NOTES

Questions of Disciplining the Practice – Art Frame as Potential Inhibiting Factor.

Practices of Collaboration with other Professions and Public.

Pressures of Funding/Market on Work, other Factors--Ego/Vanity

DIVERSITY IN S.E.A. --who is at the table?

Role of Descensus in SP

SP as big tent--an undisciplined Discipline-is it useful?

Working across multiple publics, venues, structures-urban, government, academic, art.
Upping the ante on SP

Is SP a symptom or cover for neoliberalism?
Tensions/misunderstandings between traditional studio arts and SP?

Reciprocity/interconnectedness between traditional arts, social practice, and art history?

What are robust practices or principles to animate this work?

How can we build extra-inter-nopu institutional alliances/movements?

What are the implied politics of SP? “Pro-social” in the context of us privatization?

How do we teach the skills necessary for successful SP?

Artist as cheap labor/undercutting social services
How do we measure success?

Tensions between institutional/organizational cultures and practices?

Tensions between theory and practice

Critic/artist self-presentation of project as substitute for qualitative experience

Metrics of evaluation--what they are, who sets them, ethics involved

Tensions of privilege and what they mean for collaboration and constituency

Place of the aesthetic

Clarity of intent within big tent

Where is the meaning produced? How is this represented and accounted for, before, during and after the project?
How to make a living as an artist/sustainability

Race what kind of change needs to occur in academy to mitigate change/racism→complications in working with mixed communities live in the question-not have all the answers-it’s okay to be challenged. Lack of diversity in university art departments. What are institutional changes that need to occur? Where are the artists of color? How can it be challenged? How does this factor in social practice?

Importance out of reach. Crossing the line of us. Them. Hiring people/bring people of different/diverse backgrounds.

Cannon of art-inclusion of things/art experiences that had previously been excluded. How does inclusion change the academic equation? Considering all the players that contribute to projects. Sustainable networks--eco-villages, time banking, ecology of culture--creating spaces where relationships can be intentionally forged. Engaging America. Keep students in towns/communities after graduation--furthering the support system luxury of academia for discussions/attending conferences gathering of resources for documentation→advancement→role for university.

Limits/boundaries of public service us art longevity claims and anxieties poverty as backdrop coming to consensus spectacles vs. change power in collaboration pop culture→cultural hierarchy→enlightenment power and privilege, people holding
privilege as original sin art with capital A status of being artist--deficit art as action vs. status→elitism multiple art worlds commerce professionalization→unity of worlds recognition hospitality as a concept→making people comfortable with collaboration

Ethics

Asking rhetorical questions→take back home colleagues institutionalization support structures→need/have race and privilege→why the need to discuss? How can we embody change→what we want to see beyond dominant paradigms alternative economies→play on word alternative capitalism ridness of cooperatives support models for income sharing what are biggest anxieties? Structure as operating systems what are we motivated to respond to and disrupt? Are we having a technique about content or are we talking about “gouache”

Funding issues→critique of grant funding vs. getting paid for selling your art ideas of hierarchy and prestige how do you frame what you do? Question and answer about technique vs. talking about issues in recent film release how do you discuss impact live in the question diversity of participants how do you make your work? What is it full of? What is it missing? Discussion of projects by critiques—we (artists) aren’t trained this way—we need to discuss these practices and find models to help support us/our work. What happens when you are a person of color-trapped to speak/represent the collective vs. the individual aesthetic serving on diversity committees—how is it defines? How is it valuable? Diverse perspectives
identifications/solving problems finding the form/essence of what we are discussing community outreach as problematic term outreach? Diversity as outreach problems of semantics/language institutions working with community partners- be up front at dynamics relationship—all partners need to benefit reciprocity imagine America—public engagement/public research legitimize what people do.

Framing remainder of the conference/symposium

Sustainable community→models of success/failures

Learning about the actual presentations→Q&A from images/projects

What have we learned?

Points of risk, triumph, and misery, and crisis.
What are the effects of the institutionalization of SP art?

How can institutions support SP without dominating/alternating it?

Where does SP fit in the academy vis-à-vis jobs/tenure/promotion?

What do artists have to contribute to traditional academic fields and/or social (justice) work?

Ethical questions raised by these practices?

Issues of professional legitimacy outside the art world?

Economic inequality among practitioners/collaborators in and out of academy?

Financial sustainability questions roles across different dimensions of life and work/ “practice”—integrative

→ How does this action follow?

Downside of the blurring between art and life→ neoliberal working all the time