



**Bezalel
Academy of
Arts and Design
Jerusalem**

Art on the Edge - Urban fabric, residents, partnership and creativity

Lecturer: Hadas Kedar

Academic Hours: 30

Semester: Summer

Intensive course

Course Description

The seminar invites art students to interrogate culture in marginal areas and to explore the characteristics and sources of inspiration of art and curating in remote regions. The seminar interrogates artistic and curatorial interventions that re-visit subjugated, situated knowledges of the Negev desert, through community-based representations of regional cultural diversity.

During the seminar, the students are acquainted with the local cultural institutions in Arad and their activities. They work together with community groups and perform a set of activities that link creativity and community.

Art on the Edge combines theoretical topics and creative activities: reviewing relevant texts, shared meals, meetings with the community of Arad, collaborative art workshops and excursions in the Arad and Dead Sea area.

Learning Outcomes

Upon full and successful completion of the course the student will:

1. Recognize different points of view within the urban sphere, and the strength of artistic interventions in creating a dialogue between differential vantage points.
2. Get acquainted with places 'on the edge', and learn the characteristics of places far from urban centers and the unique characteristics of peripheral areas.
3. Acquire knowledge and skill in collaborative creation as a language and as a medium for systemic and interpersonal research and observation.

Teaching methods

The course is based on lectures, reading and analyzing texts and active workshops of personal and collaborative creation.

Participants

Preferably up to 20 participants

Course requirements and grade calculation

70% - Attendance and active participation (in any case, not permissible to miss more than 3 lessons per semester).

30% - Submission.

Bibliography

Articles

Nicolas Bourriaud, "Relational Aesthetics", *October*, 110, Fall 2004, (pp. 51–79)

[Gregory Sholette, "Where Have All the Leftists Gone?", *Art Journal*, Vol.54, No. 4, 2005, \(pp. 128 – 130\)](#)

Greg Sholette, *Dark Matter: Art and Politics in the Age of Enterprise Culture*, Gregory Sholette, Pluto Press, 2010

Tom Finkelpearl, *What We Made: Conversations on Art & Social Cooperation*, Duke University Press, 2013

[Hadas Kedar, Editorial, Periphery, Journal of Artists' Union, Igud Inyanim, No.2, 2014, \(Hebrew\)](#)

[Graham Lawson, Art and Politics in Arad, Erev Rav: Art. Culture. Society, 2017](#)

[Ben Davis, A Critique of Social Practice Art: What does it mean to be a political artist?, International Socialist Review, Issue 90, 2021](#)

[Hadas Kedar, "South as a State of Mind: A Warm Wind From the South Disrupts Western Art", Theory and Criticism, Van Leer Institute, Issue 54, 2021](#)

[Hadas Kedar, Extreme, On Curating, Editorial, 2021](#)

Books

Malcom Miles, *"Art, Space and the City: Public Art and Urban Futures"*, Routledge, 1997

Finkelpearl, Tom, *"What we made: conversations on art and social cooperation"*, Duke University Press, 2013

Claire Bishop, *"Artificial Hells: Participatory Art and the Politics of Spectatorship"*, Verso Books, 2012

Nicolas Bourriaud, *"Relational Aesthetics"*, Les Presse Du Reel, 1998

Augusto Boal, *"Theatre of the Oppressed"*, Pluto Press, 2003

Claire Doherty, *"Situation (Documents of Contemporary Art)"*, Whitechapel Art Gallery, 2009

Grant H. Kester, "Conversation Pieces: Community and Communication in Modern Art",
University of California Press, 2013