



**Bezalel
Academy of
Arts and Design
Jerusalem**

The Politics of Shapes and Forms

A Collaborative Workshop by Alex Schady and Hadas Kedar

Department of Jewelry and Fashion

What: A collaborative workshop led by a team of artists/teachers.

Leaders: Workshop led by Hadas Kedar (Bezalel) and Alex Schady (Fine Art Programme Director at Central Saint Martins, London).

About: The workshop gives insight into the dynamics and structures of relational and collaborative art practices. Within a lab scenario, we examine and highlight the role of the individual within the processes of collaborative art, familiarizing students with the potentials and problematics of collective creativity. We will pursue experiments of joint creation that will allow us to discuss and evaluate the specificities of collaborative work. Outcomes of the workshop will be examined aesthetically as well as politically: in the framework of democracy; civil rights, civil responsibility and power. The workshop will culminate in a shared exhibition (and accompanied by a catalogue) documenting collaborative processes as well as the final artworks. No prerequisites or are required.

Project's Aims:

- Contesting the creative, collaborative act in terms of civil modes of communication and action in society.
- Founding a longterm collaboration between Oranim and CSM.
- Learning how to work creatively between the individual creation and the collective project.
- Encouraging and working productively with dissident voices within the collective group dynamics

How: The workshop is based on a series of individual and group assignments, that serve as a daily routine: video introduction, individual and collective art projects, dancing, singing, performance, collective reading and discussing texts, group discussions and critiques. A mutual exhibition process will provide the ongoing assignment which will continue well after the end of the workshop.

Learning Outcomes:

- Learning a model of aesthetic production that is widespread and contemporary in design and art practices.

- Dealing with issues around creativity both in art and society: authorship, proprietorship, alliance, compromise, loyalty, originality, artistic identity and modes of negotiation.
- Learning the differences between interaction, participation, collective actions and collaboration.
- Learning how to engage in collaborative processes with more confidence, effectiveness and consciousness.
- Reading texts that deal with collective and social art and discussing them in a group crit.
- Learning how to collect, edit and collectively exhibit artwork.

Academic Evaluation:

Academic evaluation will be performed by the project leaders Hadas Kedar (MFA) and Alex Schady (MFA) who both have over 20 years of teaching experience in Art and Design contexts. Alongside the project leaders, visiting lectures by professionals in the area of Fine ArtDesignCollaborationSocial Engagement will be hosted.

Motivation:

The workshop will critically promote joint projects within an academic and creative setting. it will also serve as an opportunity for two major art and design institutions from the UK and Israel to collaborate, setting the foundations for a future exchange program for students and teachers of CSM and Oranim.

Bibliography:

- Michel Foucault, The Subject of Power , Critical Inquiry, 1982
- Nicolas Bourriaud, Postproduction, Culture as Screenplay: How Art Reprograms The World , Lukas and Sternberg, 2002
- Bourriaud Nicolas, 1998, Relational Aesthetics , Les Presse Du Reel, France.
- Thompson Nato (ed.), 2012, Living as Form: Socially Engaged art From 1991—2011 , The MIT Press, London & Cambridge, Mass.
- Bishop Claire, 2012, Artificial Hells: Participatory Art and the Politics of Spectatorship, Verso, New York.
- Mouffe Chantal, 2009, The Democratic Paradox, Verso, New York.
- Grant H. Kester, Conversation Pieces: Community and Communication in Modern Art
- Kester H. Grant, 2011, The One and the Many: Contemporary Art in Global Context, Duke University Press, Durham
- Sholette Gregory, 2011, Dark Matter: Art and Politics in the Age of Enterprise Culture, PlutoPress, New York
- Negri Antonio, 2011, Art and Multitude, Polity Press, London & New York.
- Kwon Miwon, 2002, One Place After Another: SiteSpecific Art and Locational Identity , The MIT Press, London & Cambridge, Mass.
- ז'אק רנסייר, חלוקת החושי, האסתטי והפוליטי, רסלינג, 2010

About

Workshop

Facilitators:

Living in Tel Aviv and London Kedar & Schady have developed a method for working collaboratively across a vast distance. They meet when setting up an exhibition and work through a series of instructions that are passed between them through the internet. Often they will use the endpoint of one project as the startingpoint for a new one. Using both the body of work they have so far produced and the confines and limitations

of a work/gallery space. Examples of their work may be seen at:
Tate Tanks , Camden Arts Centre , ifa Galleries , Five Years Gallery
Alex Schady:

In the past three years Schady is the Fine Art Programme Director at
Central Saint Martins in London. He is one of the founding members of
the artistrunspace

Five Years Gallery. He works collaboratively and
independently and has exhibited his artwork in the UK and internationally.
He has led workshops with young people and people with special needs
in the educational departments of Whitechapel Gallery, Tate Modern,
Frieze Art Fair and more. The cofounder
of Five Years, a non profitmaking,
artistrun

organisation set up in 1998, organising exhibitions with
related educational initiatives and providing a public platform for young or
emerging contemporary artists. Five Years has developed good links both
with major institutions like Tate Modern and the Whitechapel Gallery also
with local authorities and community organisations.

Most recently Schady has exhibited at Camden Arts Centre, Area52
(Vienna) James Taylor Gallery (London) and Kunstnerne Hus (Oslo) and
recent commissions include a video piece for Animate Projects and a
public sculpture in Folkestone's Tontine Street Studios for The Creative
Foundation. Schady has exhibited two films at TATE Modern,
commissioned and funded by TATE Learning.

Schady: "I have an interest in socially engaged practice and the interface
between education and practice. I work closely with a number of
institutions to develop projects that are both part of learning and
curatorial. I am working on a project that explores the relationship
between audience and performer within the context of a lecture. For this I
have made a series of performance/lectures and have been invited to
show the work at a number of institutions including: TATE Oil Tanks as
part of the Symposium Materialising the Social, Norwich University,
Falmouth Art School and Bezalel Academy of Art and Design
(Jerusalem)."

Hadas Kedar:

An Israeli based artist/curator exhibiting widely in Israel and abroad.
Kedar curated Anti Anti: Between Art, Knowledge and Power (Genia
Schreiber Tel Aviv University Gallery), Time is out of Joint (ARTLV) and
artistrun

initiatives High Authority , Nations' Square , Plentitude (TA), Israeli
Shots (Berlin). She has exhibited at Camden Arts Centre , Five Years Gallery
(London), Folkestone's Tontine Street Studios , Vitamin Sandness (Norway),
EduKatio n at Darom Art Space (TA) .

Kedar is the founder and artistic director the international residency
program Arad Art and Architecture. and teaches art at numerous academies
and colleges in Israel. She has organized academic conferences including Art,
Money and Power , a collaboration between the MFA program of Bezalel, Israeli
Visual Artists' Union, and the Tel Aviv Museum of Art .

Kedar: "It started very early in our collaboration that we were very much
involved in these two ideas: work and play. What we should do and what
we want to do. The idea of collaboration is that you 'check it out' all the
time. It's never perfect harmony. We look for the middle ground if there is
conflict. We agree on the important issues. These moments of
disagreement are the most interesting because you have to talk through
everything and you realize a lot of details that you wouldn't necessarily
otherwise pay attention to."