

Lateral Learning - A Vantage Point Exhibition-in-Print  
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## LATERAL LEARNING

curated by paul butler

commissioned writing by dr. jeanne randolph + mark clintberg

dust jacket artwork by mark clintberg in collaboration with paul butler

dust jacket design by ryan crouchman



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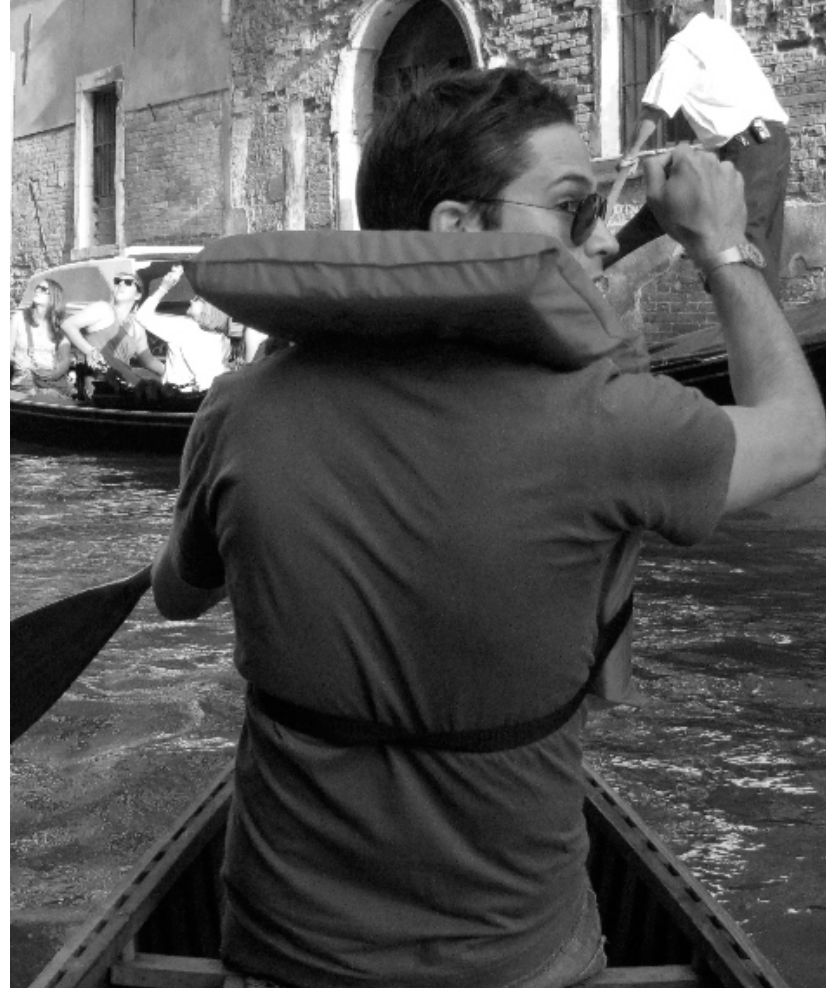
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## LATERAL LEARNING

Paul Butler is an artist and gallerist with an interest in multidisciplinary, social, and alternative pedagogical practices. His practice includes: hosting the Collage Party, a touring experimental studio established 1997; and directing the operations of The Other Gallery, a nomadic commercial gallery focused on overlooked artists' practices established in 2001. In 2007, he founded the UpperTradingPost.com, a website that facilitates artist trading. He also initiated the experimental school Reverse Pedagogy that began at the Banff Centre for the Arts in 2008, and has since travelled to the 53rd Venice Biennale in 2009, among other locations. He has exhibited at the Museum of Contemporary Art, Los Angeles; Justina M. Barnicke Gallery, Hart House, University of Toronto; White Columns, New York City; Creative Growth Art Centre, Oakland; and Sparwasser HQ, Berlin. His curatorial projects have included the works by Matthew Higgs, Mitzi Pederson, Harrell Fletcher, Misaki Kawai, and Guy Maddin. He has contributed writings to the book **Decentre: Concerning Artist-run Culture** (2008) and to the magazines *Canadian Art* and *Hunter and Cook*.

Currently, Butler is rebuilding Greg Curnoe's favorite bicycles, in order to commemorate the artist's work as a Canadian arts activist. In 2012, he will organize "The Bridge," a two-part exhibition between Cape Dorset and Winnipeg for The National Gallery, Ottawa. Butler's personal website is <http://theotherpaulbutler.com>.





Dr. Jeanne Randolph is one of Canada's foremost cultural theorists, having been writing, publishing, and lecturing for over thirty years. She is the author of four books, all published by YYZ Books, Toronto: **Psychoanalysis and Synchronized Swimming** (1993); **Symbolization and Its Discontents** (1997), **Why Stoics Box** (2003), and recently **The Ethics of Luxury** (2008). She is also the author of countless published articles in Canada and the United States, and has contributed texts to numerous monographs and exhibition catalogues for artists including Fastwurms, Vera Frenkel, Robin Collyer, Elizabeth MacKenzie, Bernie Miller, and Ian Carr-Harris. Her pivotal essay **The Amenable Object** (1983), remains required reading in many university art courses.

Her writing is marked by an innovative approach to her chosen subject, a deeply ethical philosophical meandering that blends cultural theory and art criticism with personal history and a poetics of the imagination. A practicing psychoanalyst, Dr. Randolph is also known as an engaging lecturer and performance artist whose unique vocal soliloquies--ranging from cat curating to architecture to boxing to Barbie Dolls to Wittgenstein--have been delivered in universities and galleries across Canada, as well as England, Australia, and Spain. Randolph is the first and only writer in Canada to develop an Object Relations psychoanalytic theory as a medium for cultural criticism.

## LATERAL LEARNING

Mark Clintberg is an artist, writer, and curator. He is currently a Ph.D. student in the Inter-university Doctoral Program in Art History at Concordia University. He earned his M.A. at Concordia University, and B.F.A. from the Alberta College of Art & Design, completing a portion of his studies at the Nova Scotia College of Art & Design. His practice explores how private needs and engagements deserve demonstration in public space, and how public space might invade the private sphere in a meaningful way. Currently, he is studying art practices that use food as a primary material and incorporate activist strategies in order to collaborate with communities. His writing has been published in *Canadian Art*, *Maisonneuve*, *Pivot*, *The Art Newspaper*, *Arte al Dia International*, *BING*, *Border Crossings*, and *BlackFlash*. Public and private collections across Canada and the United States, including the National Gallery of Canada, have his work in their holdings.







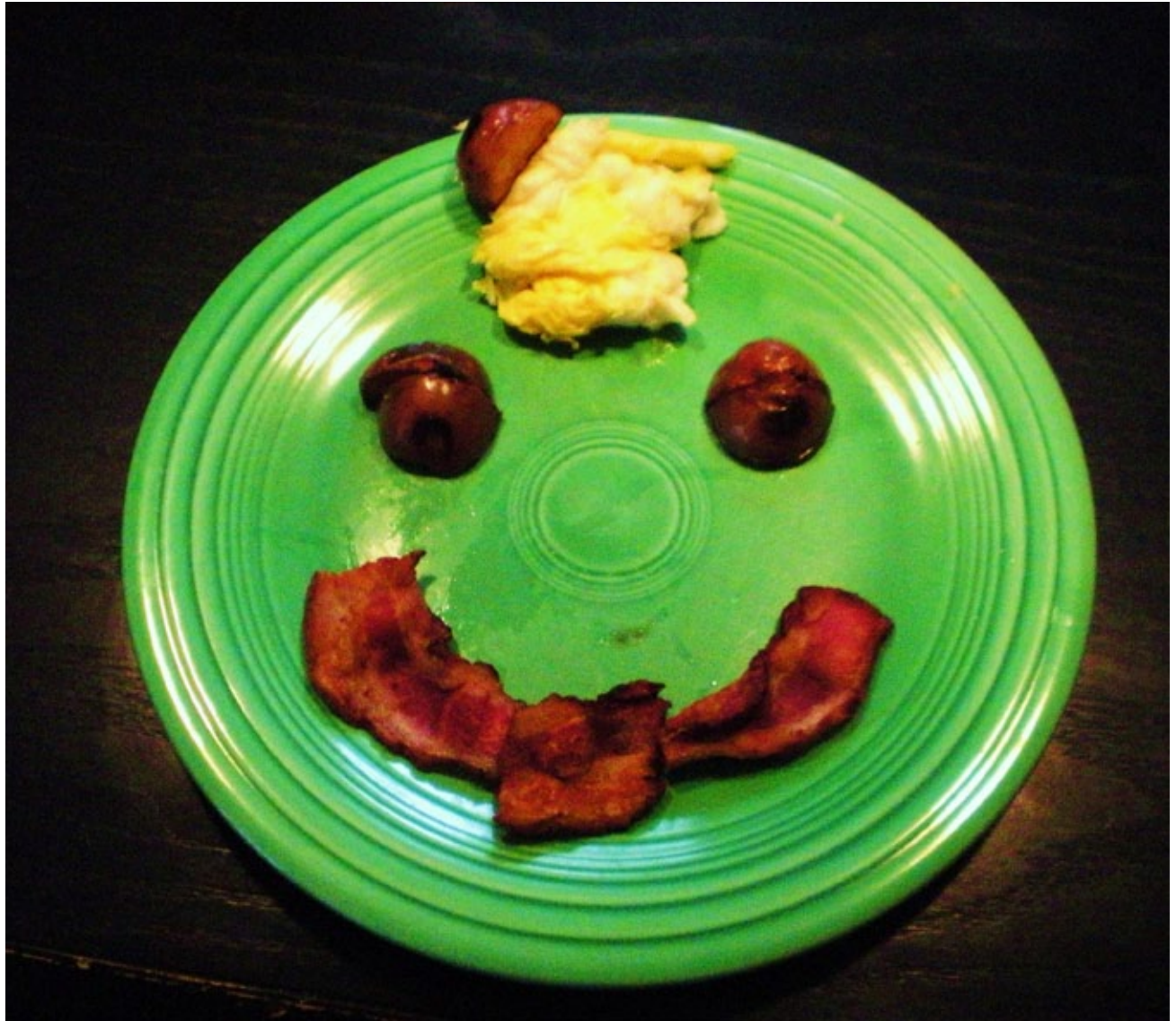
Ryan Crouchman is a graphic designer whose practice focuses primarily on branding, identity, and print design. Over the past ten years he has worked both within agency and freelance contexts, and for the past four years he has taught part-time in the Design department at Concordia University, Montreal. He holds a Masters degree in Communication Design from Central Saint Martins in London, England, and a Bachelor's degree in Fine Art. Crouchman's design portfolio can be found on his website [www.ryancrouchman.com](http://www.ryancrouchman.com).

## INTRODUCTION IN THE STYLE OF A PLATONIC DIALOGUE

by dr. jeanne randolph



At right: Photograph from a series of portraits by Dr. Jeanne Randolph



Sociopaths enjoy many walks of life, as petty criminals, as cat burglars, as con men, as stock brokers, as lawyers, as psychiatrists, as politicians, as dentists, as whomever, maybe even as artists but I don't really want to think about that.

In order to protect the identity of the sociopath with whom by chance and coincidence [1]. I was lucky enough to converse, except for his gender there's nothing about him I dare safely depict at this time.

Nevertheless, our dialogue had everything to do with community, sociability, ethics, curiosity, and art.

He did warn me that sociopaths don't like to lose arguments. Thus you will see as you scan our dialogue that my beliefs, my values, my hypotheses, were worded meekly and tentatively. You don't want to make a sociopathic guy angry; often, he had reminded me, sociopaths have a short fuse. He also reminded me that he had no need of my compassion, that he wouldn't recognize it anyway.

There we were together, wiping our foreheads with our hankies (the lace-hemmed corner of his hanky was embroidered with quite an impressive scarlet skull; I sure hope that isn't a clue to who he was). On a clingy summer afternoon we had found a seat next to each other, a cement bench at Osbourne and River Streets in The Village, Winnipeg.

He smiled charismatically, as con men often do, and counselled me to address him as Mr. Swell.

Mr. Swell: (abruptly jutting his chin toward a group of people across the street) Look at those people. What are they doing? Selling something? Trying to get my attention.

Me: (almost whispering) They could be maybe artists; like sort

of what used to be called a Happening? They might be having a good time, do you think? They are drinking beer. Maybe they are going to do something in that bus shelter or something. A big sack of potatoes, and little knives, and a lot of torn-up brightly coloured paper. And I think they are giving people handbills.

Mr. S: I don't need potatoes. I don't need anything I can't sell to some other sucker. Now if they got diamonds, or maybe it's not potatoes, but big bricks of Pakistani hash.... and the potato sack looks like it used to be a sequin ball gown, for chrissake. It's in the way, those good-time beer-sipping artists are in the way, crowding the bus stop.

Me: Maybe the artists are confident that their work is a positive addition to any neighbourhood's streetscape? There are some people stopping to let them stick the bits of paper to their sleeves.

Mr. S: Vandalism in other words; why don't someone go stick it to a cop, ha ha ha.

Me: Maybe, you never know, what if one of them does offer it to a police person? It could be well sort of a gesture of goodwill, a surprise in the middle of a muggy day. To break down relationships, like as if a cop is shy about having authority and the artist is not a lazy bum at all – there might be the honest recognition of such breakdowns as an occasion for learning.

Mr. S: Now what? Some people are stopping to make those paper things too. Look at that babe, bothering with that potato, and look she's got a knife, carving something. Now a bunch of people are copying her. What are they so cheery about? Doesn't anyone realize they could get stabbed? God what stooges, with nothing better to do in public. Get outta my space you misfits! Do something useful for a change.

Me: I guess they didn't hear you. Suppose, just suppose maybe their misplaced enthusiasm or failed gestures suggest playfulness? Their smiles seem sincere and couldn't sincerity be valuable?

Mr. S: Potatoes, paper on your sleeve, that's valuable?

Me: What if everything they're doing is for the sake of sparking your curiosity, even as an invitation to check it out, and sometimes, sometimes maybe if you ever felt apathetic or cynical, maybe today you would feel something else, all because of them. Couldn't you create your own outcome for the fate of whatever those potato prints communicate? maybe you could, couldn't you?

Mr. S: I'd like to take one of those taters and flatten it under my boots, that's what I think of it. Wha'd' you say to that?

Me: You would be demonstrating your sincerity?

Mr. S: How sweet.

Me: And tomorrow suppose someone was ambling down the sidewalk here and stopped to observe the ultra-flat potato splat you had created. They would feel like they had found it against all odds, and absurd as it may be, it could be something that disturbs their knowledge, even if temporarily. So if it's potatoey but obviously not French fry puke, they might suppose it's got to be something deliberate....At that instant it might seem significant to them, or they could imagine it was once important to whoever ground it into the sidewalk. Who's to judge whether something matters or not? Who's to judge?

Mr. S: I'm to judge.

Me: Oh yes, of course you are, yes you are the judge; and yet

wouldn't you notice that you're not judging from the outside of whatever this is, and whatever it is, well, isn't it, like you and me, in public? There's no door, no usher, no bouncer, no stage, no ticket necessary – you're in!

Mr. S: I don't want to be "in." I'm a sociopath.

Me: What do you want?

Mr. S: Money, cars, babes.

Me: Respect?

Mr. S: I already got respect.

Me: And it isn't a cliché thank goodness. There's no stereotype for a respected person.

Mr. S: What's that got to do with these sissies? They're an eyesore, and on public property.

Me: I don't want to put words in your mouth, but could it be that you prefer advertising? Like on this bus shelter near us, that you like to gaze upon a huge picture of a bison with a touque on his head, and some speech bubble with a quip meant to endear you and me to a massive telephone company?

Mr. S: Are you arguing with me? I'm the judge.

Me: No, no, no I was just remembering, just thinking about once I wrote a little book about all this, a small book. Honest it wouldn't ruin your day if you are curious? Even a little bit curious? I'm sure that who I am or what I wrote is easy to dismiss.

Mr. S: You are harmless alright, silly even. You didn't write

anything important or I would recognize your face from some TV show or some website. Hell you are probably one of them, another sissy. Nothing you could say – or write—could affect me in the slightest.

Me: Could I...just one little sentence sort of like I wrote in my book? An obscure little idea? Like -- “What if material goods obscure non-material bounty?” [2] Like oftentimes the moments that are inherently important in order for life to make sense are frequently the ones taken for granted and allowed to fall by the wayside.

Mr. S: That’s a mouthful.

Me: Actually I only wrote the part about material goods obscuring non-material bounty. The other part, it might be something, something I think these artists here would say.

Mr. S: (nodding as he reaches for a cigarette pack) Yeah, yeah, just lovely. I’ll think about it.

Me: (perhaps too eagerly) What if, what if “Communal experiences do not necessarily aim at material outcomes.”

Mr. S: I said I’ll think about it. (He stands up)

Me: Mr. Swell, I...I’m well... I’m... Thank you. I will never forget this Platonic dialogue with you. I’ll always remember talking with you, free from worry that what I say would hurt your feelings or... or crush your dreams.

Mr. S: (standing, looking down at me) The only feeling we sociopath’s have is anger every once in a while. As for my dreams I told you money, lots of it, and things, lots of them – cars, boats, a home entertainment centre big as the Cummings Theatre, clothes, man, real cool clothes and shoes, a big

house, a really big house -- a mansion, and a pack of pit bulls guarding it, and a valet, and gorgeous girls who like to look good all the time, and be good to me night and day. Luxury, get it? Luxury.

Me: (whispering as I lowered my head) I get it. Really, I do.

Mr. S: (gruffly, sardonically, through his cigarette) Nice talking to you. (He walks away)

Me: bye-bye...

*Footnotes:*

[1] Many of “me’s” phrases are quotes of ideas written by artists in this project.

[2] Ethics of Luxury: materialism and imagination (Toronto: YYZ Books, Winnipeg: Plug-In Editions 2007)

At right: photograph from a series of portraits by Dr. Jeanne Randolph





## LATERAL LEARNING

by paul butler



## LATERAL LEARNING

At right: Reverse Pegagogy Palazzo, Venice, Italy (2009), photo by Paul Butler



After graduating from The Alberta College of Art and Design in 1997, I found myself alone in a massive Winnipeg studio, making a go at the profession of visual art. I soon realized I was missing the energy that the art school environment provided, because I started inviting other artists to work along side of me. I had boxes and boxes of magazines and we would just hang out for hours, listening to music, drinking, eating, and making collage. Without realizing it, I started the Collage Party. At the time, none of us had even heard of participatory or social art. Since then, the Collage Party has toured all over North America and Europe in all kinds of venues including: The Museum of Contemporary Art, LA; Bergdorf Goodman, NYC; Sparwasser HQ, Berlin; Goldsmiths College, London; Creative Growth, Oakland, and Art City, Winnipeg. The Collage Party has taken many forms – lasting anywhere from a single day to weeks. Over the past decade, I've organized the Collage Party for organizations, for artists with mental and physical disabilities, centres for at-risk youth, museums, not-for-profit and commercial galleries – even an occupational therapy convention.

What I love about the Collage Party is how adaptable it is. It has proven to be an incredible platform for the exchange of culture and ideas. After a while, I became more interested in the exchange of energy and ideas than the collage that was being produced. Around the same time, I began to notice that the down time – meals, outside activities, and relaxation – were a fundamental part of the overall studio process as well. The Collage Party has always been my studio and as an artist, I need to constantly challenge myself in order to grow. The Collage Party had become an experimental classroom, but I felt restricted by the medium of collage.

In 2007 Kitty Scott asked me to design and lead a residency for The Banff Arts Centre. Around that time, Barbara Fischer introduced me to the term Reverse Pedagogy, which got

me thinking about alternative paths to learning. I wanted to create a residency that would serve as a sanctuary away from the pressures and responsibilities that come with being a professional artist. Participants could focus on the context surrounding the act of making art - the meals, drinks, walks, movies, and hikes we share, as well as the discussions that result – as a form of education.

Within these spaces there is the potential for the emergence of new artistic possibilities. Artists would be encouraged to challenge their own patterns of artistic thought and production, and to explore new directions in their art practice. Each artist would contribute as both teacher and student in this collectively directed residency.

The resulting residency, Reverse Pedagogy, is an experiment in which students teach each other laterally through the exchange of ideas, energy and technique in a non-hierarchical environment. The twenty artists who took part in the month-long residency were free to make a series of exhibitions, radio broadcasts, serigraph prints, e-zines, photographs, ceramics, time capsules, as well as organize meals, parties, and field-trips to hot springs, museums, karaoke bars, and ski ranges. Since the Banff Centre in 2007, the alternative pedagogy has gone nomadic with additional semesters organized in Venice, Italy, and Sligo, Ireland.

We all love the idea of social art practice and collaboration, but it's not always easy. I know that I've struggled with it myself. Artist's egos and their need to position themselves in the art world often get in the way. After more than a decade of organizing social art events like Reverse Pedagogy and The Collage Party, I've come up with a couple guidelines that I'd like to share:

- 1) Be selective when choosing people to work with.

Collaboration is intimate and, like all solid relationships, it involves trust, respect, and compromise. You have to let go.

2) You have to let go when it comes to organizing social art projects. You can't control people like you can paint.

3) We must maintain a critical discourse. Social art practice is still in its infancy and easy to exploit.

I would like to thank Jennifer Mawby and Sherri Kajiwarra of Vantage Art Projects for providing me with this experience. The process was truly collaborative and in sync with our theme. I admit, I resisted the open call/blind jury format of this publication initially, but in the end, it served as a growing experience for me. I had to trust that when we put out the call for submissions, quality content would come in - which it obviously did. So thank you to all the artists for their contributions.

What an honor to have, my dear friends, Dr. Jeanne Randolph and Mark Clintberg contribute texts. Both Jeanne and Mark have served as brilliant minds to help me navigate through this new medium.

Writing this introduction feels like the end of an important chapter in my art practice....I'm excited to see where social art practice takes us next.



## LATERAL LEARNING



Clockwise from left: Nautical Waste, Banff (2008), photo by Gordon Peterson; Green Tape, Banff (2008), photo by Paul Butler; Portaging Canoes in Venice (2009), photo by Dean Baldwin; Suits and Canoes in Venice (2009), photo by Paul Butler









Clockwise from bottom left: Whiteboard, Banff (2008), photo by Paul Butler; Silkscreening, Banff (2008), photo by Paul Butler; Lateral Leisure, Banff (2008), photo by Gordon Peterson; Lotto Projection, Banff (2008), photo by Paul Butler



# TEACHING TO DIGRESS: ARTIST'S COMMUNITIES & REVERSE PEDAGOGY

by mark clintberg



At right: Reverse Pegagogy Residency, Banff (2008), photo by Paul Butler





I have an excellent novel close at hand. Also, there is a meandering and charming path through the woods, the promise of a three-times-daily-all-you-can-eat buffet, a pirate radio station with chaotic dance parties, salubrious hot springs, injurious ball hockey, manic elk crossings. Probably I should be working. Focusing. Producing. But for my colleagues and I who are involved in the Banff Centre residency known as Reverse Pedagogy, that would be entirely counterproductive. As guest faculty, I am but a temporary interloper; the rest of the group has been at it for weeks, earnestly involved in leisure. But we are all dedicated to a study of leisure, the pursuit of pleasure, fashioning our own *fête galante*.

Just one example among countless other collaborative artists' projects today – including the many case studies presented in this volume, this residency's structure, objectives, and outcomes foreground many of the challenges and benefits for artists who hope to involve pedagogical and social strategies in their practices, and will form a suitable introduction to the present publishing project's key concerns.

Artist Paul Butler is the organizer of Reverse Pedagogy. He is known for his ongoing Collage Party, an event where invited artists and members of the public spend hours or even days in a space with various forms of printed matter and objects as fodder for an amorphous, cumulative series of collages. Collage Party's intuitive and relaxed approach led naturally to Butler's 2008 residency post in Banff. Enlisted artists were asked to ignore their usual assumptions about the schedules and strategies involved in productive studio practices.

Contrary to the model often used in the contemporary public educational system, where learning is framed as a form of labour, Butler's approach eschews work *per se* in favor of leisure. The purpose? By favoring a regime whose only rigidity was enforced through a parade of overheated lattes and shots

of Jagermeister, the participants in this residency would – it was hoped – be all the more earnestly productive in their studios when they found a moment to spend there. Strenuous labour was limited. Performative and ephemeral production was suited to this frenzied, bingeing-and-fasting approach: quasi-collaborative exhibitions were extemporized every twenty-four hours, including a *séance*, a gnocchi-making party, an impromptu live talk show, and a tin-can phone sex service. When communitarian values are blended with leisure, things can get a little out of hand.

Butler's model argues that strenuous labour, in a pedagogical setting, will not produce fruit as effectively as self-directed, leisure-based production that is distant from any form of teacherly authority. A primary source for his ideas is Jacques Rancière's *The Ignorant Schoolmaster*. Rancière's writing demonstrates how students can negotiate their learning under the deft and gentle supervision rather than instruction *per se*. Butler's expectation was that artists would flourish under a similarly light-handed approach. In his view, a vacation-based residency stands a better chance of allowing artists to think creatively and develop innovative work. Reverse Pedagogy considered the mainstream social order as a hindrance for artistic production; if only the artist could retreat, withdraw, rekindle themselves, they could connect more fully with their creative consciousness.

But aren't most if not all residency programs built around this same assumption? Don't artist's retreats, colonies, short-term utopian dwellings, all rely on the fundamental understanding – or faith? – that once artists are left to their own devices, without the interruptions of daily life, creative instincts will thrive. Why is this residency any different? Reverse Pedagogy takes leisure more seriously than this; it isn't only an escape from the trappings of labour, but a studied indulgence in recreation. Life is full of opportunities that the methodology of Reverse



Pedagogy holds at its core: distractions such as online social networking, cinema, and cuisine. This socially collaborative project simply amplifies life's natural tendencies.

Antoine Watteau's *L'embarquement pour Cythere*, which depicts a group of aristocrats on a mythical excursion to an island of love, is a prime example of the *fête galante* genre. This category of painting is tied with the development of rococo in France in the 18th century and usually involves elegant parties in natural settings. Food, drink, and musicians tend to be involved. Marianne Roland Michel describes the *fête galante* genre as a "fashion [...] to invest the realities of daily life with a picturesque disguise." [1] Lovers share private embraces, while another group is led into cheerful oblivion by a smattering of putti. [2] Certainly its subjects appear to know how to have a good time, but – at least for the moment – they appear relatively restrained next to Reverse Pedagogy. Despite the painting's relative timidity by today's standards of bacchanalia, what Watteau's image does share with the collaborative practices I discuss here is its sense of hope for love and communion as a conduit toward creativity, which is spurred on by the fuel of leisure despite the tempers, rages, and vulgarity the world offers us.

Keeping in mind Watteau's iconic image, Reverse Pedagogy is indeed a form of *fête galante*. For several reasons, not the least of which being that artists who participate must be at financial liberty to temporarily vacate their employment and homes for a mountain furlough – remember that the participants in the *fête galante* were aristocrats – but also because of Reverse Pedagogy's aspirations for communal harmony.

The concept of the group retreat as a source of inspiration that allows the harness of passions through relaxation is hardly new from an art historical perspective. Watteau's is but one example. Enacting rather than representing social moments

as artworks may be considered a somewhat more recent phenomenon; happenings, events, and flash mobs have become a commonplace of the 20th and early 21st century. What seems to draw many examples of these forms together is the desire to familiarize and harmonize participants with one another rather than alienate them – often with a subtext of creating social networks while training or increasing sensory awareness.

Reverse Pedagogy, then, is a pastiche, an appropriation of the residency-retreat format, which I propose is a revision of the tradition of the *fête galante*. Banff is infamous among artists as a site of extra-marital affairs, emotional meltdowns, and passionate sorority and fraternity. It is a strange analogue for summer camp, which for some is heavenly and for others torturous. Reverse Pedagogy exaggerates and intensifies the usual hedonistic partying, rapid formation of social and erotic ties, randomly materialized rituals, and suspension of mores one sees during intensive group retreats. It is also a social space that fosters learning through collaboration and cohabitation.

Outreach and teaching strategies can result in several appealing outcomes for artists who work with communities: groups of citizens who might have never otherwise met are drawn together in order to develop knowledge or skills. But I cannot be entirely optimistic with regards to these matters: working in the public sphere, particularly when education is involved, is a complex and often turbulent affair. Group work can be treacherous. People love to argue. Students and teachers alike become angered or bored. Collaboration that involves pedagogy cannot avoid these truths. So instead of glossing over the frustrations involved when artists attempt to work socially, particularly when art is framed as a leisure activity that can garner ameliorative gains, I hope in this text to work through the material and social results that crop up in the

aftermath of such practices.

Collaborative and socially outreaching art of the late 1980s and 1990s – which generally privileged viewers as producers rather than consumers – frequently were infused with subtle hints of new pedagogical agendas for art production. A significant body of writing analyzing such practices exists, including Suzanne Lacy's edited collection of essays *Mapping the Terrain: New Genre Public Art*, as well as *But is it Art?: The Spirit of Art as Activism*, edited by Nina Felshin, and *The Reenchantment of Art* by Suzi Gablik, to name but a few. What these texts have in common is their valuation of active viewership whose situation or knowledge is improved by their involvement with the creative process. According to these authors, the audience's needs and desires can - should - be considered and met – by the artist. By these models, the artist must successfully evaluate an audience's deficiencies and desires in order to decide the best *modus operandi* to offer them. Two related problems arise from this. Firstly, in a heterogeneous community, it is difficult for a single artwork to satisfy the requirements of every viewer-participant. Secondly, how can artists be sure that their knowledge and abilities will be of use to a community? Despite an artist's best intentions, viewers may resist or express hostility toward collaborative ventures because of this. Does the promise of leisure and relaxation as a lure for pedagogy manage to circumvent these concerns?

Amidst the fallout from Nicolas Bourriaud's influential relational aesthetics, several contemporary artists are investigating educational models as the grounds for new practices – sometimes with the goal of creating the temporary utopias that Bourriaud champions, but often in the optimistic hopes of generating lasting learning and benefit for their collaborators and themselves. And many of Bourriaud's case studies use leisure spaces as the stages for their practices. A primary value

frequently associated with collaborative practices now dubbed as relational is that of generosity. Artists hoping to enter the social arena as creative civil servants often make offerings to communities as demonstrations of good faith, and these offerings can constitute the work itself. Gifts are frequently more than ornamental in the structure of pedagogical art practices – the provision and exchange of knowledge is at their core.

An analogous example from popular culture is worth considering here. Oprah Winfrey's project *The Big Give* is a television show where participants compete “to come up with the most creative ways to take a given amount of money and other resources and multiply them before giving them away to help others.”[3] Challenges presented to participants include gifting \$100,000 in 24 hours. Currently it seems that artists are expected by some to operate in a similar fashion. Rather than giving monies, socially collaborative practices are expected to give transformative experiences by involving citizens at the moment of inception. Following this model, those artists who present the highest number of the most sophisticated forms of gifting are then to be rewarded with acclaim. This idea of a competition of gifting positions the artist as a good citizen, responsible for providing for their community.

Troubling questions of reward, motivation, and consequence rise from *The Big Give* approach. The show was cancelled in 2008 at Winfrey's request.[4] Was her decision to axe her own show motivated by what seems disastrously clear: gifting is far from being entirely benevolent – particularly when it is publicly broadcast. Gifts that reach into the public sphere with private ambitions can meet with resistance from their intended recipients. It cannot be expected that socially collaborative works, with gifting at their core, can avoid the same challenges.

Gifts can be a beautiful, effective, and meaningful gesture.

Fostering knowledge and curiosity is a noble goal. But to position socially involved artworks as simply benevolent and without ideologies of their own is retrograde. Artists working in this vein, even those who have a light touch on the authorial rudder of their practices, are still powerfully involved in the creation and framing of experience. To consider them only as social agents or facilitators overlooks the highly political reconsideration of producers and consumers that drives their practices. Though the *fête galante*, as used in Reverse Pedagogy, is an artificial appropriation of the everyday, its effects outside of this fantastic space are bound to be lasting. Winfrey's gift-givers may have skewed their performance for the sake of competition, but their recipients still benefited. Even Rancière's ignorant schoolmaster is aware of the vital importance of his presence as a guiding agent of learning. The actions of schoolmasters and artists who work in this way develop a formidable end product: a community that is empowered and intellectually engaged. And that is far from a neutral objective. This kind of intervention is not just a social lubricant. It is also an explosive. Due to this potential for interpersonal eruptions artists handling social relations as material must be cautious, and also willing to take responsibility when unexpected adversity – or learning – strikes.

~ Portions of this text were first delivered during a public lecture at the Banff Centre in December of 2008, concurrent with Reverse Pedagogy. A blog article written by Clintberg about the Reverse Pedagogy Residency in Banff AB, Canada (2008) can be found on Akimblog: <http://www.akimbo.ca/akimblog/?id=252>

Footnotes:

[1] Marianne Roland Michel, iii. "Watteau and His Generation." *The Burlington Magazine*. Vol. 110, No. 780. (March 1968): i-vii.

[2] Note that I refer here to the 1717 version of the painting, now at the Louvre, and not the later version in the collection of the Charlottenburg Palace in Berlin.

[3] Edward Wyatt. "Next Project for Oprah: Feel-Good Reality TV." *New York Times*. Published December 16, 2006. Accessed digitally August 13, 2009. <http://www.nytimes.com/2006/12/16/arts/television/16opra.html>

[4] Don Kaplan. "O 'Give's Up." *New York Post*. Published May 14, 2008. Accessed digitally August 13, 2009. [http://www.nypost.com/seven/05142008/tv/o\\_gives\\_up\\_110750.htm](http://www.nypost.com/seven/05142008/tv/o_gives_up_110750.htm)

At right: Venice, Italy (2009), photo by Paul Butler



## LEARNING AS LEISURE

the fête galante & the times in-between





Sheila Heti: Toronto, ON Canada

Sheila Heti was born in Toronto. She studied playwriting at the National Theatre School in Montreal, and philosophy and art history at the University of Toronto. She often collaborates with other artists, most recently, the painter Margaux Williamson. Her personal website is [www.sheilaheti.net](http://www.sheilaheti.net).

Above photo provided by Sheila Heti from the cover of her upcoming book **How Should A Person Be?**

**The Paris Hilton Article: Writer Sheila Heti in conversation with artist and filmmaker Margaux Williamson. Written by Sheila Heti.**

*On this early-September afternoon, Sheila and Margaux are sitting on Margaux's rooftop patio, which is covered with baby maple trees and plants, because the plants eat her paint fumes. Margaux is a painter and Sheila is a writer. There is a warm wind and overcast sky. They sit at a long, rickety, splintery table – just a wood board on milk crates – with a video camera in front of them. Sheila waves a bee away from her glass.*

Margaux: We have a bee! I got stung by a wasp last week.

Sheila: Oh yeah?

She blows at the bee.

You told me.

Margaux: Should I kill it?

Sheila: That's okay. I'll just drink my Ribena.

They watch the bee crawl on Sheila's glass.

We hadn't considered *this* factor of the outdoors.

*Sheila suddenly ducks as one flies into her face.*

Okay. What this conversation is about – is it's for this ridiculous American anthology called *Bad Girls*, and I didn't want to write an essay, so I thought this – well, I wanted to talk about what it means to be a bad girl, like if you've ever been a bad girl, and if you're as bad as you were, if you still consider yourself bad. And also about Paris Hilton. But we don't have to start with



Paris. Forget about the bee.

*They smile at each other.*

Margaux: We don't have to start with Paris?

Sheila: No.

Margaux: Why not?

Sheila: Because she will be what we return to.

Margaux: But that's just such a creepy sentence – bad girls – I mean phrase.

Sheila: I know! I've been thinking about it a bit, and about how bad girl just means naughty girl, right? If you call someone a bad girl, you just mean she's naughty. But when I actually feel I've been *bad*, there's nothing sexy about it.

Margaux: No, you're a bad person.

Sheila: Yeah, you're immoral. Or not loving enough.

*The bees return.*

Margaux: Should I kill them? I could kill them.

Sheila: There's just going to be more. Okay, so listen. The woman who is editing this anthology sent me an email, and she gave me an example of when she was bad.

Margaux: Yeah...

*Margaux picks up a pink towel from the table and waves it around her head. Sheila watches.*

Sheila: So she was a young wife, and her husband was a businessman, and they had gone to meet business partners of his – a man and a woman, a couple, were staying at their place, and the couple showed them –

*Margaux puts the towel down.*

Margaux: Oh, I'm sorry, can you start again?

Sheila: Okay. So here's an example from the woman editing the anthology of when she was bad. She was a young bride, her husband was a businessman. They were going to one of his business colleague's houses for a weekend, and this couple was extremely rich who they were visiting – it was the first time she had ever met them. The couple showed her and her husband the house, and then they showed her the beach that it was on, and then she threw off all her clothes and ran into the water.

Margaux: While they were all there?

Sheila: Yeah. She thinks it's because she didn't want to be in the marriage and it was too conservative a life and she wanted to rebel against that.

Margaux: But in that story there has to be parents or there has to be someone... I mean, that's why it sort of seems like an annoying concept, the bad girl. Because it's as if you're a child! You know, of *course* you're not a child.

Sheila: Right! There's an authority that you're rebelling against, that has a stake in your being good.

Margaux: And if that authority is culture, then it seems really nice to be wise and rebel against it, but if it's your boyfriend, then you're playing the role of a child with a parent. But she

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*chose* a conservative partner, she *chose* to visit uptight wealthy people, so to rebel as though you have no responsibility for the situation that you helped create... I don't know. The whole bad girl thing – it's almost required, like you have to be badass, and it's an aesthetic, and it's coolness.

Sheila: So you've never acted out in that way?

Margaux: I mean, I'm sure that I have, but not as an adult.

Sheila: What age would you put that at – adult?

Margaux: Thirteen.

*They laugh.*

Sheila: That's pretty nice! Okay, when do you feel you've been a bad person then?

Margaux: Oh, all the time. Whoo! They're having sex those flies!

*Two flies fly by, one on the other one's back.*

Sheila: It's amazing.

*They land on the table and separate.*

Margaux: Now they're just talking. I guess I think there's different kinds of badness or humiliation. Like sometimes it's someone who's trying to go along with the gang. But for me, I sort of had the privilege I have now, just for whatever personality traits I have, like I never have to do anything I don't want to do. I never felt any pressure.

Sheila: Yeah, you're very free. Like I would never have created the fuss at the liquor store that you did.

Margaux: But once in a while something happens where suddenly your heart sinks, and you're alone in the way that you really *are* getting stoned by the people around you because you have done something truly bad, and I'm always surprised at how awful that feels.

Sheila: Right. And nothing can make those times feel better. Cause that's a real human experience of shame.

Margaux: Sometimes I get excited thinking about autism – I just think, Oh! Over there in Silicon Valley, the number of kids with autism is just skyrocketing, and I think maybe it's an advantageous human trait. Maybe it's sort of wonderful to –

Sheila: To lack feelings?

Margaux: To lack an overwhelming empathy. You know, like I feel like the world needs more empathy, but also it needs less.

Sheila: How does it need less empathy?

Margaux: I feel pretty paralyzed sometimes by my own feelings of empathy.

Sheila: Is that what you like about Paris Hilton? That she has an ethic of selfishness?

Margaux: Yeah, I think it's exciting. It's a really exciting thing for a woman to be selfish. I just get so sick of women talking themselves out of stuff. So with Paris Hilton – before you came over I looked on the internet for the news stories, and it made me a little sad to see what the world thought of her.

Sheila: Well, people think she's stupid. Their basic assumption is she doesn't know what she's doing, whereas she *does* know. And that she has no control of her image where she has total

control of her image. And the amazing thing about her is she turns every negative thing that happens to her into a positive! Like, I think that Paris Hilton became Paris Hilton when the sex tape was released – wait – did we have this conversation before?

Margaux: No.

Sheila: ‘Cause everyone was saying that she’s humiliated herself, and she’s humiliated her family, and at first she was humiliated too, and then she stopped being humiliated, and she became – she just accepted it and sort of absorbed it. And she absorbs what people criticize her for, like she embodies their complaints. I mean, if people say she does nothing – well, she *does nothing*. You almost can’t say anything about –

Margaux: (*singing*) I’ll be your mirror.

Sheila: If people buy Andy Warhol, they’ve got to buy Paris Hilton. She’s the next logical step. Tell me that story again about being a tease; I love that one.

Margaux: She said, “People think I have sex all the time, but it’s not true – I’ve only slept with like two guys. Like, I just love it when I’m with a guy and we’re making out and he just gets so excited and he doesn’t get sex – they get so hot, it drives them crazy! It’s so sexy.”

Sheila: I love that! All her mischief is for her own pleasure!

Margaux: I remember being at a party once in Texas, and I was about thirteen years old, and there was this girl there getting pissed on by two guys. And she really was the most lost girl. I just wish that she had a bit of what Paris Hilton has.

Sheila: Hm.

Margaux: So when you said let’s talk about Paris Hilton, I suddenly got nervous because – in the spring when we were having that very serious argument, Paris Hilton and James Joyce were the good artists we were talking about. But when you wanted to talk about Paris now, I thought, “Oh man, I haven’t heard about her in a while. I hope she’s still going to do it. I hope she doesn’t disappear.” But I don’t think she can.

Sheila: You don’t think she can?

Margaux: I hope not. Because she really promises a lot for me – this brutal honesty, this selfishness, this shamelessness – like that’s still such a problem, shame. I still have shame. Maybe what I want in my life is to cut out a bit of empathy and cut out a bit of shame.

\* \* \* \* \*

*Half an hour later. Sheila and Margaux lie on Margaux’s bed, in her kitchen. They are under the quilt Margaux’s mother made, which is fluorescent pink with black-and-white cows.*

Margaux: Look! My rainbow pillowcase is missing!

Sheila: Wait! I want to get back to the bit about Paris Hilton being a good role model for insecure girls.

Margaux: Did I say that?

Sheila: I’m just saying – that’s sort of what it is. Oh!

Margaux: But the exciting thing about Paris Hilton is she doesn’t have to be a role model. She doesn’t have any obligations other than herself. That’s so rare. That’s such a rare trait for a skinny rich white girl.

Sheila: Totally! And the kind of things that people criticize her

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for are the kinds of things they've always criticized artists for. Like they say that her gestures are meaningless and empty – and what else do they say?

Margaux: Yeah, so they all say that she's nothing, which is hilarious. Like, what a compliment!

Sheila: Yeah, which is what they all said about Andy Warhol, and what they said about Manet. She's a genius. But no one understands her medium! And she doesn't have... like she has that one quality which is absolute self-certainty about her gestures, and she doesn't need to be understood by anybody.

Margaux: It seems really exciting if there's someone out there who can be okay with the world not understanding them.

Sheila: Right. She doesn't have to explain her every gesture. Like, this morning I was listening to that Bob Dylan press conference from when he was twenty-seven, and he won't say what any of his songs mean, and he won't say what anything he does means. And all he says is, I'm an entertainer. I'm an entertainer.

Margaux: Absolutely: I'm swimming with the current. I'm not out there with this artist's statement that says these very self-conscious things about wanting to change society. And it's wonderful to give people what they want – like with J.T. Leroy.

Sheila: Yeah, and that's a hard thing to do.

Margaux: Like with Takashi Murakami. There were these small toys that people collected, and he's like, "Oh, people really like them, I'm going to give them those but even bigger! They'll like it more!" So he made these ten-foot giant plastic dolls, these giant female anime characters, but the anime collectors hated it!

Sheila: Why?

Margaux: Because suddenly they're cowering beneath a ten-foot-tall woman. And they're like, "That's not why I collect these little figures that I put in my pocket! This is terrifying!"

Sheila: Right, and that's what Paris is – if you take Lindsay Lohan or whatever they are, they're like the little figurines and Paris is like the ten-foot doll.

Margaux: Do you feel bad when people don't misunderstand her?

Sheila: When they *don't* misunderstand her?

Margaux: When they *do* misunderstand her.

Sheila: No, because I know they'll come around to it. I know everyone will come around to it.

Margaux: Yeah.

Sheila: After we assassinate her.

Margaux: Do you think we have to talk to her about it first? Wait – we assassinate her to start the war, to start the class war?

Sheila: Yeah, to start the class war and to iconize her.

Margaux: Do you think she's with the rich or the poor? Or the teenage girls?

Sheila: I don't know, frankly. I don't know *who's* on her side.

Margaux: I don't think the teenage girls are.

Sheila: I don't think anyone's on her side – neither the rich nor the poor. So the assassination of Paris Hilton probably could not start a class war.

Margaux: Hm.

Sheila: I think I have enough. I can't spend the whole piece talking about Paris Hilton. And I have to go. But I'll be back later tonight.

\* \* \* \* \*

*Later that night, Sheila lies sprawled on Margaux's bed, legs apart. Margaux stands in front of her, chewing her hair, filming.*

Sheila: If we go to the bar now and talk, I don't want to talk about Paris Hilton anymore.

Margaux: Okay.

Sheila: Like, I'll do the Paris Hilton article another time. This is not the Paris Hilton article.

Margaux: Really? You're not going to mention her?

Sheila: I'll mention her, but it's not the definitive Paris Hilton – it's not the – what's the word I'm looking for? It's not the apology, like the apologia. So my question for you is: do you think we have enough about the other stuff?

Margaux: About Paris or the other stuff?

Sheila: (*laughing*) No, about the other stuff.

Margaux: Uh, do you mean do we have enough and we don't need to talk more?

Sheila: Yeah. Do we need to go to a bar? I mean, I've got to

ask that question of myself. But I'm curious to know what you think.

Margaux: Well, I'm feeling like I'm sort of understanding this better, because we already talked for an hour and a half, so now I sort of know what we're talking about, so it's almost like, *now* the article can be written.

Sheila: Okay, so maybe all that talking was just our research and our notes. So do you want to go out and do that, or do you want to do that here? I'm kind of curious about the idea of doing it out, I think that's a little more fun. But I also want to videotape it. But you don't think we can. But where should we go? Lot 16?

Margaux: But what do you think? Does what I say sound good to you?

Sheila: What?

Margaux: Just what I just said.

Sheila: About it being the article now?

Margaux: Yeah.

Sheila: I think you're right.

Margaux: It's sort of like a day's work.

\* \* \* \* \*

*Lot 16. Later that night. The bar is very dark, mostly empty. Margaux and Sheila sit at a small square table up front, near the big picture-window. Margaux has set up the video camera on a nearby table, but it's a new camera and she's not yet an expert at working it. Within a minute the camera has focused*

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*away from the conversation, onto a halo of light from the streetlamp across the road. The whole frame is taken up with a fuzzy, translucent white crystal against the dark sky, like the descriptions of the artist Robert Irwin's luminescent disks, which people once went rapturous about, calling moon-silver, incandescent, ethereal, dropped from heaven.*

Margaux: It's always a problem in my life – understanding what one's structure is.

Sheila: But I think if you look at anything for a really extended period of time, like if you work on anything for a really long time, structure kind of happens.

Margaux: Absolutely. And I think a lot of artists have, like, blind faith in that sometimes.

Sheila: Right.

Margaux: But I think visually I always understood that looking at a Jackson Pollock painting or looking at a brick wall, like, the brick wall might be more interesting for me.

Sheila: Right, right.

Margaux: But because the brick wall might be more interesting for me, I never quite understood why it was important to make things sometimes.

Sheila: Right.

*They both laugh.*

Margaux: So this past month I've been thinking a lot about Takashi Murakami and Andy Warhol, and Paris Hilton fits into that for sure, but I started to experiment a little more – and I

think I'm finally coming closer to understanding that I don't have to be accessible.

Sheila: Wow, that's a great thing for you to realize.

Margaux: The other day someone called and they wanted me to send an artist statement for something, and that's the biggest drag of all time. And then suddenly, like all I've been thinking of with Takashi Murakami and Andy Warhol and Paris Hilton is honesty and transparency, and how do you be honest, transparent, and give away nothing?

Sheila: Wow, that's interesting.

Margaux: And it's true – it's art. That's the answer. So I sat down – it was for this painting of you – so I sat down with that in mind, and wrote this statement for that painting, and it was transparent but without giving so much away, and it was so fun. And maybe that's why I haven't done that before, because it feels like I'm being bad somehow, like I'm being exclusive or –

Sheila: Wait. It feels like being bad because you haven't been what before? You haven't been obtuse – or obscure – or oblique?

Margaux: I haven't been inaccessible. I think the image in my head of what I thought was bad – was to be the pretentious, smirking, rich artist in the corner that half the people don't understand –

Sheila: Hm.

Margaux: But suddenly instead, the image in my head of inaccessibility – it looked more like a sensei. So suddenly, I mean, growing up in the States or whatever, what a bad

woman was or a bad person was, was the person smirking in the corner who'd be intentionally obscure or something. And I think that was a bit of the conflict – I was always trying so hard to be accessible. But so I feel like what I get to do is go into this inaccessibility, this freedom not to worry about it so much. I think I always have to maintain some level of accessibility, but now I get to have both. And almost, if you get to have both, you get to have none, and you get to have everything – and anyway, things are really working out. I really see that right now. I really know what I'm doing. Like this is not by default anymore.

Sheila: Right. And for me it's sort of the opposite. Like when I was eighteen, I cared more about the avant-garde than sex, and anything conventional seemed to me to be people making concessions – like story. Like it was the biggest phoniness.

Margaux: Story the movie? Oh, the book.

Sheila: Story – just writing a story. And only lately – and so for me it's coming to the opposite, like now there's something that instinctively flows for me if I'm just telling a straightforward story. And last week, when I was in the far reaches away from narrative –

Margaux: Yeah?

Sheila: I decided that there were three things that all great art is: it's metaphorical, relational, and it's paradigmatic – it effects a paradigm shift. And I was getting so super-conceptual, and then after you left, it all flipped, and I came to see that everything I wanted to do could be done with narrative. I came back to realizing, Oh, that's sort of what novels – what fiction is. Fiction is relational, it's metaphorical, and it can be, if it's great, paradigmatic.

Margaux: There's different ways to be free, and sometimes

you're constantly fighting, and sometimes you're not fighting at all.

Sheila: Right.

Margaux: I think maybe I don't – it's that swimming with the current thing.

Sheila: What do you mean? You *are* swimming or you're not swimming with the current? You don't swim with the current. Are you saying you are?

Margaux: I think that's my next move.

Sheila: Wow.

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Lydia Burggraaf: Chatham, ON Canada

Burggraaf has been creating mischief and uncertainty in the horticultural, public library, and art communities in South Western Ontario for the last couple of years. Interested in engaging unsuspecting audiences with art and art-conscience audiences with what could very well not be art, her practice has taken her on road-trips, to job interviews, through social networking websites, and back home.

*"In Dagmara and I*, I team up with Dagmara Hendricks, the Nephthytis houseplant, to sing "Time's a Wastin'", a Carl Smith and June Carter duet. Producing my own accompaniment in the video, I play guitar while singing Smith's part of the duet; Dagmara responds with Carter's part. The video is subtitled.

I am interested in exploring the ways in which narrative is developed through call and response in a duet and the parallels to relational aesthetics as a platform for exchange and learning. In much the same way as the video's unassuming failure is truthful to its own ability, I am excited by the relationships between artist and audience, artist and curator, museum space and artwork, and the gajillion other opportunities for education produced by myself or others. For me, the most fascinating moments are the breakdown of these relationships and the honest recognition of these breakdowns as an occasion for learning."

At right and far right: *Dagmara and I* (2008) video stills 2'45"







## LATERAL LEARNING

### The 26 Collective: Winnipeg, MB Canada

The 26 Collective art club was founded in the year 2000 while most of its members were studying together at the University of Manitoba. The working methods of the individual members are very diverse. The 26 Collective is made up of two oil painters, a watercolour painter, a photographer, a DJ, and a found object manipulator. While they make their own bodies of work in their chosen fields, none of the members feel locked into a particular mode of working, and they will frequently experiment and collaborate with each other.

One activity that they all take part in is the production and installation of Pre-Fabs. The 26 Collective routinely meets to paint on small pieces of wood. Once they have a significant amount of Pre-Fabricated paintings the crew will go out in search of telephone poles and other forms of public wood, onto which they securely fasten their work. This part of the process is known as “Nail Bombing”.

Besides being a good excuse to get together, The 26 Collective sees these public installations as a way to share their work with the people who might not otherwise see it. This form of display allows for a particular message to be very quickly related to the average pedestrian. There is no red tape to go through, no censoring, and the audience reached is extremely broad. While charges have never been laid, the legal categorization of Nail Bombing would be somewhere between graffiti and concert advertisement posters. On the one hand, Pre-Fabs get painted over by graffiti removal teams, but on the other, The 26 Collective has never received negative feedback from any citizens.

The 26 Collective feels confident that their work is a positive addition to any neighborhood's streetscape, and therefore feels justified in imposing their aesthetic on the public's wooden surfaces. The core members of the collective are Shaun Morin, Ian August, Cyrus Smith, Melanie Rocan, David Wityk, Fred Thomas, and Michael Topf (a.k.a. Dj Brace).

At right: photo documentation of Pre-Fab street installations







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TBA Artist Collective: Port Dover, ON Canada

TBA artist collective is a group of teens who attempt to create a liberal setting where every member is able to bring something to the table and take away a unique experience. TBA finds its root in Norfolk County, S. Ontario, however many members have continued to pursue their carriers elsewhere such as Montreal, Toronto, Windsor, and Vancouver.

The collective is Gabriel Baribeau with: Ian Fitzgerald, Rachel Fleming, Aimee Burnett, Sean Walsh, Todd Guthrie, Pat Bodnar, Meghan Hunter, Nick Edwards, Emily Vesigny, Emily Rayner, and Bailey Holmes.

“My muse is a fickle bitch but she is not here right now. A problem rectified when a collection of teens butt heads with a make-shit mentality. This unified drive brought us to room 142 for a series of productive evenings hinged on creating anything from scrap-animal-fur java jackets to prosthetic limb surgeries. Experiences include gluing human hair together to make grass, forming rings out of recycled materials, reupholstering chairs with used sweaters, and taking part in open jam sessions in-between.

These purpose based “art rallies” were born out of a subtle realization in the beauty of co-operative learning. It began when one member decided to learn how to silk screen, taught a few other members, then sat back and watched as total strangers walked by with fresh silk screens of their own. We saw where the art truly lay within our practice. Not so much within the cakes we make, or the instruments we assemble, but within the relationships and dialogue we create in the process, in a welcoming environment where anyone can come to learn, teach, or just participate in anything and everything that is art. Essentially we are a bunch of teens, raised in the fallout of the golden horseshoe, who congregate after hours in a classroom once a week to revel in the realm of art. Supervisory and janitorial tension aside, we reach out for shared exploration of whatever.”

At far right top: *Cozy* (2009), fur, deer hide and intestine, dimensions varied

At far right bottom: *Recycled Rings* (2009), pop can, hot glue, magazine, nail polish, dimensions varied



## LATERAL LEARNING

Jesse Sherburne: Edmonton, AB Canada

Sherburne is primarily focused on an investigation of hybridity that is currently leading to challenging new work in object, interior and visual communication design as well as the realms of installation, performance, and relational art. Sherburne's exploration of the interstice between art and design manifest both in his professional practice with projects like ART BAR and in his academic research/pedagogy as a faculty member at the Alberta College of Art + Design. His website is [www.jessesherburne.com](http://www.jessesherburne.com).

"My Art Bar project is a conceptual art installation that poses as a fully functioning contemporary lounge/bar environment housed within the exhibition walls of the institutionally established Art Gallery of Alberta. It opened on June 23/06 but was held over twice until it eventually closed on March 19/07 when the gallery relocated. The project has broken all attendance records for the 83 year old gallery in addition to generating intense public debate. The success of the project and the critical dialogue generated by its concept has resulted in numerous press opportunities for me including a recent guest spot on MTV.

As a work of art the project addresses issues pertaining to the relationship between architectural and social structures and how these structures presuppose guidelines for interaction as well as reaction. The elaborately constructed interior challenges the participants to contemplate the deconstruction and reconstruction of meaning as it applies to social space and engagement with art. The reallocation of the gallery space and the implementation of an alternate but fully functioning social environment challenges the bounds of art, design, and life.

I further engage the participants in a re-evaluation of the art/social experience by employing complex Audio Visual components to document the participation of the 1000 plus opening evening attendees. This documentary/surveillance footage is replayed in the space and is used to raise questions pertaining to social engagement, mythology of exclusion/inclusion and performative roles the public plays in a new but globally evolving art practice based on participation and collaborative creative experiences."

At right: *Art Bar Editioned Pins*

At far right top: *Opening Night Participants inside Art Bar*, photo by Christy Dean

At far right bottom: *Art Bar Neon Sign*, photo by Tina Chang







## LATERAL LEARNING

Eric Steen: Portland, OR USA

Steen lives and works in Portland, Oregon. His work explores leisure, pedagogy, and microtopias through socially engaged projects. Enjoy life, drink good beer, give yourself time to think, friluftsliv.

“My most current projects are socially engaged works that explore utopias and dystopias that exist in our daily lives, community, collaboration, and forms of free education. I also keep a blog at <http://beerandscifi.com> where I write on these topics through the lens of beer culture and sci-fi movies.”

At right: *Cultivate Invitation* (2008), paper invitation for collaborative learning project, 5 1/2" x 8 1/2"

At far right top: *Good Beer Makes for Good Conversation* (2009), documentation of social learning project

At far right bottom: *Utopian Science Fiction Marathon* (2008), documentation of social lecture series and event







## LATERAL LEARNING

The Social Evolution Research Gang: San Francisco, CA USA, Portland OR USA and Red Deer, AB Canada

The Social Evolution Research Gang (SERG) explores numerous social aspects of art and life. Working as unconventional researchers, they are interested in the small, intimate aspects of daily life: naps, lunches, daydreams, love letters and reading – these social fragments are examples of what they investigate. Oftentimes the moments which are inherently important, in order for life to have a sense of completion and fulfillment, are frequently the ones taken for granted and allowed to fall by the wayside.

Lori Gordon, Robin Lambert, and Ashley Neese are collectively known as The Social Evolution Research Gang (SERG). Individually, each artist maintains a practice exploring numerous social aspects of art and life. Oftentimes the moments that are inherently important in order for life to have a sense of completion and fulfillment are frequently the ones taken for granted and allowed to fall by the wayside. As a research gang Gordon, Lambert, and Neese join forces to further explore with more depth these moments in life. The members of SERG are nothing if not unconventional researchers, who are artistically examining daily life in contemporary society.

Reading a book is often an intimate, solo experience. Through *The Readers*, the audience is being offered an opportunity to experience stories with a different form of intimacy, a different nature of intimacy. Being read to in a comfortable setting highlights the value of storytelling and sharing. It helps to define and bring attention to, if only briefly, the importance of the written word in our lives. Additionally, this experiential act may create a bond between these strangers – the readers and the audience. Through this connection, the social engagement between artist and audience has the potential to be demonstrated and to flourish.

The Readers was SERG's first joint effort and with it, they offered public readings from a selection of books pulled out of their personal libraries and archives. The locations for these performances included one permanent venue, in the main branch of the public library in Calgary, and a mobile venue operated from a cargo van all around the city, at all hours of day or night.

At right and far right: *The Readers* (2008), mobile installation







## LATERAL LEARNING

Lucia Cipriano: London, England

Montreal born, Portuguese-Canadian artist Lucia Cipriano has been living and working in London, England, since 2002, and has had work included in The Camberwell Arts Festival, in Fred – an art invasion across Cumbria, as well as receiving an Awards for All project-grant for the Chisenhale Art Place and Jagonari Women's Educational Resource Centre. She holds a BFA from Concordia University, an MFA from The University of Western Ontario in Canada, and undertook post-graduate fellowship studies in Set Design at The University of California, Irvine.

"*Cart Blanche*© is a 'white cube' on wheels or box-for-things-to-happen-in (or out of) and was launched on the occasion of the exhibition *State of Independence*, July 1st, 2004, in London, UK. It has since appeared in various locations, street corners, and festivals such as F-EST in East London with a show called *Stuffestrade*, and at Camberwell Arts Festival with *Boom-Chick-A-Boom-Box* - a roving party playing the 'top ten music hits' of the people's choice. In its many guises, *Cart Blanche*© has been a lemonade stand for the London Biennale on Mayday, as well as my check-in luggage containing *Check In* – an exhibition of the works of more than 40 international artists taken to Studio Ra Contemporary Art, in Rome, and traded for other objects. As a 'picnic basket', *Cart Blanche*© has also toured the English countryside creating impromptu 'picnic' interventions, inviting people to *Pique Nique* along the way. Celebrating its fifth year, *Cart Blanche*© mobile gallery is working with members of Core Arts (a charity that promotes positive mental health without prejudice) to create a touring project called *Off Track*.

In an increasingly shifting global landscape, intricate cultural entanglements are taking place, where alliances, networks, and transplanted histories, for example, are definitely testing what we think we know. *Cart Blanche*© celebrates the potentiality of 'mobility' as an artistic strategy. I am interested in the intersection of art and life where space is created for personal and political agency. My work, therefore, takes parallel expression in art spaces as well as unofficial public and private places where boundaries and knowledge can be disturbed and explored."

At right: *Boom-Chick-A-Boom-Box* (A Roving Party by *Cart Blanche*© Mobile Gallery) (2007), mixed media & top 10 music hits, size variable

At far right: *Boom-Chick-A-Boom-Box Party* (A Roving Party by *Cart Blanche*© Mobile Gallery) (2007), mixed media & music, size variable







## LATERAL LEARNING

Scott Rogers: Calgary, AB Canada

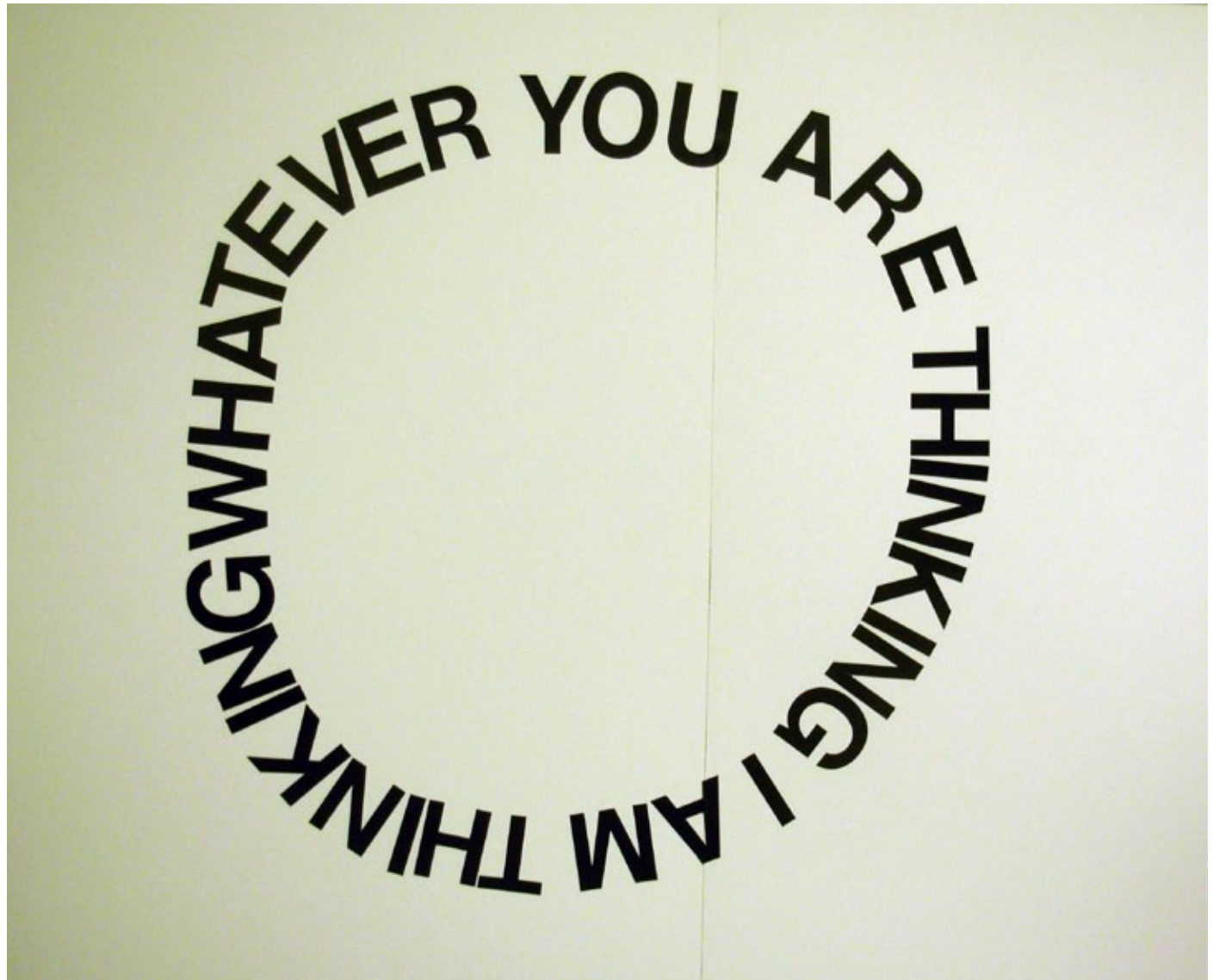
Scott Rogers is a Canadian visual artist who works with site-specific, collaborative, and experimental projects. More of his work can be seen at [www.scottrogersprojects.com](http://www.scottrogersprojects.com).

“My work is intentionally diverse, but maintains a consistent concern for site-specific activities, collaborations, and speculative conceptual projects. By harnessing my work to contextual parameters I allow for the possibility of responsive or spontaneous interactions with site, community, and the resources at hand. Much of what I make is temporary, and experienced ‘in process’, with duration incorporated into the larger structure of the project. I often re-use documentation of my activities by integrating it into new works which are referents and extensions of the previous project. This strategy creates continuity between the event and its representation (the way a pre-recorded television program is a document and a ‘new’ episode). For viewers these approaches are both engaging and ambiguous, implicating each individual’s vision, actions, and discussion to expand the scope of the work. Essentially, I consider the viewer to be a participant and producer in the artwork; they are the generators of its meaning. Because of these multifarious qualities my projects often combine many forms including public interventions, sculptures, performances, drawings, multiples, photos, videos, and texts. These complex aggregates of media are characterized by satirical humour, lo-fi aesthetics and a mixture of pop cultural, historical, and philosophical references.”

At right and far right: *NYE Koan* (2009), digital photographs







## LATERAL LEARNING

Margaux Williamson: Toronto, ON CANADA

Margaux Williamson was born in Pittsburgh and has lived in Toronto since 2000. She has had solo art exhibitions in Toronto, New York and Los Angeles and premiered her first movie project in 2008 at the Toronto International Film Festival. Her most recent YouTube video project, made in collaboration with Ryan Kamstra, made it to the 2009 “Moments that Mattered” in the New York Times Magazine. She is the art director for a Toronto lecture series, Trampoline Hall, and collaborates on various projects with other artists. Her most recent collaboration, with writer Sheila Heti, involved bringing seven artists down for a night of unsettling but entertaining art performance at the Edith Wharton House in the Berkshires, Massachusetts. In the fall of 2009, she was an artist in residence in Dawson City, Yukon. Her personal website is [www.margauxwilliamson.com](http://www.margauxwilliamson.com).

“My long-time friend and first collaborator, Ryan Kamstra, read a book by Jeffrey Sachs called “The End of Poverty”. Then he wrote a song called *End of Poverty*. Ryan’s song has a line in it that goes: You struggled so hard for a petty theft of affection / only to find – you’re totally ordinary. That line, and everything else about the song, made it clear that it was time to try out this new palette of ordinary human gestures found in homemade videos on the internet. I focused on basement hues and teenagers.

*Dancing To the End of Poverty* is a video made in collaboration with the song *End of Poverty* by Ryan Kamstra performed with his band, Tomboyfriend, made of clips of teenagers dancing in their basements, all taken from Youtube. The video was playing on a loop in a museum in Toronto until November 9th, 2008 and on YouTube forever. The people in the video were all contacted through youtube the day it went up.”

At right: Screen capture stills from *Dancing to the End of Poverty* (2008), on YouTube: <http://www.youtube.com/watch?v=YNEkZ7bZW8>







## LEARNING AS GIFTING

the entrée to community through sharing



## LATERAL LEARNING

Amarie Bergman: Canberra, ACT Australia

Bergman is a conceptual and reductive artist, an award-winning graphic designer, and a contributing writer to *Whitehot Magazine* and *ArtUS*. Her personal website is [www.amariebergman.com](http://www.amariebergman.com).

“Perugina is an Italian confectionery company that was formed in 1907 by Giovanni Buiton and Luisa Spagnoli. Their most famous product is Baci: dark chocolate “kisses” filled with rich truffle and crowned with hazelnuts. Each Bacio “kiss,” individually wrapped in silver foil, cocoons a love-note: a slip of waxed paper printed with a multilingual message. Perugina randomly picks a selection from a few hundred different messages, maybe from a few thousand, who knows? It is certain that a Bacio love-note with its wisdom, poignancy, or wit will mean something unique yet have a universal resonance. Also, it may be kept: tangible evidence of an ineluctable experience, “the presence that absence leaves”.

The two text works are based on these “found” slips of paper. Bacio no.38 reminds us what a “kiss” is – chocolate or otherwise – courtesy of French dramatist, Edmond Rostand, while Bacio no.119 exemplifies pure charm.”

At right: *Bacio no.38* (2009), digital image

At far right: *Bacio no.119* (2009), digital image

E che cos'è un bacio? Un segreto detto sulla bocca.

A kiss, when all is said, what is it? 'Tis a secret told to the mouth.

E o que é um beijo? Um segredo falado sobre a boca.

Y qué cosa es un beso? Un secreto dicho sobre la boca.

Τι είναι το φιλι Ένα μυστικό ειπωμένο στο στόμα.

Bacio no.38  
Edmond Rostand

Lei: “Tu non mi capisci.” Lui: “Cosa intendi dire?”

Woman: “You don’t understand me!” Man: “What do you mean?”

Ela: “Você não me entende.” Ele: “O que é o que você quer dizer?”

Ella: “Tú no me comprendes.” Él: “Qué pretendes decir?”

Elle: “Tu ne me comprends pas.” Lui: “Comment ça?”

Bacio no.119  
Anonimo

## LATERAL LEARNING

### Stone Soup I: Vancouver BC Canada

Stone Soup I Collective: Lisa Birke, Weakhand, Christian Nicolay, Sascha Yamashita, Christopher Donnelly, Rebecca Donald.

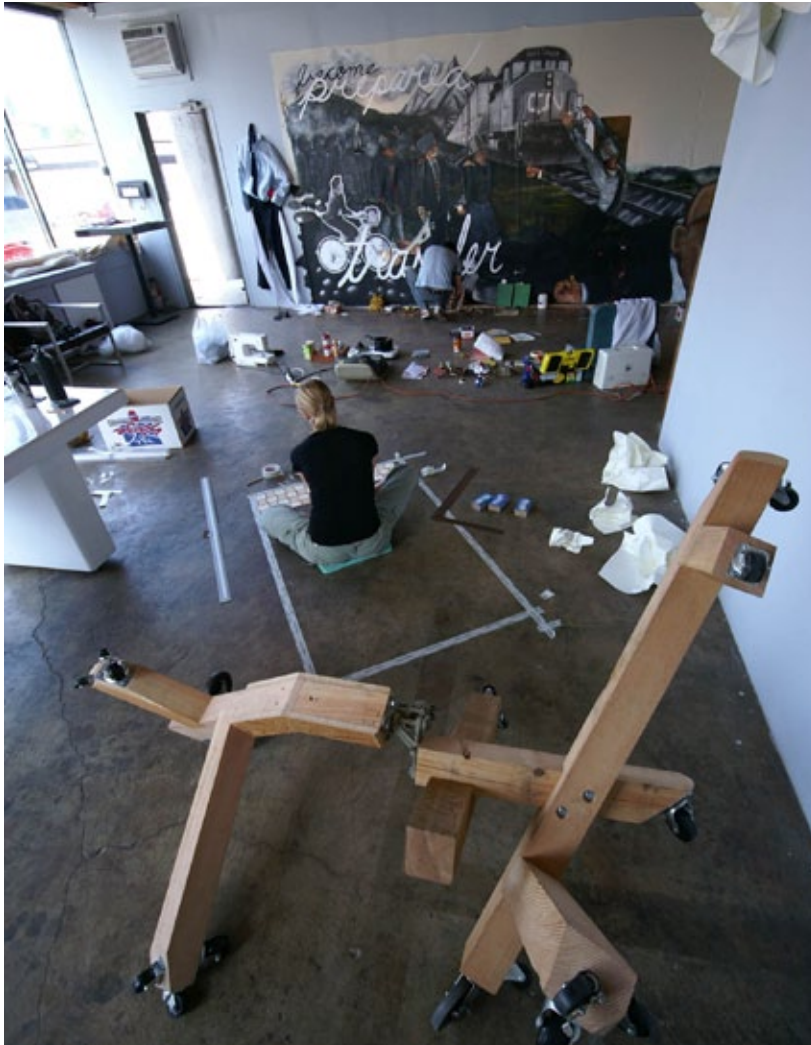
STONE SOUP, a three-week progressive art installation and part of an exhibition series called RECESSION PROOF THINKING invited 6 artists to form a project collective to create artwork in situ at the Grace Gallery in Vancouver in the spirit of the fable “Stone Soup” as a way for artists and art to respond to the current economic crisis. The folk legend of the STONE SOUP has direct application for our current economic times. In the story, famine has hit a small village. Each villager believes that there is no food to eat in their own cupboards. Then, a savvy stranger rolls into town with a story that he will make a meal for them all from just a magic stone that he carries with him. By encouraging the villagers to each bring a little something to add to the stone soup (such as a carrot or a potato) the stranger is able to create a nurturing meal for all to share. As a collaborative, organic experiment in art-making, STONE SOUP emphasizes the power of community and is a reminder that with our current challenges “this too will pass”. The artists worked progressively, in succession, working over that of the previous artist incorporating some elements and further developing some parts of the previous layer. 6 Artists built on 2 artworks: a progressive wall mural and a progressive sculptural installation at the Grace Gallery in Vancouver during the summer of 2009.

At right: Stone Soup Collaborative Installation (2009), work by Sascha Yamashita, Christopher Donnelly and Rebecca Donald, photo by Jennifer Mawby

At far right: Artists working in gallery (2009), (cw l to r: Rebecca Donald, Chistian Nicolay, Lisa Birke and Weakhand), photos by Jennifer Mawby and Matthew Walker Timmons







## LATERAL LEARNING

Melissa Brown: Brooklyn, NY USA

Brown is a printmaker who makes large-scale woodcuts with images collected from lottery Tickets, money, and supermarket tabloids. Ms. Brown's pieces are funny, punchy and curiously abstract, sharing the fringe visionary qualities of such American artists as Alfred Jensen, Charles Burchfield and the creator of the *Mad* magazine fold-in Al Jaffe. She is a graduate of Rhode Island School of Design, received her MFA from Yale and also attended Skowhegan School of Painting and Sculpture. Her personal website is [www.melissabrown.tv](http://www.melissabrown.tv).

"The lottery ticket collages are made from losing scratch-off tickets. They are an experiment in fluctuating value. The individual tickets begin with a face value, somewhere between \$1 and \$30. They provide a speculative value; \$5,000 a week for life is one example. Believe it or not, a losing ticket has value as a tax receipt. When the collages are complete, I calculate the total face value of the included tickets. The artwork is made out of other people's fantasies about luck and money. Additionally, the person who originally bought the ticket has scratched their own drawing onto the surface of the ticket."

At right: *Grandma's Dream* (2008), \$2483 in used scratch-off tickets, 28" x 28"

At far right: *Money, Jewels, Set For Life* (2009), \$1132 in used scratch-off tickets, 28" x 28"







## LATERAL LEARNING

Robert Caspary + Barrie Wentzell: Etobicoke, ON Canada

Caspary is a Toronto-based artist, emerging professionally 30 years after receiving his formal arts training at the Ontario College of Art, and many more years of practicing his art for private enjoyment. His personal website is [www.robertcaspary.com](http://www.robertcaspary.com).

Barrie Wentzell is a Toronto-based, internationally renowned photographer. From beginning his professional career in the early 1960s with England's *Melody Maker Magazine* to recent shows in Toronto, Los Angeles and Berlin, Mr. Wentzell's iconic photographs of Rock & Roll Royalty are acknowledged as among the world's finest. Barrie's personal website is [www.barriewentzell.com](http://www.barriewentzell.com).

"If there is a driving force in my art, it is a search for the personal aesthetic ideal. I enjoy exploring and controlling the methods and applications of my favourite media (photography/printmaking/painting/drawing) with a DIY ethic, and I look to achieve a certain finesse to my pieces.

For the spiritual in my work...the heart & soul & guts, I rely on serendipity, my muse(s), and appeals for divine intervention whenever possible. These pieces are collaborations that represent a mix-up of generations, aesthetics, and technologies.

About *JohnJohnny*: 21 years ago, my good friend and renowned photographer Barrie Wentzell loaned me some of his prints to copy and "goof with". A silkscreen of Johnny Cash was overlaid with a xerox transparency of John Lennon and voila, a third star, JohnJohnny, was created. To include it here, I finally had to reveal it to Barrie, who needs to be very protective of copyright.... he loves it."

At far right: *JohnJohnny* (1988), silkscreen print with acetate overlay, 8 1/2" x 7"



## LATERAL LEARNING

Jen Delos Reyes: Winnipeg, MB Canada.

Delos Reyes' research interests include the history of socially engaged art, group work, and artists' social roles. She is currently an Assistant Professor and directs the Art and Social Practice MFA concentration with Harrell Fletcher at Portland State University. Her personal website is [www.rendelosreyes.com](http://www.rendelosreyes.com).

Her work explores connections, relationships and interactions through situating participation, sharing, group work, and collaborations within an artistic discourse. To expand on these ideas she asked a group of colleagues, friends and family to make the following professional statements about her work.

"Jennifer aestheticizes collaboration, collaboration not being simply a means to an end, but central to the aesthetic. *I Am a Rock, The Lovers the Dreamers and Me, Public Fountain, Open Engagement* and the super-brilliant *The Coming Community* all deploy collaborative strategies that are the project. The art will simply grind to a halt if there isn't committed participation. But it doesn't grind to a halt because - while the participant is required to give of herself - she inevitably gains far more than she gives. Jennifer manages to artfully, decisively, and materially manifest the truth that the whole is always greater than the sum of the parts, proving not only that we need each other but that we are each other." (Darren O'Donnell)

"Jen Delos Reyes creates work heavily influenced by music and relational aesthetics. Her art facilitates happenings, which include object making and experiential connection exercises." (Lori Gordon)

"Reyes gathers groups of artists in post-factory art making environments. In the indulgent spectacle based work of many contemporary artists, large bodies of other artists are employed as technical workers. The labour and creativity invested by these "secondary" artists is put aside and credited to the lead artist. Reyes protests the idea of single-artist authorship. Her art involves large bodies of artists without losing individual authorship and identity." (JG Hampton)

At right: *Some Places and Things That Taught Me About Community, Collaboration and Pedagogy (in no particular order)* (2009), text-based artwork, dimensions variable

# **Some People, Places and Things That Taught Me About Community, Collaboration and Pedagogy (in no particular order)**

Winnipeg, MB, Canada  
Fleetwood Mac  
*The Coming Community*  
Giorgio Agamben  
Harrell Fletcher  
Choirs  
Julie Ault  
*The Ignorant School Master*  
Jacques Rancière  
*Deschooling Society*  
Ivan Illich  
Nils Norman  
Broken City Lab  
The Inoperative Community  
Jean-Luc Nancy  
Nato Thompson  
Group Material  
*Art As Experience*  
John Dewey  
Felix Gonzalez-Torres  
CCA Social Practice  
PSU Social Practice  
Allan Kaprow  
J. Morgan Puett  
Otis Public Practice  
*Group Work*  
Temporary Services  
*We Make the Road by Walking*  
Paulo Freire  
Ashley Neese  
Robin Lambert  
Lori Gordon  
David Horvitz  
Regina, SK, Canada  
Rachelle Viader Knowles  
Randal Rogers  
Boseul Kim  
WochenKlausur  
S.E.R.G  
Diane Borsato  
Randall Szott  
potlucks  
hugs  
John Berger

Larry Sultan  
Diana Ross and the Supremes  
The Beach Boys  
Joy Division  
New Order  
The Patti Smith Group  
Yoko Ono  
Sonic Youth  
Broken Social Scene  
The Polyphonic Spree  
The Arbour Lake School  
Portrait of a Girl  
Podgie  
community gardens  
The Dawson City Music Festival  
High Dessert Test Sites  
Andrea Zittel  
Daniel Bozhkov  
Berlin, Germany  
Courtney Fink  
Hans Ulrich Obrist  
John Dewey  
Portland, OR, USA  
Printed Matter  
Disco  
Center for Urban Pedagogy  
The Mountain School  
Sundown Salon  
Free Universities  
The Beatles  
Jeremy Deller  
Claire Bishop  
General Idea  
Fluxus  
Happenings  
Neo-concretism  
Total Art  
Art For Networks  
Lydia Matthews  
Ted Purves  
Frtiz Haeg  
Thomas Hirschhorn  
Connective aesthetics  
Suzy Gablik  
Pawell Althamer  
Francis Alys  
Joseph Beuys  
New genre public art  
Suzanne Lacy  
Public Practice  
Dialogical art  
Grant Kester  
*Relational Aesthetics*

Nicholas Bourriaud  
Social sculpture  
Jens Hoffman  
Black Mountain College  
Social Aesthetics  
For Ourselves  
Future Farmers  
Utopian proposals  
Networked art  
Art and activism  
A Constructed World  
Johanna Billing  
Adrian Blackwell  
Paul Butler  
Lygia Clark  
Minerva Cuevas  
Michael Elmgreen  
Ingar Dragset  
Joseph del Pesco  
Alyse Emdur  
Outworks Gallery  
Event Structure Research Group  
Peter Friedl  
Lawrence Weiner  
Liam Gillick  
Rainer Ganahl  
Dominique Gonzalez Forster  
Felix Gonzales-Torres  
Josh Greene  
Group Material  
HaHa  
Frtiz Haeg  
Thomas Hirschhorn  
You Can Have It All  
Pierre Huyghe  
Mathew Higgs  
Alfredo Jaar  
Emily Jacir  
Jan Family  
San Keller  
In N Out Burger  
Creative Time  
Sam Gould  
Ben Kinmont  
Mierle Laderman Ukeles  
John Malpede  
Palle Nielson  
N55  
Oda Projesi  
Roman Ondak  
Project Row Houses  
Rick Lowe  
Public Works



Michael Rakowitz  
Red 76  
The Berlin Office  
Rigo 23  
Come Together  
Jon Rubin  
Tino Sehgal  
The Kitchen  
SimpArch  
The San Francisco Diggers  
Superflex  
Rirkrit Tiravanija  
Lee Walton  
WochenKlauser  
Creativity Explored  
What, How & For Whom  
(WHW)  
Krzysztof Wodiczko  
Artur Zmijewski  
Anna Gray  
Ryan Paulsen  
Steve Matwichuk  
David Garneau  
Kathleen Irwin  
Brette Gabel  
Dan Harvester  
Andrea Young  
Simon Linn-Gerstein  
Lara Bonokoski  
Lily Press  
Miranda Mason  
Warren Bates  
Kristy Fyfe  
Garrett Vanacore  
Lacey Brown,  
Joanne Keen  
Jeff Nye  
13th Avenue Coffee House  
Dana Aleshire  
Corrina Beesley-Hamond  
Joan Borsa  
Katy Asher  
Cyrus Smith  
Zach Springer  
Lulu Krause  
Lisa Ciccarello  
Matthew Rana  
Varinthorn Christopher  
Andy Manoushagan  
Brin Webster  
Piero Passacantando  
Laurel Kurtz  
Rob Bos

David Daise  
Jen Brandt  
Joanne Bristol  
Charles Watanasutisas  
Jonah Loeb  
Naomi Buckley  
Tharrison Boykin  
Emily McGlynn  
Terry Chatkupt  
Victoria Bryant  
Jenny Lee Craig  
Nate Ndosi  
Micki Davis  
Cecilia de Jong Jespersen  
Lucy Codilan  
Erinn Cox  
James Wessinger  
Manon De Pauw  
kanarinka  
Paul Druecke  
Linda Duvall  
Rachel Ellison  
Emma Buckingham  
Blair Fornwald  
John Muse  
Andrew Mumma  
Amy Franceschini  
John Daise  
Erin Gee  
Seema Goel,  
Ben Guttin  
Andy Butler  
John Hampton  
Sarah Allard  
Kate Hartman  
Hideous Beast  
Ethan Joseph  
Walker Anderson  
Hope Hilton  
Raul Hernandez  
Julia Ryan  
Anna Huff  
Kathe Izzo  
Adele Jackson  
Peter Sturtevan  
Alex Cahil  
Hannah Jickling  
Jessie Kainweiller  
Duncan Cooper  
Stuart Keeler  
Bennett Smith  
Lois Klassen  
Matt Gerard

Lee Knuttila  
Carrie Bell Hoerth  
Sarah Glaser  
Laurel Kurtz  
Robin Lambert  
Jessica James Lansdon  
Lynn Kirby  
Alexis Losie  
Lauren MacDonald  
Diana Sherlock  
Michael Swaine  
Larry Miller  
Maiko Tanaka  
Elena Tejada-Herrera  
Sara Thatcher  
Alice Tseng-Planas  
Adam Ward  
Jen Weih  
Markuz Wernli-Saito  
Gordon Winiemko  
Gary Wiseman  
Darcy McIntyre  
Jenn Hare  
Elizabeth Matheson  
Alex Graziano  
Jacob Waters  
Michael McCormack  
Ethan Lo  
Barbara Meneley  
Christina Wagner  
Darren O'Donnell  
Open Source  
Adam Subhas  
Regan Kirkland  
Emily Letts  
Dan Connochie  
Tamarinda Barry Figueroa  
Jude Oritz  
David Richardson  
Loretta Paoli  
Sara Neidorf  
Kelly Lam  
Naomi Potter  
Sal Randolph,  
Suk Hong  
Helen Reed  
Emily Cronin  
Ben Diamond  
Kerri-Lynn Reeves  
Room Magazine  
James Servin  
Natalie Zych  
Gustavus Stadler



## LATERAL LEARNING

Aganetha Dyck + Richard Dyck: Winnipeg, MB Canada

Aganetha Dyck, RCA, is a Canadian artist who is interested in inter-species communication and the small of the world, specifically that of honeybees. She is the recipient of the Governor General's Award for Media and Visual Arts (2007) and the Manitoba Arts Council Award of Distinction, 2006. Richard Dyck is an inter-disciplinary artist working in Winnipeg, interested in the significance and humorous possibilities of the genres and paradigms emerging from digital media. Aganetha Dyck's personal website is [www.members.shaw.ca/ahtenaga](http://www.members.shaw.ca/ahtenaga). Richard Dyck's personal website is [www.baddogma.me](http://www.baddogma.me).

"This is a collaboration between my son and artist Richard Dyck and myself involving a flatbed scanner inside a beehive. The non-bee objects are artworks in-progress, sculptures-to-be by me and the bees. The bees paint as they move relative to the scan head over the scanner bed, their images compressing and smearing anfractuously. We control sunlight with the lid of the beehive, cracking it a little for a wisp. The twenty-three files are photo-printed, 24" x 30", mounted on Gaterfoam and framed. Bees scans have been exhibited at DeLeon White Gallery, Toronto, Ontario; Academy BK, in Belgrade, Serbia; North Dakota Museum of Art, Grand Forks, North Dakota, U.S.A.; Simon Fraser University, Burnaby, British Columbia.; Art Gallery of Grand Prairie, Alberta; Gallery 1.1.1., University of Manitoba, Winnipeg, Manitoba; Other Gallery, International Art Fair, Toronto, Ontario; Susan Whitney Gallery, Regina, Saskatchewan; The Canadian Embassy, Berlin, Germany; House, Plug In Gallery, Winnipeg."

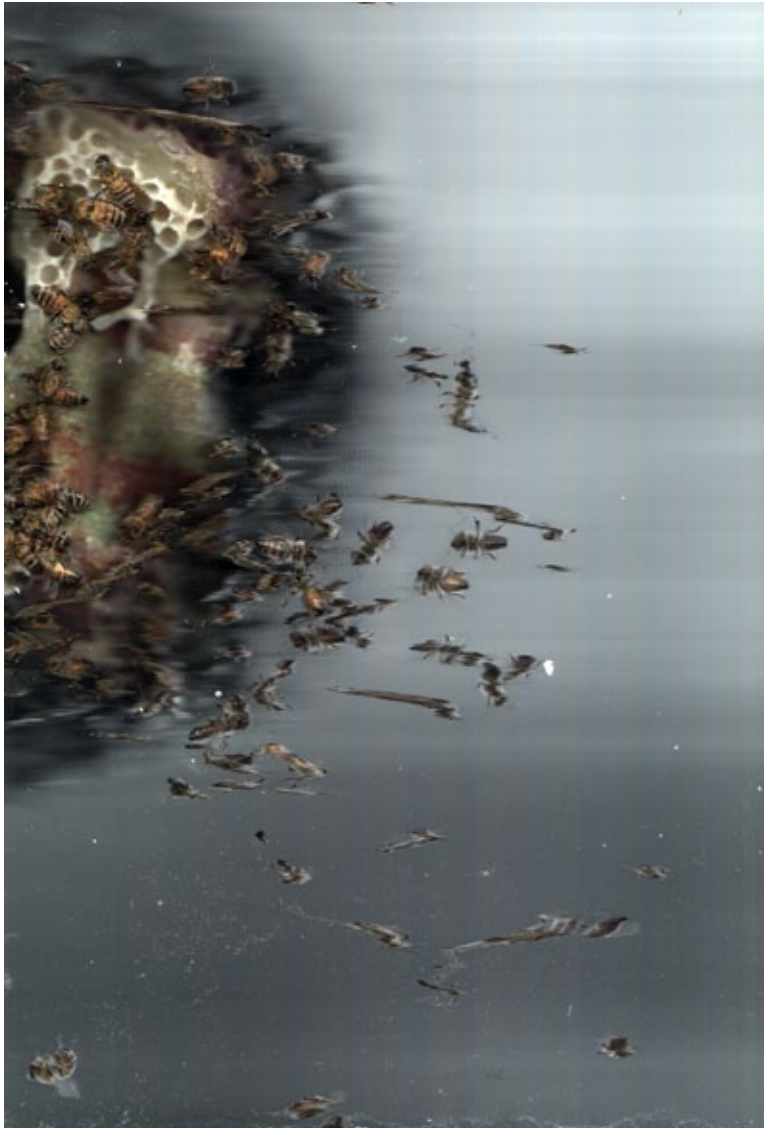
At right: *Hive Scan #5* (2003), archival photographic print, edition of 5, 30" x 24"

At middle right: *Hive Scan #2* (2003), archival photographic print, edition of 5, 30" x 24"

At far right: *Hive Scan #4* (2003), archival photographic print, edition of 5, 30" x 24"







## LATERAL LEARNING

Julie Gendron: Vancouver BC, Canada

Gendron has led numerous art and design projects that consider interactivity, accessibility, playfulness and change. Her main inspiration is to design experiences that allow people to explore and create their own point of view, culture and communities. She has received awards and funding from the Japan Media Arts Festival, Canariasmediafest (Spain), Canada Council for the Arts, BC Arts Council, Centre interuniversitaire des arts mediatiques, the Dora and Avi Morrow Award for Excellence in Visual Arts and BC Film. Gendron works independently under the guise of [desiringproductions.com](http://desiringproductions.com) as a user experience designer and multidisciplinary artist.

“Through all of my work the reoccurring theme that surfaces is my ability or should I say drive to show people what they might not see in their every day. This includes mixed video shots of the lines in pavement, photographs of re-decorated city walls or the looped recording of your voice as composed by you into a gallery beat box. In all of these situations I request that the audience create their own outcomes while I provide playful settings for them to do it in. I use subtle methods to critique mainstream assumptions. These include media representations, social conditioning and governing systems. I have always been fairly suspicious of group activities lead by power-laden individuals or pyramid authorities. Some of these include church services, Nazis rallies and sing-a-longs. This means that I consciously create work where an individual can find their own sources of power and action despite the assumed social authority of cultural representations.

I have worked for many years researching and experimenting with participatory theory through various mediums. I create situations that are comfortable and easy to be in while at the same time subtly challenging the audience to act out. I ask the audience to exercise base methods for creating cultural artifacts while reminding them of their ability to do so.”

At right: *Serious Culture* (2006), glass and wood installation used as drawing video screens, 3 projectors, laptop, amplifier, speakers, Max contact microphones placed on glass, 3 guitar pedals, MSP/Jitter, paper and drawing utensils, 6' x 6' x 7 1/2'

At far right: *Permanent Change* (2008-present), business card, telephone answering service (answering machine), 2" x 3 1/2"







## LATERAL LEARNING

Perry Rath: Smithers, BC Canada

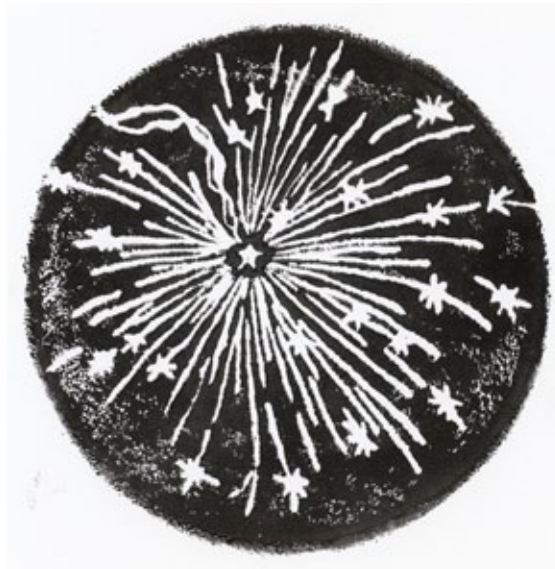
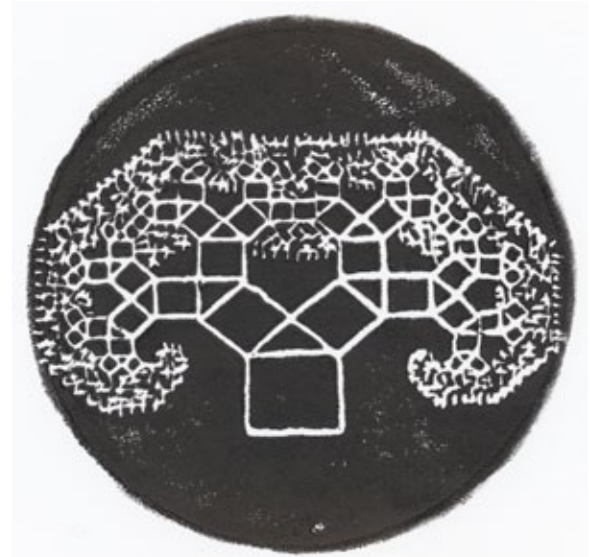
Rath works in installation, painting, and mixed media projects from his rural property in the Bulkley Valley, Northern BC. While the relative isolation provides room for solo pursuits, it also necessitates collaboration with people across disciplines, distances, ages, and other illusionary divisions. His personal website is [www.perryrath.com](http://www.perryrath.com).

“With contributions from Beatrice Amstutz, Leslie Barnwell, Facundo Gastiazoro, Kirby Huminuik, Phil Irish, Taisa Jenne, Scott Malin, kit malo, Keshav Mukunda, Chris Simons, Gabrielle Smith, Nick Sousanis, Linda Stringfellow, and Chris Zabel: “Pass the Plate” is an image association project drawing upon the notion of the creative spark: of how a certain image can lead to a new image. Like a word association game, or the telephone game, messages are passed along through various peoples’ interpretations. This is all about a visual dialogue and transmission of ideas and images, as the chain goes through the minds and hands of many people, morphing and changing, but somehow linked. I employed the technique of drawing into the bottom of a Styrofoam plate, since it provides a distinct simplified image. It also carries connotations of passing around food at a picnic or potluck event, food often made by the participants themselves. Instructions were to make a sketch of an image, or provide a found image, based on what came to mind as a springboard from the received image. The image was then returned to me, for me to reproduce as best as I could into a Styrofoam plate print. Then I passed it on to the next person. I cycled myself in approximately every 4th or 5th image or so. Several artists got to participate more than once. As for me, I had to release any expectation I had about where I might think the image might lead to, which provided quite an element of wonder as it evolved. The final work is comprised of 25 images.”

At right: *Pass the Plate* (2006/7), selected prints from 25 images of foam print on panel, 10” x 10”







## LATERAL LEARNING

Derek Sullivan: Toronto, ON Canada

Sullivan has a BFA from York University, Toronto and an MFA from the University of Guelph. He is represented by Jessica Bradley Art + Projects and lives in Toronto, Canada

“Installed in the lobby of The Power plant, Toronto. The work was made available to the public as a poster column. For the duration of the show there was a changing array of printed material applied to its surface. This accumulation formally extended Brancusi’s notion of a metaphoric endless height to include the possibility of an endlessly expanding girth.”

At right: *Endless Kiosk* (2005), MDF, Gatorfoam, printed matter, paste, 7 metres high with endlessly expanding girth  
Photos of installation in the lobby of the Power Plant, Toronto







## LEARNING AS LABOUR

the artist as civil and social servant



## LATERAL LEARNING

Henry Mah: Vancouver, BC Canada

Mah received his BFA in Photography in 1995 from the Emily Carr Institute of Art and Design, now called the ECU. He currently lives and works in Vancouver. His personal website is [www.henrymah.com](http://www.henrymah.com).

“*Generations* is a fine example of Canadian art represented in this photograph as an example of pedagogy when a native elder passes on the art of totem pole carving to his son.

The totem pole was originally made in life size from the elder’s grandfather at the turn of the century. *Generations* depicts an elder totem pole carver carefully observing his son carving from a piece of wood, his hand is mimicking the strokes of the carve as he attempts to teach him the lost art of woodcarving.”

At right: *Generations* (2008), colour photograph, 44” x 56”





## LATERAL LEARNING

John Campbell: Winnipeg, MB Canada

Campbell is a photographer living and working in Winnipeg, Manitoba. His work concerns itself largely with matters of consumerism and advertising. His personal website is [www.fatjohnny.ca](http://www.fatjohnny.ca).

"*Bus Stop Real Estate Ads* are a big part of the visual landscape in Winnipeg. Cheesy? Funny? Tacky? Obnoxious? Do we notice them? Do they work? Do they insult our intelligence? Are they pleasing to look at? Can they be pleasing to look at?... The "Bus Stop Real Estate Ad Awards" series of photographs were displayed as an online public discussion, debate, and vote meant to create an awareness and perhaps appreciation of this "unique" style of advertising. Through this public discussion and vote format, parameters of visual taste and how they relate to the perceived "likeability", "success" or "quality" of the ads in question began to take shape on their own. Grammatical errors became a positive quality, the worse the head shot...the better, a physical resemblance to pop music icons was a hit and a truly absurd slogan or catch phrase was gold. Are the good ads bad?... Or are the bad ads good? Through this public interaction it was decided to continue with the series to culminate in a public showing of the works with ballot boxes and an official awards ceremony ultimately deciding *The Best Bus Stop Real Estate Ad In Winnipeg*."

At right top: *1st Place* (2008), colour photograph, 20" x 30"

At right bottom: *3rd Place* (2008), colour photograph, 20" x 30"

At far right: *2nd Place* (2008), colour photograph, 20" x 30"







## LATERAL LEARNING

Sarah Fuller: Banff, AB Canada

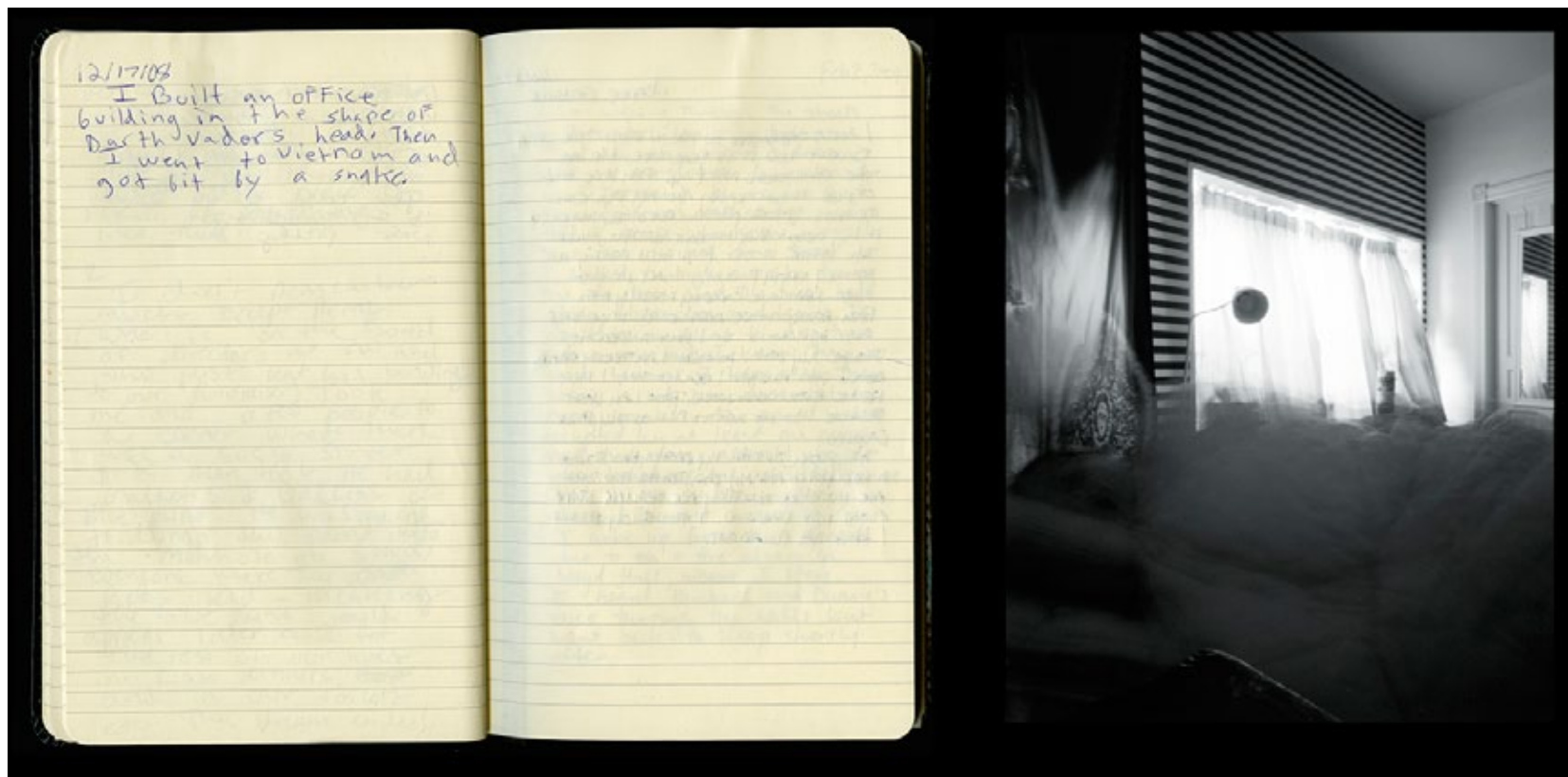
Sarah Fuller is a Winnipeg born artist who now works and lives in Banff, Alberta. She earned a BFA from the Emily Carr Institute of Art and Design in Vancouver in 2003. Most recently, she has exhibited work at the Illingworth Kerr Gallery, Calgary and Three Walls Gallery, Chicago, Illinois. Her work is held in collection of the Canada Council Art Bank and the Alberta Foundation for the Arts. Sarah has received support for her projects from the Canada Council for the Arts and the Alberta Foundation for the Arts, and has attended residencies in Reykjavik, Iceland, and Kamloops, B.C.

*“The Dream Log* project is a collaborative venture between participants who agree to record their dreams via pinhole camera and written text, and me. Each person is instructed on how to use the pinhole camera – the most basic and low tech form of camera that exists – and each person offers up an expertise that they have been born with: the ability to recall the hallucinatory images experienced during sleep.

The process is fairly straightforward and accessible: each participant takes home my pinhole camera and sets it up with the aperture facing their bed as per my instructions which are outlined in the back flap of the journal. Before tucking in for the night’s sleep, the pinhole shutter is opened and the lights turned off. The person then goes to sleep and dreams. Upon waking, the shutter is closed and the participant records the contents of what was dreamed during the 8 to 9-hour exposure.

As an evolving book of dream recordings, the journal has the interesting function of acting as an archive of the people whose dreams are inside and an ever-growing intimate story book that each contributor has the opportunity to read before adding their own entry.”

At right: *Brian’s Dream, December 2008, Chicago* (2008), one page scan from collaborative journal and one 4” x 5” contact print (silver gelatin print) from pinhole negative, approx. 8”x 8” and 4”x 5”



## LATERAL LEARNING

Mitzi Pederson: Cache, OK USA

Pederson explores tension, balance, relationships, line, and form through materials. She has exhibited her work extensively in North America and Europe.

“Much of my work is made from common, easily accessible materials such as paper, photocopies, wood, plastic, silver leaf, and glitter. This work fluctuates between two-dimensional drawings, collages and three-dimensional constructions. Moments of chance tend to initiate the creation a piece with an element of chance and circumstance. I use the result to highlight particular moments and bring attention to something unnoticed or overlooked; and use materials help to create a changing visual landscape. I am able to play with perception, space, imagination and memory, time, and change. I explore relationship and balance with contradicting materials and attempt to create moments of tension, locked in time – testing the strength and endurance of each material. I explore elementary linear forms that occupy space and how relationships between materials can produce spatial depth. I feel that both my two-dimensional and three-dimensional work reflect my interest in line and space, and consider the three-dimensional work as “drawings in space.” I experiment with the definition of drawing and form primarily through the use of linear elements and color, exploring the dimensional boundaries of drawing and the occupation of space – whether as a conception or construction. In addition, the use of tension and balance both attempts to depict and assert internal states while maintaining the compositional structure of the pieces.”

All photos to right: *Untitled* (2008), digital photo, dimensions variable





## LATERAL LEARNING

Jennifer O'Leary: Toronto, ON Canada

Born in Montreal, O'Leary currently lives in Toronto and is employed as an educator of photographic studies in the Toronto area while continuing to work independently on her photographic art.

"A common focus of my work is perception and identity. I often attempt to explore how the unconscious and conscious mind of the viewer dictate how one interprets still images using the suggestion of events that occur just before and after the moment the shutter is depressed.

*Exploring Gender* is from the series entitled *Building Bridges: Exploring Gender Through Photograph Practice*, which was a collaborative process where I photographed people of different cultural backgrounds and sexual orientations exploring theoretical frameworks, while studying with renowned filmmaker Bruce Elder.

*Reframing Place* is from the series entitled *Reframing Place* where I revisited a location in New Hampshire where the suicide of my aunt had taken place in October 1993. I returned to New Hampshire for the first time since my childhood. I set out to photograph the places that remained in my memory, attempting to reframe the images in an effort to remove my tragic association with them. I discovered that some places appeared as if they had been frozen in time, such as the local diner, but that other places had gone out of business or been torn down to make way for new houses and new owners."



At right: *Exploring Gender* (2005), detail, fibrebased photograph, 11" x 14"

At far right: *Reframing Place* (2008), solarized photograph, 11" x 14"





## LATERAL LEARNING

Marissa Largo: Toronto, ON Canada

Largo is a Toronto-based artist and educator. She is a graduate of York University's Fine Arts and Education programs and has a Master's degree in Art Education from Concordia University. Her art practice and academic research focuses on community art education, cultural studies, and equity studies.

"My art has been a mode for me to explore themes such as migration and critical issues with regards to the Filipino-Canadian community. The stories of my parents, the testimonies of domestic workers, the narratives of immigrant youth, and my own personal reflections become individual and collective portraits of community in flux.

*The Nanny Project* arose from my experience of teaching in privileged parts of Toronto, where I became acquainted with several Filipina domestic workers who would drop-off and pick-up the children for whom they cared. This work re-presents the "Filipino nanny" as a woman with her own identity and distant life. The installation includes a bookwork of their lithographic portraits, screen prints of artwork produced by the child in their care, and excerpts from interviews conducted with the women about their lived experiences. This work raises questions about the forced migration of Filipino women due to economic reasons and the personal consequences of this global trend."

At right and far right: *The Nanny Project* (2004), print installation, bookwork of screenprints, lithography, and audio recorded interviews with Filipina domestic workers, each book 14" x 17"





## LATERAL LEARNING

Richard Palanuk: Winnipeg, MB Canada

Palanuk is a visual artist living and working in Winnipeg. Along with his recent journey into printmaking, Palanuk's experimental and intuitive approach to creating images has taken his photo-based work to a new level. His artwork can be found in both private and corporate collections. His personal website is [www.richardpalanuk.com](http://www.richardpalanuk.com).

"I see my work as fiction based on fact and it all begins with my camera. I record images that somehow find me. Once I start playing with these visual impressions, they begin to take on a life of their own. It can be quite exhilarating to experience this transformation as the images become visual metaphors for inner thoughts and emotions".

At right: *A Lesson From Mom* (2003), black and white photographic print, 8" x 12"

At far right: *Learning Excites Me* (1996), colour photographic print from transparency, 8" x 12"







## LATERAL LEARNING

Julia Sherman: Los Angeles, CA USA

Julia Sherman mines folk traditions, canonical art history, feminist theory, and a range of personal anxieties to create tableaux of fantasy, philosophy and interrogation. The collective creation of her works opens up discussions of productivity, use-value and the notion of the “handmade.” Her personal website is [www.juliasherman.com](http://www.juliasherman.com).

“In *Cone of Power* though driven by a conceptual practice, I do not abandon the formal or physical process of “making.” In my revival of women’s work from various traditions, I have an eye towards the cultural significance(s) embedded in each supposedly practical task. Looking through books about weaving, I came across an image of a group of Mexican women who were all hooked onto the same tree, weaving on their back strap looms. Though the act of weaving is so commonly used in folklore to symbolize fertility and feminine productivity, here it becomes a social vehicle. My appropriation causes epistemological ripples, as meaning is re-purposed and crafts are re-contextualized. *Cone of Power* is not about connecting to indigenous cultures per se, but is a relational exercise that extends across contemporary communities and perhaps, across time.

Using people from my weaving class and teaching other friends to weave for this project, we constructed, *Cone of Power* over the course of 8 hours in the gallery space. As each individual loom is woven, thread is passed around in a circle, creating one structure. Each person must balance their body weight with the weaver across from them to create stability and ample tension to weave on these simple looms.”

At right: *Cone of Power 19* (2009), colour photograph of gallery installation

At far right: *Cone of Power 1* (2009), colour documentation photograph







## LATERAL LEARNING

Aislinn Thomas: Guelph, ON Canada

Thomas is a multidisciplinary artist who lives in Guelph, Ontario.

“My work draws from conceptually based practices and is concerned with themes of sensitivity, response, and play. I am drawn to gestures and interactions that propose alternate approaches for exploring our only world. My practice tends towards the social, drawing from language, text, observations, and intra/interpersonal relationships. Often my work has a sense of misplaced enthusiasm or failed gesture, yet persistently suggests curiosity, playfulness, and sincerity as valuable and productive categories. *In Your Shoes* is part of an ongoing endeavor to literally put myself in other people’s shoes, and is recorded in a blog. *Already Art* is also concerned with observation and lending significance to the ordinary. Also a blog, it invites participants to submit examples of found art for other people to find, too. Using virtual space and participatory strategies it explores both the definition and place of art, and seeks to broaden this conversation. Similarly, *Carrot Top* is a piece that aimed to take a collaborative approach to meaning making. In conjunction with a Lucy Maud Montgomery conference, members of the community who identified as redheads were invited to join myself and my collaborator Ruth Sodtke for a casual afternoon of discussing the particularities of life with red hair. Appearing as if it could be a mocumentary, the video document comes across as equal parts silly, sincere, endearing, and strange.”

The blogs by Thomas that relate to the above projects are:

[www.alreadyart.blogspot.com](http://www.alreadyart.blogspot.com)

[www adayinyourshoes.blogspot.com](http://www adayinyourshoes.blogspot.com)

At right top and bottom: *In Your Shoes: Exchanges* (2007-ongoing), performance

At far right: *Carrot Top: A Redhead Focus Group* (2008), relational project in collaboration with Ruth Sodtke, video document approx. 105 minutes





## *carrot top* a red head focus group

Saturday October 18, 2008  
2-4pm  
Zavitz Hall, room 320  
University of Guelph

All those who identify as a red head are invited to join us in a casual afternoon of pondering the particularities of life with red hair. In conjunction with the conference "From Canada to the World: The Cultural Influence of Lucy Maud Montgomery," and in community with other red heads we will discuss and share our experiences, thoughts, theories and musings. The results of our gathering will be included in an art exhibition at the Zavitz Gallery at the University of Guelph. All ages, genders, abilities and orientations are welcome. Feel free to come for all or some of the afternoon. Refreshments will be served.

Questions? Please contact Ruth and Aidinn:  
thomasa@uoguelph.ca \* 519.824.3270





## LATERAL LEARNING

Julie Jean Thomson: Durham, NC USA

Julie Thomson is an artist, art historian, and educator who lived in Durham, North Carolina at the time of this project but now lives in Brooklyn, New York. She is interested in exchanges and creating conditions that allow for moments where people interact with and connect to one another in daily life.

*"How Much Am I Paying?"* revolves around buttons with my calculation of the amount of money each person in the USA in effect is paying towards the \$700 billion bailout. Dividing \$700 billion by the population of the United States, I came up with the amount, \$2,296.84. Through this project I tried to provide people with knowledge about how much \$700 billion means as well as offer an opportunity for people to engage with what was happening instead of just feeling powerless or frustrated.

From a vintage voting machine case, visitors to the *Bailout Biennial* could take buttons and record their responses about what \$2,296.84 meant in their lives. I transcribed these responses and posted them online at [www.howmuchamipaying.blogspot.com](http://www.howmuchamipaying.blogspot.com).

I also created a letter to elected representatives with these responses that people could also download from the blog before the February stimulus package was passed. After it was passed, I divided \$787 billion dollars by the population at the time of the bill's signing. I created a second button with a + sign and \$2,573.26, so people could wear both buttons and record their response about what the first, or both, amounts mean in their lives.

The buttons were and are free since people are already paying enough. I encouraged people to wear these buttons, and when asked about them, to talk about the bailout. I've heard back from co-workers and friends that they've talked about their buttons and the bailout with friends as well as people working at the grocery store and a tailor shop. When people have asked me about my button I have rewarded their curiosity by offering them a button."

At right all photos: Documentation of *How Much am I Paying?* (2008/9), buttons, vintage voting machine case approx. 5' x 2' x 2 1/2'







## LATERAL LEARNING

Kerri Reid: Toronto, ON Canada

Kerri Reid is a visual artist whose practice draws from various art and craft traditions as well as anthropology and archaeology. Her interest in the arbitration of values has led to works that can involve dust, wicker, ceramics, drawing, photography, woodwork, and faxing, as well as interactions with the free curbside economy, Craigslist, and Ebay. Her personal website is [www.kerrireid.com](http://www.kerrireid.com).

*"Fixed Broken Brick* is a broken brick that I found and repaired by making a clay brick to key into it. The piece of brick I made blew up in the kiln, so I also had to repair my repair, but eventually I glued the whole thing together and it seemed pretty strong so I left it out on a pile of bricks in front of a house that was undergoing renovations.

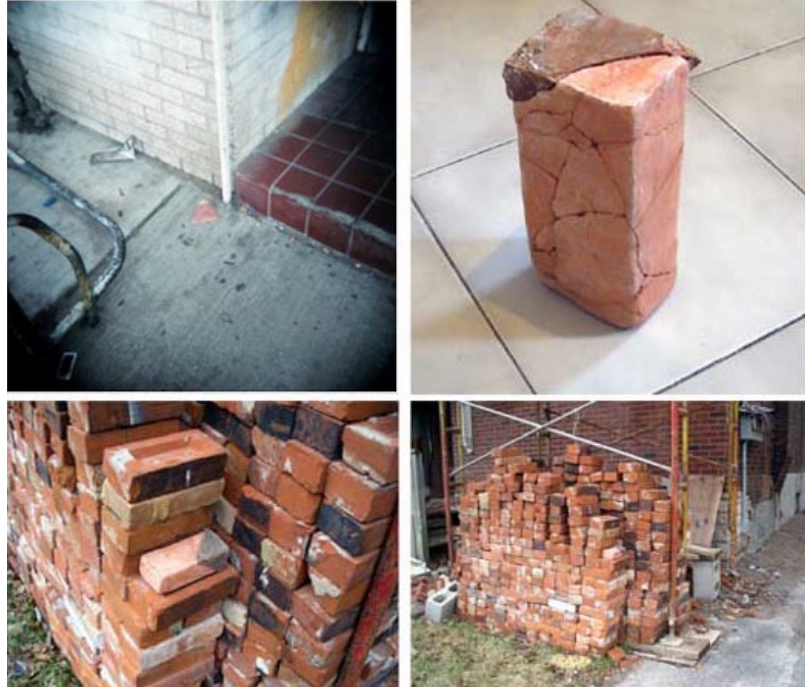
In *Portrait For A Basket On Ossington* I came across this discarded basket beside a trash bin on Ossington Street in Toronto. I took it home, drew an 11" x 14" pen on paper portrait of it, and returned it to where I found it with the drawing taped up beside it. The basket and drawing remained there for two days, and then they were gone.

*The Missing Piece of the Puzzle*, an ongoing project, started with a puzzle piece that I found on the street. I created a "Found" poster in an attempt to return the missing piece to its puzzle. I then made a painting with a hole in it that fit the found piece and thus completed the puzzle. I cut the painting into puzzle pieces, put it in a box, and left it in a thrift store in Lethbridge, Alberta. Documentation of this was shown in *Small Things Forgotten*, a project for the Southern Alberta Art Gallery's *Into the Streets: Avenues for Art* 2009 exhibition series. I also made 10 replicas of the puzzle piece, painted in acrylic on cardboard, exhibited in *Material Concerns* at the Centres des arts actuels Skol in Montreal in 2008."

At right: *Fixed Broken Brick* (2008), brick and clay

At far right top: *Portrait For A Basket On Ossington* (2008), found basket, pen on paper drawing, 11" x 14"

At far right bottom: *The Missing Piece of the Puzzle* (2008/9), found puzzle piece, acrylic painting, box, ink and coloured pencil on paper





## LATERAL LEARNING

Michael Swaney: Barcelona, Spain

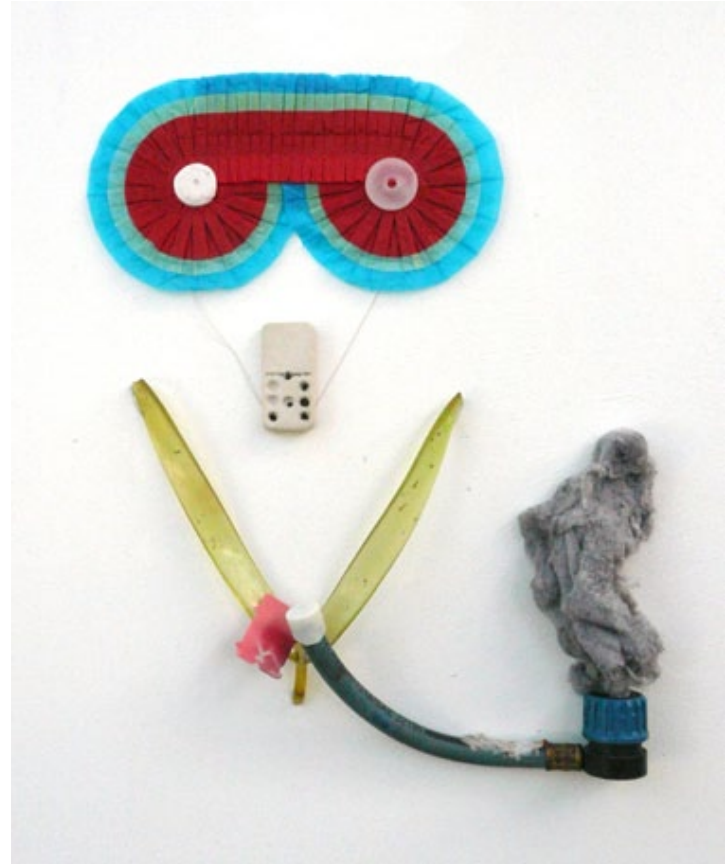
Michael Swaney born in Kimberly, BC, has studied both fine arts and graphic design. He was a founding member of the Vancouver Art Collective Human Five (2001-2008) and now lives and works in Barcelona, Spain. He has recently published a book with Stickit called **The Performances**. Other publication projects include **Artifacts of Finland** with Le Dilly and *The Zulu Nationals* with Picnic Editorial. He is represented by Iguapop Gallery in Barcelona. His personal website is [www.michaelswaney.com](http://www.michaelswaney.com).

*"Skipper* is the first piece of its kind in which I built an installation on my studio desk, photographed it and used the photo as reference. The piece is part of the ongoing 'performance' theme that has arisen in my 2D works informed by the idea of remnants of stages/backdrops and props upon which a performance may have or could occur.

*Zuluvooodoooguru* is from a series of naive yet fantastical portraits in collage and paint that I created for an individual exhibition at the Iguapop Gallery in 2009. This inspired an e-zine: *The Zulu Nationals* which is available through Picnic Editorial at [www.picnic-e.com](http://www.picnic-e.com)."

At right: *Skipper* (2009), mixed media assemblage wall sculpture

At far right: *Zuluvooodoooguru* (2009), collage on paper







## LATERAL LEARNING

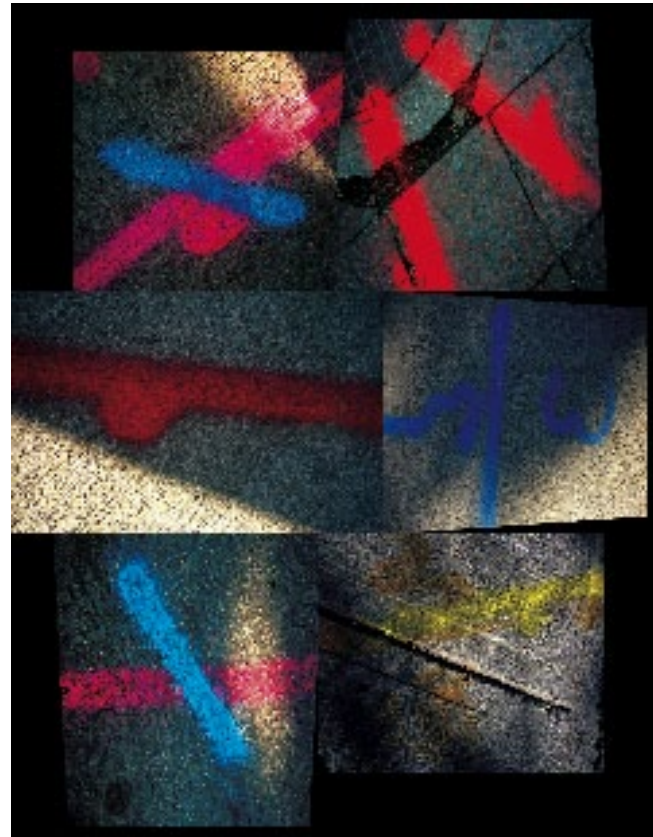
Jonny Silver: Toronto, ON Canada

Jonny Silver works in visual language. He is an experimental filmmaker and an exponent of the art of digital découpage.

“I deal in still and moving pictures. I think in pictures. In my work, I seek out images that have meaning beyond themselves. When I juxtapose these images, they form an abstract narrative or visual poem. My girlfriend is a psychotherapist with her own practice in a downtown community. Her clients come from all walks of life. They arrive at her place for a one-hour session. Their lives are like mine fields! This is all my girlfriend can say because she is sworn to secrecy about her clients... So I began to wonder: Who were her clients? What personal struggles motivated them to seek therapy? What occupied them as they came and went from their sessions? What would their mine fields look like? Setting out to create some possible scenarios, I photographed sets of images with strong psychological symbolism, and then cut them together (“découpage”) in an angular design - looking like dream or memory fragments. They had meaning beyond themselves but seemed to ask more questions than give answers. I made a series of découpages under the title, *Appointment With My Therapist*.”

At right: *Conflicting Messages* (2008), colour digital photograph découpage, 16” x 20”

At far right: *Rooms Within Rooms* (2008), colour digital photograph découpage, 16” x 20”







LATERAL LEARNING SYLLABUS LIMITED EDITION & DUST JACKET MULTIPLE

a course in pedagogy, creativity, disaster, and art

# Lateral Learning: Syllabus

*A Course on Pedagogy, Community, Disaster, and Art*

*Ideal class size: limitless  
Course length: ongoing*

## Description

The purpose of this course is to reflect on contemporary artworks, foregrounding the pedagogical process and its role in the social sphere from every direction we can imagine. Our objectives will be to clarify what responsibilities and strengths are at the core of artistic interventions in the educational sphere. Areas of concern that must be addressed include the use of generosity as a gesture of coercion, the abdication or claim of authorship, and the apparent division – or lack thereof – between art and life.

The evaluation method of this course will be self-determined by each student. Readings are administered and organized by the student, who is asked to develop their own method for reviewing the texts, whether alone or with a group. Students are encouraged to add their own readings at their discretion.

## Readings

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Above: detail from *Lateral Learning Syllabus* Limited Edition Print.

The dust jacket of this book is an open edition multiple created by Mark Clintberg in collaboration with Paul Butler, and designed by Ryan Crouchman. The artwork outlines a curriculum and reading list for life-long learning about community, art, and disaster. The scale of the reading list is much larger than a conventional post secondary course would allow, and it includes popular culture such as cinema and reality television that might not always be considered as valuable scholarly sources for the development of knowledge. A limited-edition archival fine art print of this *Lateral Learning Syllabus* is also available in an edition of 15 (3 AP). Mark hopes one day to find a university or an institution that will allow him to offer the course.

"The purpose of this course is to reflect on contemporary artworks, foregrounding the pedagogical process and its role in the social sphere from every direction we can imagine. Our objectives will be to clarify what

responsibilities and strengths are at the core of artistic interventions in the educational sphere. Areas of concern that must be addressed include the use of generosity, as a gesture of coercion, the abdication or claim of authorships, and the apparent division - or lack thereof - between art and life. The evaluation method of this course will be self-determined by each student. Readings are administered and organized by the student, who is asked to develop their own method for reviewing the texts, whether alone or with a group. Students are encouraged to add their own readings at their discretion. The evaluation method for this course will be self-determined by each student."

The archival limited edition print of the *Lateral Learning Syllabus* is available from Vantage Art Projects ([www.vantageartprojects.com](http://www.vantageartprojects.com)). To enjoy the open edition multiple artwork simply remove the dust jacket from this book.

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