency in and for itself, by proposing that with few possibly exceptions, the image of the communal body (aka the multitude) as such, remains willfully absent from view or consideration within mainstream visual art and art history. Instead, it belongs to what Katherine McKittrick calls the “psychic-unimaginable”: the embodied “other,” whose presence is invisible within plain sight. And yet, visualizing, or even mobilizing social agency is a goal that has consumed artists from Courbet in the 19th century, on up to today’s social art practitioners, just as much as it preoccupies consumer capitalism’s marketers and data collectors. All of which begs the question: how do art activists picture the social, and is this effort the result of substantial changes within culture, capitalism, political activism, or all three factors?

11.30 – 11.45am – break

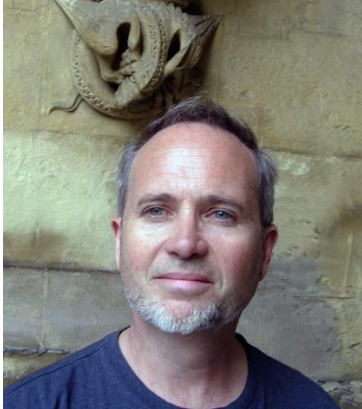
11.45 – noon - Participants are challenged with the task of locating one representation of “collectivism” in its modern or insurrectionary or suppressed form, and will be asked to present their findings for discussion and analysis in the afternoon session.

12.30 – 2pm – lunch time

2 – 3.30pm – Review and discussion of the morning assignment.

3.30– 3.45pm – break

3.45 – 5pm - A summary presentation by Dr. Sholette about the African American artist Dread Scott’s Slave Rebellion Reenactment (Nov 8 – 9 2019), that also introduces participants to his concepts of “historical repurposing,” “bare art,” “dark matter,” and the possibility of “archival repair”.



Gregory Sholette is a New York-based artist, writer, activist and curator of Imaginary Archive: a peripatetic collection of documents speculating on a past whose future never arrived. His art and research theorize and document issues of collective cultural labor, activist art, and counter-historical representation, especially after 1968. He received his PhD from the University of Amsterdam, the Netherlands in 2017, and is a graduate of the Whitney Independent Study Program in Critical Theory (1996); UC San Diego Visual Art Program (MFA: 1995); and The Cooper Union (BFA: 1979). Sholette is also co-founder of several art collectives including Political Art Documentation/Distribution (1980-1988); REPOhistory (1989-2000); and Gulf Labor Coalition (2010 ongoing), as well as the author of the books *Delirium* and *Resistance: Activist Art and the Crisis of Capitalism* (2017); *Dark Matter: Art and Politics in the Age of Enterprise Culture* (2011); *Art As Social Action* (with Chloë Bass: 2018), and the forthcoming study, *The Art of Activism and the Activism of Art* from Lund Humphries (2021). He is an associate of the Art, Design and the Public Domain program of Harvard University's Graduate School of Design, and along with his colleague Chloë Bass, Sholette co-directs Social Practice CUNY (SPCUNY), a new, Andrew W. Mellon Foundation-funded art and social justice initiative linking several MFA programs across CUNY and located in the Center for Humanities, at the Graduate Center, City University of New York.

More information: <https://doctoralplatform-ihha.weebly.com/>

Organization



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