

Press Release

Art, Science and Social Practice: The MIT Center for Art, Science & Technology Welcomes Professor B. Stephen Carpenter II as the Ida Ely Rubin Artist in Residence

Cambridge, MA, September 28th, 2017 – B. Stephen Carpenter II, Ida Ely Rubin Artist in Residence at the MIT Center for Art, Science & Technology (CAST), and Lawrence Susskind, Ford Professor of Urban and Environmental Planning, will combine art, science and social practice to demonstrate how to enhance practices and possibilities for sustainability through socially engaged art and education.

During the fall term, Carpenter will provide new perspectives on issues of access, privilege and the global water crisis (particularly in Africa and Central America) through a series of seminars, performances and workshops. The series, entitled *Intentional Public Disruptions: Art, Responsibility and Pedagogy*, will provide an opportunity for students, faculty and the MIT community to work with Carpenter and learn about his work and approach to socially engaged art and education. He will also model how social practice (as action researchers, artists, educators and activists) offers possibilities to disrupt systems of oppression and ways to increase access to potable water in politically marginalized communities in the United States and abroad.

Working with the Environmental Policy and Planning Group in the Department of Urban Studies and Planning (DUSP), Susskind will create a new module with OpenCourseWare, which will serve as the permanent site for the digital materials developed and presented in conjunction with Carpenter's visits.

Carpenter joins an expansive roster of visiting artists in the visual and performing arts who have been engaged with the MIT community since the late 1960s. More details about [visiting artists at MIT CAST](#) can be found below.

FULL SCHEDULE OF PUBLIC EVENTS

Visit #1: September, Thursday 28 – Saturday 30

Making Something From Nothing: Appropriate Technology as Intentionally Disruptive Responsibility

Seminar

Thursday, September 28, 2017 / 4:00–6:00pm

Registration required; location confirmed with registration.

The first seminar in the series *Intentional Public Disruptions: Art, Responsibility and Pedagogy* will focus on the Collaborative Creative Resistance. These performances exemplify

transpedagogical cultural work that occurs outside conventional studio settings, instructional practices and educational institutions. The Collaborative Creative Resistance performance will take place on campus. The performance situates itself within public spaces through participatory demonstrations of clay preparation, mixing and filter production in collaboration with participants.

Lecture & Performance

Friday, September 29, 2017 / 10:00am–4:00pm

[MIT Building 9-255](#)

Free and open to the public; registration encouraged.

Water scarcity and population growth are intensifying the global water crisis. One response to this is point-of-use ceramic water filters, an approach used in many parts of the world yet still in an early stage of use, deployment and impact. B. Stephen Carpenter II, Ida Ely Rubin Artist in Residence at the MIT Center for Art, Science & Technology (CAST) and the Department of Urban Studies & Planning (DUSP), hopes to render the global water crisis more tangible in context as a socio-environmental issue. This lecture and performance will offer a rich space in which to consider the intersections of art and public pedagogy, artistic production, environmental politics, place-based education, cultural production, socially responsive engineering and social action.

Community Forum & Lunch

Saturday, September 30, 2017 / 12:00–2:00pm

[MIT Building 9-255](#)

Free and open to the public; registration required.

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Visit #2: October, Thursday 5 – Saturday 7

Double Taking and Troublemaking: Socially Engaged Practice as Intentionally Disruptive Art

Seminar

Thursday, October 5, 2017 / 4:00–6:00pm

Registration required; location confirmed with registration.

This conversation-style session brings together current visiting artists and students from different fields interested in the theory, history and practice of visual culture, public pedagogy, photography and/or socially engaged art. We will initiate the construction of a collaborative socially engaged artwork using mobile phones, social media and digital photography. This seminar is informed by scholarship and theoretical renderings of socially engaged art and participatory inquiry by contemporary scholars, critics and artists.

Lecture & Performance

Friday, October 6, 2017 / 2:00–4:00pm

[MIT Building 9-255](#)

Free and open to the public; registration encouraged.

Socially engaged art-making tactics can encourage the disruption of long-held cultural, social and historical assumptions. B. Stephen Carpenter II, Ida Ely Rubin Artist in Residence at the MIT Center for Art, Science & Technology (CAST) and the Department of Urban Studies & Planning (DUSP), seeks to challenge conventional social, cultural and visual assumptions of teaching, discussing and owning segregationist practices. This public lecture and performance will encourage individual and collective interpretations as we situate visual arts practices of troubling and disrupting images within a discourse of resistance and desegregation.

Community Forum & Lunch

Saturday, October 7, 2017 / 12:00–2:00pm

[MIT Building 9-255](#)

Free and open to the public; registration required.

Socially engaged art-making tactics can encourage the disruption of long-held cultural, social and historical assumptions. B. Stephen Carpenter II, Ida Ely Rubin Artist in Residence at the MIT Center for Art, Science & Technology (CAST) and the Department of Urban Studies & Planning (DUSP), seeks to challenge conventional social, cultural and visual assumptions of teaching, discussing and owning segregationist practices. We invite the community to participate and consider a range of recent participatory art projects that employ digital photography, social media and public performances as a means to explore themes of segregation, racism, accommodation, access and water as a basic human right. The program will have a special focus on resources for K–12 teachers; for more information, contact higginsk@mit.edu.

Visit #3: November, Thursday 16 – Saturday 18

When Curriculum Becomes Art Practice: Educational Experience as Intentionally Disruptive Pedagogy

Seminar

Thursday, November 16, 2017 / 4:00–6:00pm

Registration required; location confirmed with registration.

This seminar will serve as an overview of concepts and positions on curriculum theorizing and participatory art practice as related approaches worthy of critical exploration and will form a basis for the performance, lecture and community forum (see below).

Lecture & Performance

Friday, November 17, 2017 / 2:00–4:00pm

[MIT Building 9-255](#)

Free and open to the public; registration encouraged.

In his final residency visit, B. Stephen Carpenter II, Ida Ely Rubin Artist in Residence at the MIT Center for Art, Science & Technology (CAST) and the Department of Urban Studies & Planning (DUSP), will explore “art at the pedagogical turn” in relation to curriculum theorizing and participatory art practice. In this lecture and performance, curatorial practice will also be considered as a means to expand the conceptual framework.

Community Forum & Lunch

Saturday, November 18, 2017 / 12:00–2:00pm

[MIT Building 9-255](#)

Free and open to the public; registration required.

In his final residency visit, B. Stephen Carpenter II, Ida Ely Rubin Artist in Residence at the MIT Center for Art, Science & Technology (CAST) and the Department of Urban Studies & Planning (DUSP), will explore “art at the pedagogical turn” in relation to curriculum theorizing and participatory art practice. In this community forum, curatorial practice will also be considered as a means to expand the conceptual framework. This session is ideal for educators and artists who seek to further integrate the scope of their curriculum with intentionally disruptive approaches to art practice.

ABOUT B. STEPHEN CARPENTER II

B. Stephen Carpenter II is Professor of [Art Education and African American Studies](#); codirector of the [Summer Institute on Contemporary Art \(SICA\)](#); and chief executive artist for [Reservoir Studio](#) at Penn State. He is also a founding faculty member of the summer residency MAT/MA in Art & Design Education at [Vermont College of Fine Arts](#).

Carpenter is interested in curriculum theory, professional development through art for preK–12 educators, public pedagogy and participatory art practices, critical art education studies and the global water crisis as curriculum. His mixed-media assemblages, installations and performance artworks confront and disrupt social, historical, cultural and political constructs. He has authored and coauthored book chapters and journal articles on art education, visual culture and curriculum theory. He is the coauthor of *Interdisciplinary Approaches to Teaching Art in High*

School (2006), the co editor of *Curriculum for a Progressive, Provocative, Poetic, and Public Pedagogy* (2006) and the coeditor of two forthcoming books. Carpenter is the senior editor of *Studies in Art Education* (2017–2019). He serves on the editorial review board of [Decolonization: Indigeneity, Education & Society](#) and the international editorial board of [Curriculum Inquiry](#). He is a former coeditor of the [Journal of Curriculum and Pedagogy](#) (2010–2013) and the former editor of [Art Education](#) (2004–2006). Carpenter is a National Art Education Association (NAEA) Distinguished Fellow and a recipient of the Eugene Grigsby Jr. Award (NAEA). Carpenter holds a BFA degree in Visual Art from Slippery Rock University (1987) and MEd (1989) and PhD (1996) degrees in Art Education from Pennsylvania State University.

ABOUT LAWRENCE SUSSKIND

Lawrence Susskind is the Ford Professor of Urban and Environmental Planning at the Massachusetts Institute of Technology; Cohead of the Environmental Policy and Planning Group in the Department of Urban Studies & Planning (DUSP).

Susskind's research interests focus on the theory and practice of negotiation dispute resolution, the practice of public engagement in local decision-making, global environmental treaty-making, the resolution of science-intensive policy disputes, renewable energy policy, climate change adaptation and the land claims of Indigenous Peoples. Susskind is the author or coauthor of 20 books including, most recently, *Managing Climate Risks in Coastal Communities: Strategies for Engagement, Readiness and Adaptation* (2015), the second edition of *Environmental Diplomacy* (2014), *Good for You, Great for Me* (2014), *Water Diplomacy* (2012), *Built to Win* (2009), *Multiparty Negotiation* (2009), *Breaking Robert's Rules* (2006), *The Consensus Building Handbook* (1999) and *Dealing with An Angry Public* (1996). Professor Susskind is currently the director of the MIT Science Impact Collaborative, the director of the MIT-UTM Malaysia Sustainable Cities Program (MSCP) and the codirector of the Water Diplomacy Workshop. He is the founder of the Consensus Building Institute, a Cambridge-based, not-for-profit that provides environmental mediation services around the world. He also was one of the cofounders of the interuniversity Program on Negotiation at Harvard Law School, where he now directs the MIT-Harvard Public Negotiations Program, serves as vice chair for Education, and codirects the Negotiation Pedagogy Initiative.

HISTORY OF VISITING ARTISTS AT MIT / RECENT ARTISTS

Since the late 1960s, MIT has been a leader in integrating the arts and pioneering a model for collaboration among artists, scientists and engineers in a research setting. CAST's Visiting Artists Program brings internationally acclaimed artists to engage with MIT's creative community in ways that are mutually enlightening for the artists and for faculty, students and research staff at the Institute. Artists who have worked extensively at MIT include Mel Chin, Olafur Eliasson, Rick Lowe, Vik Muniz, Trevor Paglen, Tomás Saraceno and Anicka Yi. As CAST's inaugural Visiting Artist, Saraceno initiated ongoing collaborations with researchers in Civil and Environmental Engineering as well as Earth, Atmospheric and Planetary Sciences, which have generated a master's thesis and three senior projects to date, and his large-scale installations

and aerosolar projects are inspiring further research into bio-inspired building materials and simulations of atmospheric turbulence and ozone depletion. Maya Beiser is the inaugural Mellon Distinguished Visiting Artist at the MIT Center for Art, Science & Technology, and Pedro Reyes is the inaugural Dasha Zhukova Distinguished Visiting Artist at the MIT Center for Art, Science & Technology, both developing new work during their residencies at MIT.

ABOUT THE CENTER FOR ART, SCIENCE & TECHNOLOGY

A major cross-school initiative, the MIT Center for Art, Science & Technology (CAST) creates new opportunities for art, science and technology to thrive as interrelated, mutually informing modes of exploration, knowledge and discovery. CAST's multidisciplinary platform presents performing and visual arts programs, supports research projects for artists working with science and engineering labs, and sponsors symposia, classes, workshops, design studios, lectures and publications. The Center is funded in part by a generous grant from the Andrew W. Mellon Foundation. Evan Ziporyn is the Faculty Director and Leila W. Kinney is the Executive Director.

Since its inception in 2012, CAST has been the catalyst for nearly 150 artist residencies and collaborative projects with MIT faculty and students, including numerous cross-disciplinary courses, workshops, concert series, multimedia projects, lectures and symposia. The Visiting Artists Program is a cornerstone of CAST's activities, which encourages cross-fertilization among disciplines and intensive interaction with MIT's faculty and students.

ABOUT THE MIT DEPARTMENT OF URBAN STUDIES & PLANNING

Over the past half-century, developed countries have experienced rapid urbanization around their edges and deindustrialization in their cores; economic restructuring has had uneven impacts between and within regions. In the decades to come, most of the world's urbanization will occur in the metropolitan regions of Africa, Latin America and Asia, in settlements that lack the infrastructure, resources and organization to cope with the challenges that confront them. Over the same period, the United States will add over 100 million new residents to metropolitan areas that are increasingly ethnically diverse and persistently unequal, and whose post-war infrastructure is largely crumbling. Cities worldwide will have to deal with climate change, large-scale migration, changes in family structure, rapid technological change and other powerful forces. As a department, we can address many, but not all, of the challenges associated with urban development in the twenty-first century.

MEDIA CONTACTS

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