

HAUSER & WIRTH



HAUSER & WIRTH PUBLISHERS

LEARNING EXCHANGE: ART EDUCATION MATTERS

FRIDAY 10 NOVEMBER
10.30 AM – 3 PM
HAUSER & WIRTH 18TH STREET

Via a selected series of conversations led by artists, educators, scholars and emerging voices, 'Learning Exchange' will highlight collaborative, interdisciplinary and dynamic approaches to learning.

JOAN

They brought me into
man's office and I
said, "I'm Jewish and I
need sixty-five dollars
to go back
to school next semester."



...and I can say I'm half an orphan! I was
...thinking it.
...years later... surviving without
...college. I really had no money at
...into the dining hall and get
...hot water—all of which
...live off of "tomato soup"
...University of Texas
...semester for
...money.
...course, I
...ed in
...ish
...my

... Jews that were soon
...in and I said, "I would
...body." They brought me
...I said, "I'm Jewish and I
...to be able to go back to
...And he looked at me and
...back?" And I said, "Yes,"
...and gave it to me. And I did
...When push comes to shove
...to survive. When the money
...thinking about it, I had a
...take the next step. And now
...about myself is that I survive
...just a person who studies
...what you give me.

PROGRAM

10.00 am **Arrival and Coffee**

10.45 am **Welcome from Manuela Wirth and Introduction from Debbie Hillyerd**

11.00 am **In Conversation: Angel Otero and José Lerma**
We welcome Angel Otero and José Lerma to share insights into their experiences as artists. Angel Otero's painting practice plays with ideas of memory via art history, as well as his own lived experience, and for his long-term friend José Lerma, finding ways within painting to collapse the historical and the personal drives his work.

What shapes the career path of an artist, and what can we learn from how artists reflect on their experiences and the decisions they make? Is it a linear journey? Who helps you to make the right decision—is there such a thing? What do artists learn from one another, how important is it to have another artist as a friend, and what does that look like?

11.45 am **Art, Dialogue, Exhibition Space as Forum**
Shifting perspective from the artist to encounters with artworks, Rika Burnham and Adjoa Jones de Almeida will consider the many possibilities for engaging with art through dialogue. Reflecting on their own practices within the art museum, they will explore the potential of galleries and museums as spaces for conversation, community, discovery, connection, difference, and understanding.

12.30 pm **Lunch**

1.15 pm **Modeling Mentorship: Artist-led platforms for advocacy and engagement**
Pratt>Forward is a month-long

program that inspires and mentors emerging artists by nurturing artistic exploration, bolstering career development skills, empowering cultural advocacy and collaborating to develop new artist-led models for cultural engagement. Pratt>Forward is about forging relationships, sharing knowledge, and generating agency. All participants are selected by an open call and receive a \$2,000 stipend to attend.

Pratt>Forward co-founders and co-directors Mickalene Thomas and Jane South will be joined by 2022 artist participant Mary Elizabeth Enoch Baxter to share how Pratt>Forward 2024, in partnership with Silver Art Projects at the World Trade Center, will help emerging artists navigate the art world and empower them to build their own opportunities and communities.

2.15 pm **How we teach, learn and lead: Solidarity through the model of Trust, Vulnerability and Time**

Filippa Christofalou, a museum educator and doctoral candidate in Art Museum Education, is joined by Drs. Davinia Gregory-Kameka and OreOluwa Badaki to explore the processes by which they taught her, and by which the three of them have formed an ongoing thought partnership that leads to sustained and sustaining artistic and intellectual growth. This panel is about the process of learning through intentional coalition (not collaboration), that actively works against individualism and through the body.

3 – 4 pm **Networking in Roth Bar and 'Louise Bourgeois. Once there was a mother'**



PANELIST BIOGRAPHIES



Courtesy of Hauser & Wirth

ANGEL OTERO

With a practice that spans painting, collage, and sculpture, Angel Otero experiments with innovative techniques to create abstract works about memory, identity and his lived experiences. Otero is best known for his 'Oil Skin' works, where he applies oil paint onto glass and peels them off to create layers that he reassembles into new images. His works are included in the collections of the DePaul Art Museum in Chicago, Istanbul Modern and the Solomon R. Guggenheim Museum in New York, among other institutions.



Courtesy of José Lerma

JOSÉ LERMA

José Lerma is a painter and installation artist who explores innovative and expansive approaches to portraiture. He lives and works in Puerto Rico, is a professor at SAIC in Chicago, and is represented by Nino Mier, Kavi Gupta and Almine Rech Galleries. His solo exhibitions include the Museum of Contemporary Art Chicago and MOCADetroit and galleries including Andrea

Rosen, Xavier Hufkens and Lehman Maupin. His work is in the collections of the Museum of Fine Arts Houston, the Saatchi Collection and the Whitney Museum of American Art.



Courtesy of Metropolitan Museum of Art

RIKA BURNHAM

Rika Burnham is a leading theorist and practitioner of art museum teaching. Currently a Lecturer at Columbia University and the Metropolitan Museum of Art, she was previously Head of Education at the Frick Collection, Museum Educator at the Metropolitan Museum of Art, Project Director for TIME/Teaching Institute for Museum Education and Museum Scholar at the Getty Research Institute. She is co-author of 'Teaching in the Art Museum: Interpretation as Experience.'



Courtesy of Adjoa Jones De Almeida

ADJOA JONES DE ALMEIDA

Adjoa Jones de Almeida is Deputy Director for Learning & Social Impact at the Brooklyn Museum, where she is re-imagining the role

of museums. She has worked with a variety of community-based organizations activating art and culture as vehicles for personal and social transformation, including Sista II Sista (SIIS), El Puente, and Diáspora Solidária. Reflecting on her experiences, she contributed to the award-winning anthology, 'The Revolution Will Not Be Funded: Beyond the Non-Profit Industrial Complex' (2007, Boston: South End Press).



Courtesy of Mary Enoch Elizabeth Baxter

MARY ENOCH ELIZABETH BAXTER

Mary Enoch Elizabeth Baxter is an award-winning multidisciplinary artist who creates socially conscious music, film, and visual art through an autobiographical lens. Although it has been nearly two decades since her release from a Pennsylvania prison, Mary's time spent on the inside continues to shape the direction of her art and practice. Her entertaining but poignant works offer a critical perspective on the particular challenges women of color face when they become immersed in the criminal justice system. In January 2023, Baxter opened her first solo exhibition at the Brooklyn Museum entitled, 'Ain't I a Woman' to commemorate the 50th anniversary of Roe v. Wade. Baxter's work has also been exhibited at venues including MoMA PS1, African American Museum of Philadelphia, Yale University, Frieze LA, Eastern State Penitentiary, the National Underground Railroad Freedom Center in Cincinnati, Brown University, and the Schomburg Center for Research in Black Culture. Ms. Baxter is a 2017 Right of Return Fellow, 2018- 2019 Mural Arts Philadelphia Reimagining Reentry Fellow, 2019 Leeway Foundation Transformation Awardee, 2021 Ed Trust Justice Fellow, 2021 SheaMoisture and GOOD MIRRORS Emerging Visionary grantee, 2021 Frieze Impact Prize award winner, 2022 S.O.U.R.C.E Studio Corrina Mehiel Fellow,

2022 Art 4 Justice grantee partner, 2022 Pratt Forward Fellow and a 2022 Artist2Artist Art Matters foundation grantee and grantor.



Courtesy of Mickalene Thomas

MICKALENE THOMAS

Mickalene Thomas is an award-winning, multidisciplinary artist whose work has yielded instantly recognizable and widely celebrated aesthetic languages within contemporary visual culture. She is known for her elaborate portraits of Black women composed of rhinestones, acrylic and enamel. Not only do her masterful artworks command space, they occupy eloquently while dissecting the intersecting complexities of black and female identity within the Western canon. Thomas is also a Tony Awards nominated co-producer, curator, educator and mentor to many emerging artists.



Courtesy of Jane South

JANE SOUTH

Jane South is Chair of Fine Arts at Pratt Institute and co-director with Mickalene Thomas of Pratt>Forward. Born in Manchester, UK, she moved to New York City in 1989. Solo exhibitions include 'Halfway Off' (2023) and 'Switch Back' (2020) at Spencer Brownstone Gallery, NY and 'Floor/Ceiling' (2013) at the

Aldrich Contemporary Art Museum, CT. South's work has appeared in The New York Times, LA Times, Artforum, Art in America, The Brooklyn Rail, Hyperallergic, ArtNews, and The New Yorker. Awards include a 2021 Guggenheim Fellowship and a 2009 Joan Mitchell Foundation Painters and Sculptors Grant.



Courtesy of Dr. Oreoluwa Badaki

DR. OREOLUWA BADAKE

Dr. OreOluwa Badaki is a Postdoctoral Fellow at Teachers College, Columbia University. Bridging research in critical literacy studies, multimodal scholarship and environmental justice, she examines how power moves through bodies and spaces within food and land systems. As a writer, movement practitioner and educator, Dr. Badaki works with youth and communities to explore environmental justice through the creative and performing arts. Dr. Badaki's current projects focus on embodied understandings of place and center African diasporic experiences with food and land.



Courtesy of Filippa Christofalou

FILIPPA CHRISTOFALOU

Filippa Christofalou, M.S.Ed. is a museum learning specialist and researcher. As a doctoral candidate in Museum Education,

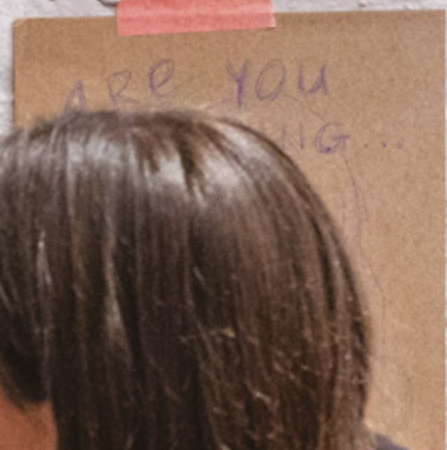
at Columbia University, Teachers College, Filippa researches the museum experience and its relation to learning. Theorizing on museum bodies and museum places, Filippa is interested in the ways that body based pedagogies in museums calibrate epistemological imbalance and disrupt institutional hierarchies. She has worked in different capacities in different cultural institutions across many countries, including Saatchi Gallery, London National Maritime Museum, Chicago Art Institute, Whitney Museum, MCA Chicago, and National Archaeological Museum of Athens. Filippa is also a performance artist and the founder of The Drama Science Lab, a series of evolving projects that use the body as a medium to explore the boundaries between art and science.



Courtesy of Davinia Gregory-Kameka

DR. DAVINIA GREGORY-KAMEKA

Dr. Davinia Gregory-Kameka is an interdisciplinary writer, researcher and educator. Her work as Assistant Professor in Arts Administration at Teachers College Columbia University synthesizes her teaching, museum education work and research that have been rooted in material culture studies, Caribbean studies, the sociology of Race, diaspora studies and cultural policy studies. Her courses encourage students to make critical connections between their professional practices and an increasingly complex socio-political reality. This is done through interactive, workshop-style teaching and assessment that challenges the hierarchies and inequalities that the arts can either serve to sustain or disrupt. Her research bridges the gap between what policy documents say about the role and function of cultural diversity in the arts and what happens (and is needed) on the ground. Her signature course, Race & The Arts:



The role of the arts in racial capitalism, has just been made a permanent offer within Teachers College's Department of Arts and Humanities, and will be taught in the Spring of 2024. It focuses on ways of leading in the arts that are both economically sustainable and disruptive of neoliberal capitalism's social machinations. Most recently, Dr Gregory-Kameka has been working with Blackstar Projects as a Research Fellow in arts leadership.



Courtesy of Hauser & Wirth

DEBBIE HILLYERD

Debbie Hillyerd is Hauser & Wirth's Senior Director of Learning, overseeing the development of global learning, philanthropy and charitable projects across the organization. Prior to this, Hillyerd lectured at Bath Spa University, University of the West of England, Northbrook College and Loughborough University in the UK, teaching Critical Studies, Fine Art and Curatorial Practice. Her career in education spans over 30 years, during this time she has written and consulted for various international institutions in the education sector.



EDITIONS

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ABOUT

HAUSER & WIRTH

Hauser & Wirth was founded in 1992 in Zurich by Iwan Wirth, Manuela Wirth and Ursula Hauser, who were joined in 2000 by Partner and President Marc Payot and CEO Ewan Venters in 2021. A family business with a global outlook, Hauser & Wirth represents over 90 artists and estates who have been instrumental in shaping its identity and who are the inspiration for Hauser & Wirth's diverse range of activities that engage with art, education, conservation and sustainability.

HAUSER & WIRTH LEARNING

Hauser & Wirth's active learning programs create a dialogue between art, artists and a diverse audience with a focus on first-hand experience. Ongoing global projects are centered on three core pillars: to engage with communities; to enrich academic programs; and to foster better access to art careers through a series of meaningful partnerships.

Our new 18th Street location houses gathering spaces that carry forward the gallery's long-standing global initiatives, including partnerships with local nonprofits and collaborations with local schools and universities—in turn increasing access to artists and their practices, as well as careers in the arts.

THE ROTH BAR

First conceived by Dieter Roth in the early 1980s, 'the bar' is a dynamic and changing installation and is a continuing element in the Roths' cross-generational practice.

A driving force of Post-War European art, Dieter Roth produced a diverse oeuvre during his five-decadelong career that included drawing, painting, sculpture, film, immersive installations and bookmaking. Roth experimented with materials and language, exploring the interplay of different mediums, which underscores his distinct approach to artmaking. The bar, comprised of scavenged materials, embodies a central motif found throughout Dieter Roth's work.



EXHIBITIONS ON VIEW

LOUISE BOURGEOIS. 'ONCE THERE WAS A MOTHER,' 18TH STREET

Celebrated for large-scale sculpture and installation art, Bourgeois was also an inventive and prolific printmaker, especially during the last decade of her life. Centered around one of her most powerful themes—motherhood and maternity—the exhibition places Bourgeois's printed works in relation to sculptures and drawings to highlight the essential role printmaking played within her multifaceted practice.

PIPILOTTI RIST. 'PRICKLING GOOSEBUMPS & A HUMMING HORIZON,' 22ND STREET

Self-described 'wild and friendly' Swiss artist Pipilotti Rist presents a selection of new and recent sculptural works and projections in 'Prickling Goosebumps & a Humming Horizon,' a major two-part exhibition opening in Chelsea. The exhibition, which takes place simultaneously at Hauser & Wirth's 22nd Street location and Luhning Augustine's 24th Street location, has been conceived by the artist as a multisensory experience for visitors. In these complementary presentations, Rist explores interior and exterior—internal and external physical and psychological spaces—with Luhning Augustine reimaged as an expansive, shared 'backyard' and Hauser & Wirth transformed into a whimsical 'collective living room.'

GUILLERMO KUITCA. 'PINTURA SIN MUROS,' 22ND STREET

For Guillermo Kuitca's first solo show in New York with Hauser & Wirth, guest curator Tobias Ostrander, independent curator working in Mexico City and London and former chief curator of the Pérez Art Museum Miami, has selected a group of new paintings that embody the acclaimed Argentine artist's diverse aesthetic. The exhibition presents evolutions in

Kuitca's use of maps and floorplans, as well as his continued application of cubistoid structures to visually fragment the surface of his paintings. Additionally, for the first time in his five-decade-long career, Kuitca presents paintings of landscapes—vistas of mountains and seas layered under architectural blueprints—that serve as new tools in his ongoing pursuit to visually articulate interior and psychological spaces that act as sites of both containment and expansive exploration.

ANJ SMITH. 'DRIFTING HABITATIONS,' 22ND STREET

This November critically admired British artist Anj Smith debuts an exceptional new series of paintings in her first New York solo exhibition in nearly ten years. Known for intimate, intricately rendered canvases that explore questions of identity, eroticism, anxiety and mortality, Smith's new work takes on a larger scale to explore notions of atopia, a concept beautifully elucidated by Roland Barthes as 'drifting habitations,' through subverting the genre of the female nude. Atopia challenges the notion of fixed locations and invites us to consider the fluidity of our experiences and perceptions of the world. Delving into the complex relationship between self and space, the very nature of our connections to the environments we inhabit is questioned in Smith's luminous works.

BARBARA CHASE-RIBOUD. 'THE THREE JOSEPHINES,' WOOSTER STREET

At the center of 'The Three Josephines' are three bronze sculptures that pay tribute to the legendary performer, civil rights activist and World War II secret agent Josephine Baker (1905–1975), only the fifth woman in history—and the first Black woman ever—to be inducted into the French Panthéon, the national tomb of heroes. Monumental in impact, balancing power and seduction, these sculptures are the latest



Photo: Sachyn Mital

works from Chase-Riboud's ongoing 'La Musica' series, which explores music, movement and stillness through bold juxtapositions of materials and forms. Rising two meters tall, each of the three patinated bronze sculptures stands upon its own stage-like platform and combines hard folds of metal with sumptuous textiles. With thick coils of silk spilling down to the floor from their apices, these decidedly abstract sculptures nevertheless conjure inevitable associations with the famously sinuous limbs of their namesake—meditations upon sensuality, creativity and the effects of living in a spotlight.

'RETROaction,' 69th Street

On the occasion of the 30th anniversary of two landmark exhibitions in the United States—'Theater of Refusal: Black Art and Mainstream Criticism,' initiated by artist Charles Gaines in Irvine CA, and the 1993 Whitney Biennial in New York—Hauser & Wirth presents a two-part project 'RETROaction' at its Upper East Side location on 69th Street and Downtown Los Angeles Gallery.

The seminal historic shows—and many of the artists who participated in them—are now recognized as establishing the terms of the critical cultural debate in the early 1990s. Thirty years on—in a time that bears many social and political similarities—'RETROaction' explores the reverberations from the 'present-in-the-past-in-the-present' to suggest that our current moment is a time for retroaction rather than retrospection.

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Cover image: (Photo: Sachyn Mital)