

THE 2015 CREATIVE TIME SUMMIT: THE CURRICULUM

AT THE LA BIENNALE DI VENEZIA

AUGUST 14-16, 2015

THE 2015 CREATIVE TIME SUMMIT: THE CURRICULUM NYC

NOVEMBER 14 & 15, 2015

BOYS AND GIRLS HIGH SCHOOL CAMPUS

1700 FULTON ST, BROOKLYN NY

Over the course of three days in August 2015, the 7th Creative Time Summit, devoted to expanded notions of “curriculum,” will take place within the 56th International Art Exhibition of la Biennale di Venezia, All the World’s Futures, curated by Okwui Enwezor. Since 2009, the annual Creative Time Summit has operated as a convening, a discussion, and a platform for the intersection of art and politics. The Venice Art Biennale offers a unique opportunity to gather an international, interdisciplinary community to consider how knowledge is produced and how it comes into contact with civil society. In its original Latin, curriculum signified a course, like the path that one ran around or traversed in a racing chariot. When the term began appearing in seventeenth-century Scottish universities, it was used figuratively to mean “a course of study.” Eventually, it signaled that which prepares a person for working, thinking, and participating as a fully developed member of society. When understood as a network of lived experiences, learned actions, and known facts, curriculum speaks of all that this Summit hopes to address.



Chto Delat derived its idea for the stage design of both the Venice and New York iterations of the 2015 Creative Time Summit: The Curriculum at la Biennale di Venezia from the way the Soviet Houses of Culture (venues established to house all recreational activities) decorated community events such as trade union meetings, political rallies, or celebrations. Traditionally, their designs were intended to greet visitors and didactically encourage them to participate in the event’s agenda. Applying this method to the Summit, Nikolay Oleynikov and Dmitry Vilensky have created a series of banners that correspond with the Summit’s main themes. Each banner contains image and word games that approach the themes from various intellectual, political, and aesthetic perspectives.

<http://creativetime.org/summit/speakers/chtodelat/>

ПАРКНИК
ПРИВЕ
ВЗНАМЕЖНИМ ЗНТУЗЛА АСТКАМ П



PREVIOUS
CONTENTS DAY

7-DAY / 2-DAY
2-DAY
4-DAY

THERE IS
GEOGRAPHY
OF LEARNING
- PART OF ALSO
PELAGORY
AS WELL AS
KNOWLEDGE
ADAPTIVE



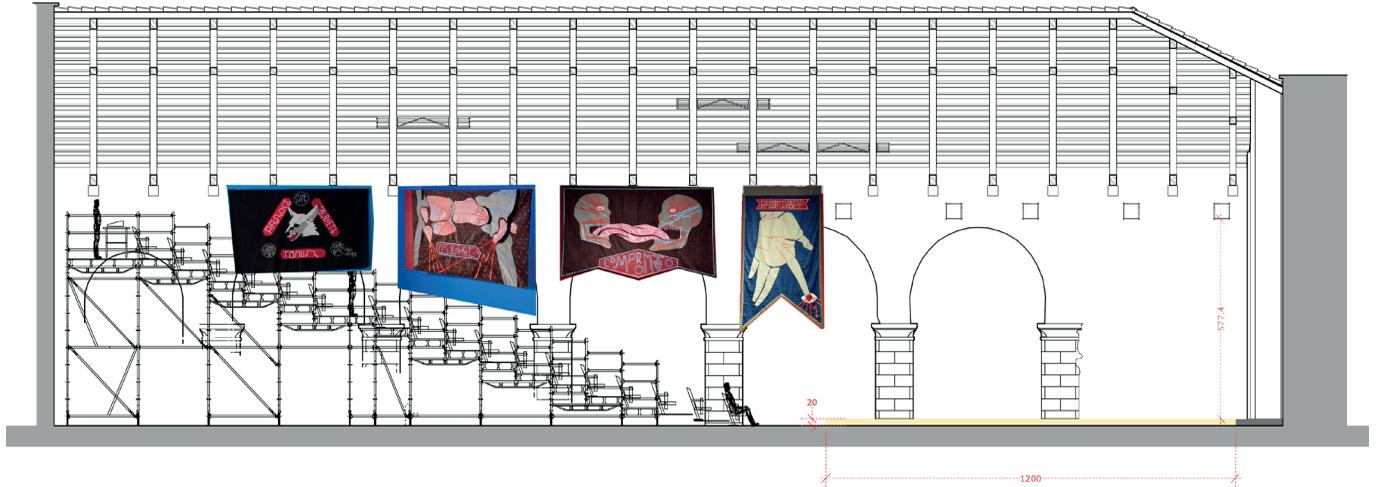
РОСВЕЩЕНИЯ

KEYNOTE:
ANTONIO NEGRI

BIENNALE ARTE 2015
CREATIVETIME
SUMMIT
THE CURRICULUM

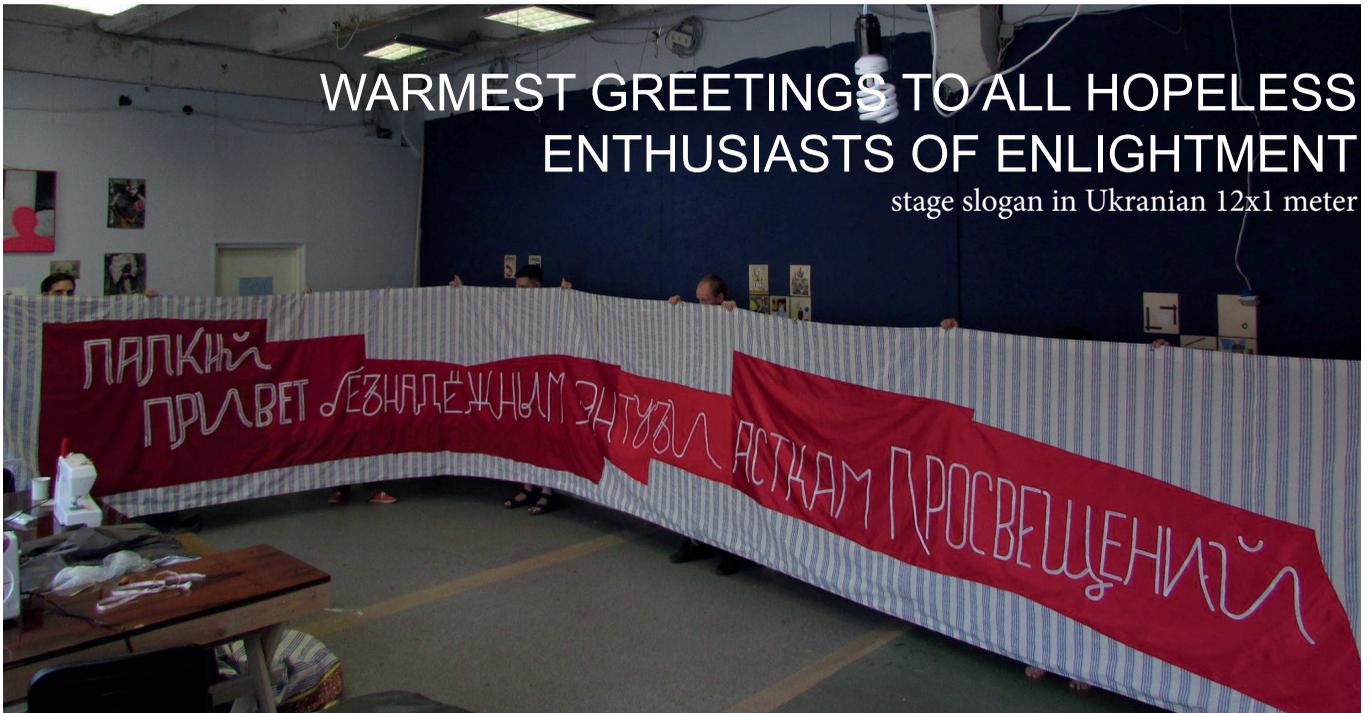


The set for the Summit was realized by Nikolay Oleynikov and Dmitry Vilensky in collaboration with sewing co-operative "Shvemy" (Kiev-St.Petersburg) and realised at the Rosa's House of Culture





CO-OPERATIVE "SHVEMY" AT WORK



WARMEST GREETINGS TO ALL HOPELESS
ENTHUSIASTS OF ENLIGHTENMENT

stage slogan in Ukrainian 12x1 meter



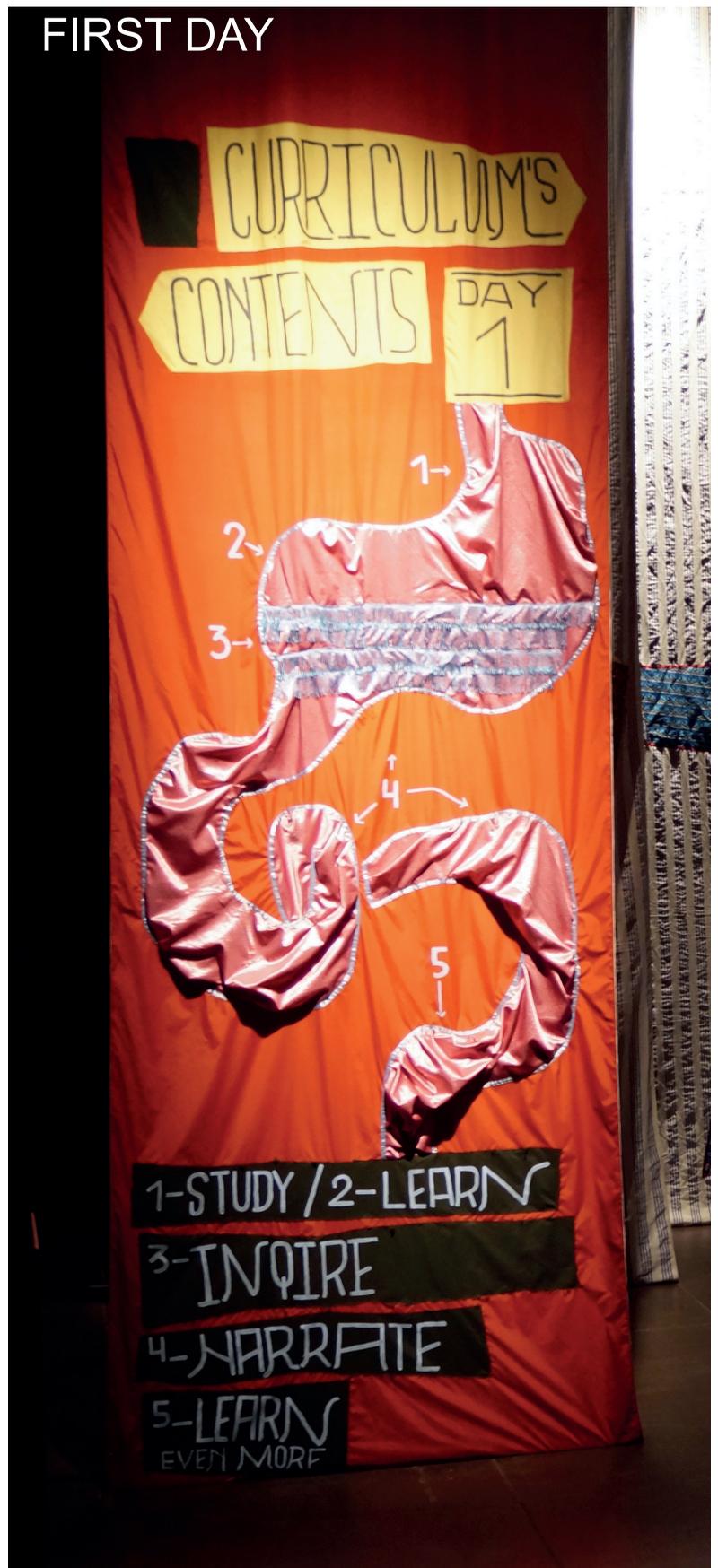
THE SCENES

all 6 scenes are double sided. They all dedicated to the topic of the day and each day of the Summit were changed.

At the last day of the Summit they were all turned front side to the public.

Each scenes has a sizes of 600x70 cm.

FIRST DAY





SECOND DAY

THERE IS:

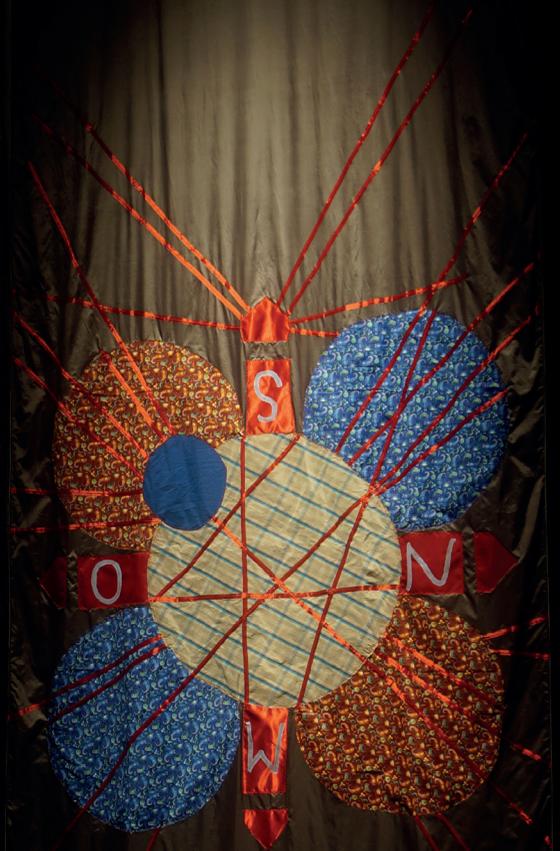
-GEOGRAPHY
OF LEARNING

~ ART OF PEDAGOGY ALSO:

AS WELL AS:
~ KNOWLEDGE AS COLLECTIVE
EXPERIENCE

OKAY?

DAY 2



1. EAST schools
SOUTH
2. SOUTH schools
EAST
3. SOUTH schools
WEST
4. NOT TO FORGET
TO SCHOOL
NORTH TOO

THIRD DAY



THE NEWSPAPER BACK TO SCHOOL

in a framework of this commission Chto Delat has published a new issue of its regular publication which includes a different contributions to the topic and most of the sketches of the textile works exhibited at Summit.

see full publication at www.chtodelat.org



Chito Delat:
Theses on Self-Education

Identify themselves as the oppressed. To get it recognized, they must be seen as the oppressed. This means that they must be seen as the oppressed in the eyes of the oppressor. This means that they must be seen as the oppressed in the eyes of the oppressor. This means that they must be seen as the oppressed in the eyes of the oppressor.

1. The thesis of self-education flows from the thesis of self-organization. It is the thesis of self-organization that leads to the thesis of self-education. It is the thesis of self-organization that leads to the thesis of self-education. It is the thesis of self-organization that leads to the thesis of self-education.

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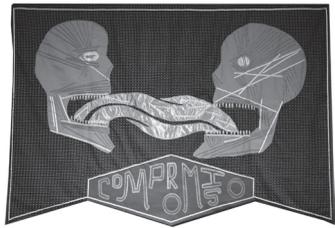
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Ultra-red
Art, Collectivity, and Pedagogy

Over the past few years we have been very much involved in the development of a pedagogy of collective action. This pedagogy is based on the idea of collective action as a form of self-education. It is a pedagogy that is based on the idea of collective action as a form of self-education. It is a pedagogy that is based on the idea of collective action as a form of self-education.



But if the implementation of a liberating education requires political power and the oppressed have none, how then is it possible to carry out the pedagogy of the oppressed prior to the revolution? This is a question of the greatest importance. One aspect of the reply is to be found in the distinction between systematic education, which can only be changed by political power, and educational projects, which should be carried out with the oppressed in the process of organizing them.

Paulo Freire, *Pedagogy of the Oppressed*, 1968



2011



UNIVERSAL RAYS OF THE NEW

4x3.5meters

This banner shows some of the genealogical connections between early soviet avant-guard legendary radical pedagogical project initiated by people like Malevich, Kandinsky among others. It was one of the first UNiversities of the NEW initiated and designed by artists. UNOVIS, MOL-, and POS- NOVIS were the names of the branches of that initiative in early 20th century. The rays represent some of the new radical learning projects of today, such as slow- silent- free- home- invisible-, and other -UNiversities of the NEW that are taking place in the universe nowadays. contributions to the topic and most of the sketches of textile works exhibited at Summit.



CREOLIZING

3x3.2 meters

De-Schooling the 1st world. FORE-Schooling the 2nd world. Creolizing.



THINGS ARE LEARNED (other things are not) to FRIDA KAHLO

4x3.5 meters



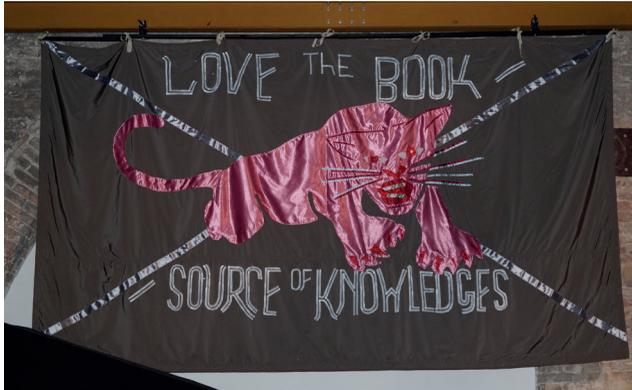
SCHOOLING ME SOFTLY WITH YOUR TONGUE(S) (to PAULO FREIRE)

5x3 meters



GNAW the ROCK of LEARNING

2.5x4 meters



PINK PANTHERS PARTY (PPP) vs MAXIM GORKY

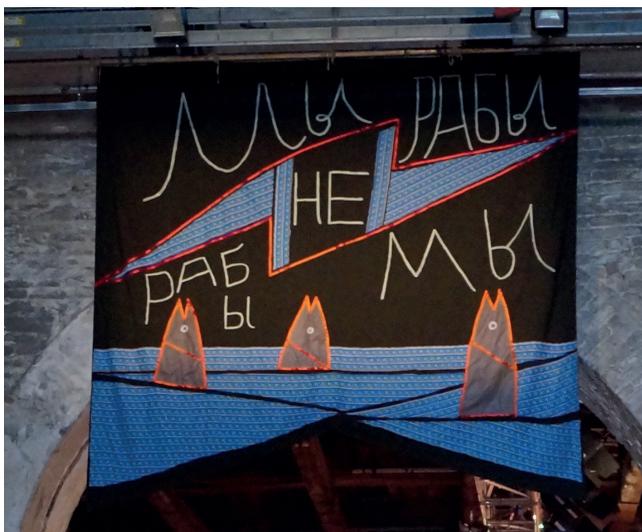
2.5x4 m

Love the book - source of knowledges



LENIN. FLY LIKE A BATTERFLY. STINGS LIKE A BEE

1,5x2 meters



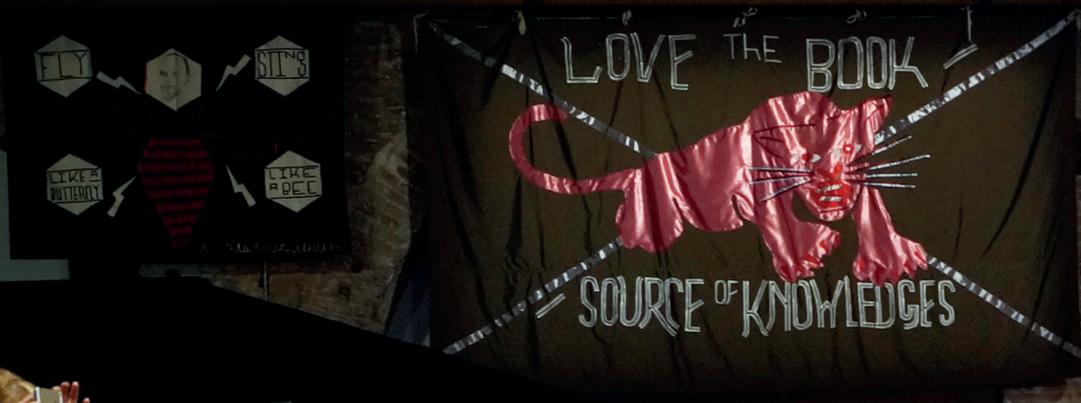
WE ARE NO SLAVES, SLAVES ARE MUTE, AND WE AREN'T

3x4 meters

the earliest educational project of Soviet state was to fight illiteracy among workers and peasants, called LIKBEZ (to abolish illiteracy). One of the first sentences all the pupils had to learn was MY NE RABY, RABY NEMY, wich can not be translated from Russian with the same slogan-like clarity. Though it means WE ARE NO SLAVES, SLAVES ARE MUTE, and AND WE AREN'T. In Russian Raby' (slaves) and Ry'by (fish) have only one character difference. And fish are mute.







...RID
...OLING

SCHOOLING ME
SOFTLY WITH
YOUR TONGUE
PAULO FREIRE

GREAT
SUMMIT
THE CURRICULUM

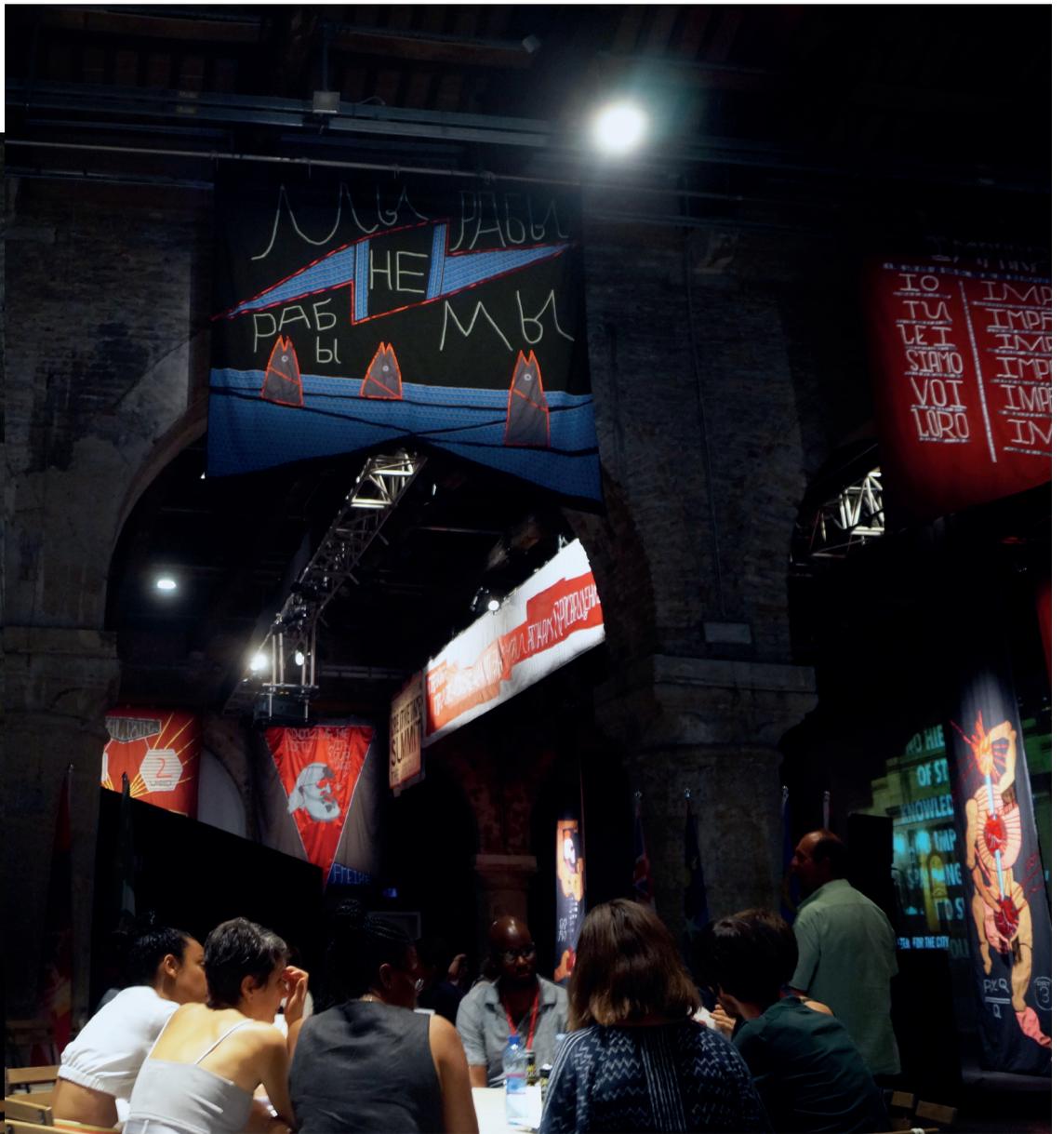
ПРАВИЛЬНЫЙ
ПРАВЕДЪ СЪЗНАТЕЛЪ

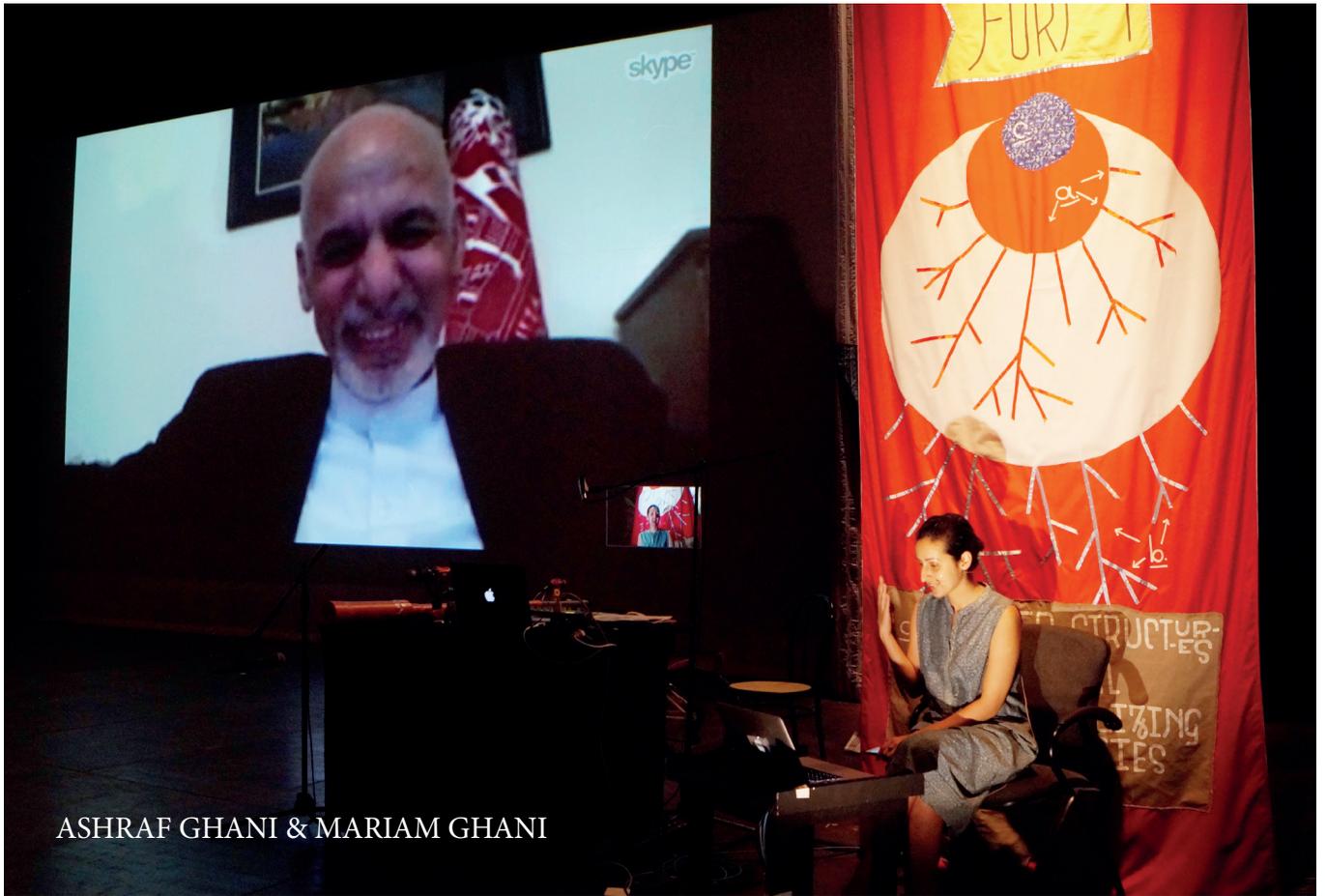
PERIODS
1- STUD / 2- LEARN
3- TALK



ROUND TABLES SESSION AT THE BIENNALE TEATRO







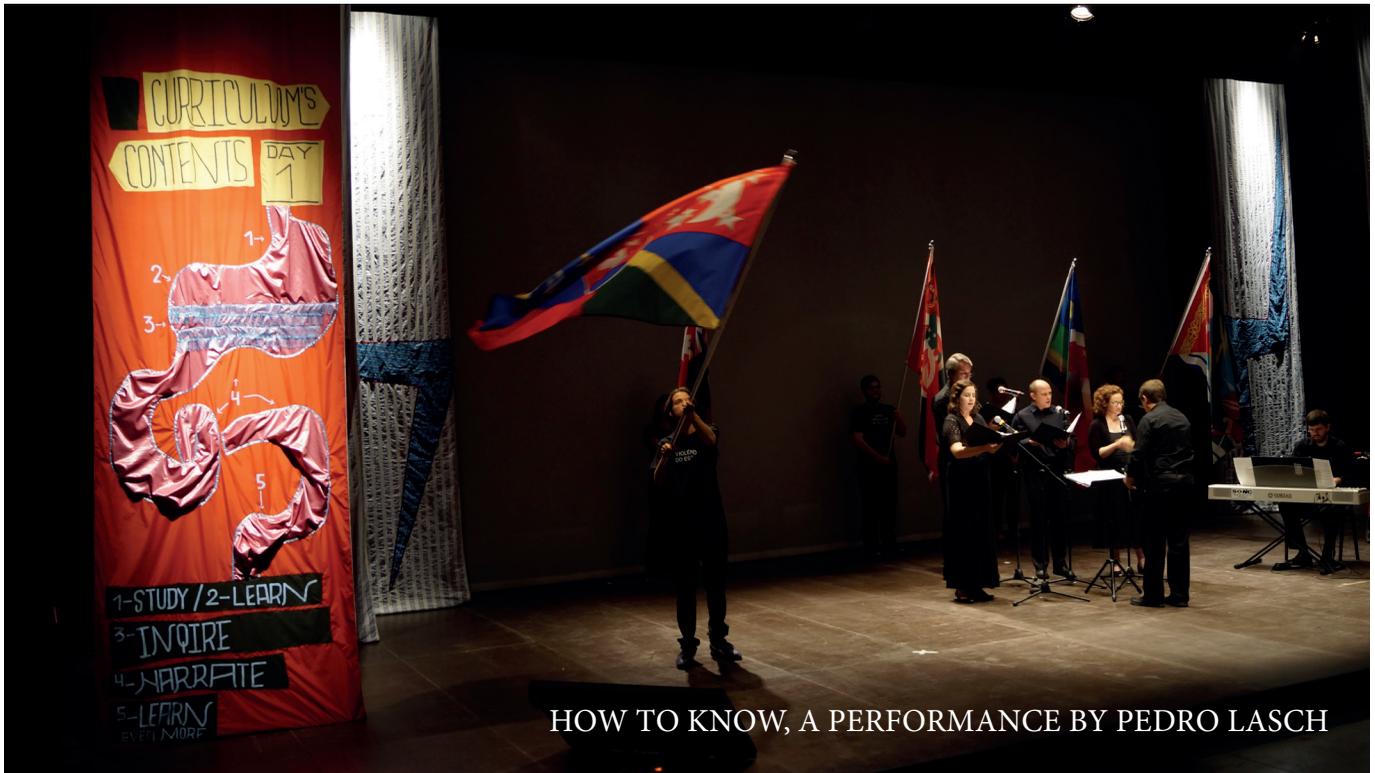
ASHRAF GHANI & MARIAM GHANI



GREGORY SHOLETTE, GULF LABOR



MARINELLA SENATORE



HOW TO KNOW, A PERFORMANCE BY PEDRO LASCH





HANS HAACKE



NAEEM MOHAIEMEN



PRIVATE ECONOMY

DINSTEIN

HERE IS:
PROGRAM
LEARNING

PART OF
PEDAGOGY

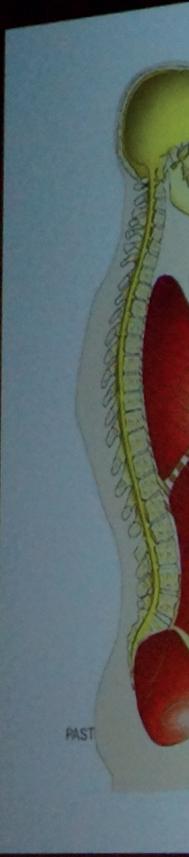
ALSO:

WELL AS:
KNOWLEDGE AS COLLECTIVE
EXPERIENCE

OKAY?

FACT SPOOLS
OUTH
OUTH SPOOLS
FAST
OUTH SPOOLS
WEST

BY



LUIS CAMNITZER



