

and the SoWa market, a vendor fair for local artists, craftsman, farmers, and more.

In the numerous visits my collaborators and I took to this area, we saw much of the work on display there sitting neatly within the systems of consumerism and commercialism, with fewer and fewer conceptual, political, or demanding contemporary art spaces or exhibitions opening their doors. What we noted instead was a large presence of fine art exhibitions lacking any sort of challenging, thought provoking works. We knew we wanted to use the gallery space to respond to what we were seeing, and unpack it further. After tabling many ideas, we landed on Godine Vintage.

The Godine Vintage Furniture project was layered and multifaceted. We began with the

idea of turning the gallery space into a retail space over time, intending to keep the store open for a brief period, and then move on. We ended up entirely closing a gallery instead. Mindful that our art practices exist in a time where news, truth, and information was and is relentlessly being obscured and made impossible to access through Trump's tumultuous political administration, we made the decision to use the fictitious narrative of Godine Vintage Furniture, conscious of the potential implication of such a fiction. Ultimately, we believed the untruth was a useful tool to begin examining these systems and how we as an art community sit and make our lives within them.



Perpetual Collapse + Subsequent Weeks

The Godine Vintage Project was separated out into three main stages: a one month long, changing exhibition that introduced the idea of Godine Gallery closing down and Godine Vintage becoming a part of MassArt, followed by a period of digital and physical interventions to push the narrative forward, and finally ending with the Godine Family Gallery Retrospective.

Perpetual Collapse was the opening exhibition for the project. *Perpetual Collapse* featured works that themselves were deteriorating and deconstructing. The initial show featured works by Sopheak Sam, Austen Shumway, Liam Mahoney, Sam Bodian, Dylan Soulard, Andrew Grimanis, and Felix Kauffman.



As I sat in the midst of “Perpetual Collapse”, I felt the art in the space flourish and deteriorate around me. The works are actively escaping themselves, moving in deliberately opposite directions, devolving. As one sits in the bones of the deconstructed, the fallacy of a proper, formal, gallery eerily dissolves with each work’s slight dissociation from reality. Like trains passing in opposite directions, the pieces do not collide with one another. They graze against each other creating a deeper friction. As the space collapses inward, associations to reality and reason are abandoned. All we have are fragmented realities; all we have are pieces of the structure.

“Don’t poke the ego or risk the wrath of perpetual collapse”, a sticky note on the Macbook desktop suggests to whoever decides to sit as an impermanent attendant of the space. Like a doctor’s appointment reminder, or a random cell phone number, the note is subtle yet symptomatic of the gallery’s conscious attachment and neglect to our perceived notion of contemporary exhibitions. There is something unyielding about the purity of a gallery, the work attempts to present itself while not truly transforming the space. This sterile preservation coldly references the dismal reality of curatorship within the capitalistic society that consumes and excretes art. The off-center nature of every single work is what compels us to interpret them as self-aware. Each piece notably contains both closeness and dissonance, with the mode of collapse itself being what strings each work together. The gallery feels like a framework to emphasize the ephemerality of presence itself, containing works referencing abstract memories and emotions physicalized in the space. There is a consis-

tent and ghostly humming coming from the crooked analog tv invoking particular domestic memories that reverberate within the space. The television is the focal point, emitting and transmitting an endless emptiness. There is something incredibly lonesome about the space, similar to dreams where time is stagnant and all things echo back to themselves (note the clock on the wall eerily snapping in place, not progressing or regressing). The works are rotting, as is the notion of a precious sacred art space. On the desk there is a white crisp piece of paper with the sentence, “EVERYTHING MUST GO.”

Overall, the curatorship of the gallery itself speaks in tune to the core decaying notion of a “preserved” art space. It speaks on vulnerability both as a space and as a functioning artwork itself. The gallery is equally successful as a showcase of current contemporary work that is “collapsing” as it is a performative space that fluctuates in tandem with the physical objects themselves.

HERE. THE WORK IN THE GALLERY IS DECOMPOSING.
THE WORK IN THE GALLERY IS DECONSTRUCTED.

AND THE GALLERY ITSELF?
CAN A SPACE ITSELF DECONSTRUCT?
IT MUST!
WE MIGHT NEVER TRULY UNDERSTAND THE WHITE CUBE™ IF
WE CAN'T SEE ITS BONES!

IT'S TIME TO LEVEL WITH OURSELVES!
IT'S TIME TO SELL!

(do inquire if you are interested in purchasing any of the work. We look forward to speaking with you.)

EVERYTHING MUST GO.
EVERYTHING MUST GO!

In Review: Perpetual Collapse Ryann Feldman

Installation views of *Perpetual Collapse* featuring the works *Bridges* by Liam Mahoney (left), *10 Juliette St* by Andrew Grimanis (top right), *soft/core* by Sopheak Sam (middle right), *Flowers* by Felix Kauffman (middle right), and *November 28, 1994* by Austen Shumway (bottom right)





Our guest artists signed onto the show with the stipulation that as time progressed, the works themselves would have to somehow alter and degrade in the space, playing with the initial concept of deterioration and deconstruction. Through these interventions, in week two, the show began to collapse inward. Sam's drawings were painted over white one by one, and Grimani's ropes hung loosely off the wall. Soulard's audio became distorted while Mahoney's monitor tipped on to its face. These interventions occurred slowly, bit by bit, until each work existed differently than its original installation.

Within this stage, news of the Arnheim Gallery broke. The Arnheim gallery, an Art Education space not unlike the Godine Gallery, where students in the department were encouraged to explore curatorial practice rooted in providing an educational element for viewing art in the gallery setting, was slated to be absorbed into the renovations of

Bakalar and Paine, MassArt's professional gallery. Allegedly, moves were being made to try and find a new space on campus for Arnheim, but the promise came under scrutiny. Many community members reflected on the results of the recent Design and Media Center construction. Before construction, the plot that is now the Design and Media Center was known as "an underutilized gymnasium in the center of campus"¹, despite its rich history for performance, live music, and other student events². The Design and Media Center, or DMC, had become infamous to many students, gaining a reputation as being more like a commercial Apple Store than a student space. Architecturally, the three floor open atrium frustrated many students, in SIM particularly, as wasted space, considering that the SIM students are among the only students at MassArt not offered individual studio/work spaces. Marketed as the "Grand three-story Atrium that will be the new welcoming entrance to the College"³,

the sleek, modern design prompted some students to question MassArt's priorities as an art and design institution, wondering whether this new acquisition forecasted a shift in focusing on the design departments as MassArt, rather than the conceptual arts⁴. In addition, many of the rooms in the DMC remained incomplete, with unfinished walls in installation spaces. Considering this context, and the plan for the Bakalar and Paine project to be lead by the some of the same individuals that created the DMC, the Art Education community and others throughout the rest of the college harbored doubts on the relocation of a small, department family gallery in the midst of what was suspected to be a rather ostentatious renovation. Since the initial news within the project, we received word that Arnheim had been relocated to a new site, however many of us remained wary of timeline, budgeting, and the reality of the renovation outcome. I'll circle back to this later.



Godine Family Gallery - *Godine Vintage Furniture*

Perpetual Collapse - February 4- February 17, 2018

The Godine Family Gallery is a student-run exhibition and project space in the Studio for Interrelated Media Department at Massachusetts College of Art and Design. The small, square space houses *Perpetual Collapse*, work from a selection of seven artists arranged like furniture in a casual room, where themes, colors, and shapes echo one another. From the start, it is apparent that the haphazard arrangement sets up a challenge for the viewer to connect these disparate works. True to its title, the exhibition format seems “collapsed” here, leaving pieces scattered on the floor and flung on the walls.

Sopheak Sam’s *soft/core* series of cartoonishly sexual and emotive crayon and pastel drawings bear the same exuberant colors as Felix Kauffman’s *Sunflowers*. Sam Bodian’s *X S T H P L*, a wall-hung piece evoking chains piercing flesh, incorporates everything from pleather to fingernail clippings. Similarly diverse in material choices is Austen Shumway’s *November 28, 1994*, an armchair seating three dangerous-looking wooden spikes as well as fabric, fox pelts, and poisonous foxgloves. Andrew Grimanis’ *10 Juliette St (no. 4)*, part of a larger series of abstract sculptures works in the show, features a rubber sculpture suggestive of a figure bound at all limbs and stretched between wall, ceiling, and floor with blue string, illustrating a physicality and freedom of material.

Dylan Soulard’s *Was* sound piece, presented through headphones on a pedestal, sits quietly on the outskirts of the installation. The cover art printed in the checklist shows a crystalline, undulating pink image that matches the constantly changing nature of the sounds that run just over two minutes. Brittle percussive drops, a few guttural bars, and ethereal synths disorient the listener in what feels like a tour of an unfocused and distressed psyche. Near in proximity and of a similar theme is Liam Mahoney’s *Bridges*, billed as “*A Theoretical Essay*.” On a tilted, heavy-headed television, the viewer sees fragmented rectangles showing cars crashing and billowing gas mixed with more tranquil images of telephone poles and clear skies. Mahoney’s other piece, *computer break*, consists of a Mac desktop on a worn desk. A fluttering mouse queues images of blurred neon lights and looping video of cityscapes. *Was*, *Bridges*, and *computer break* add a frantic digital element to *Perpetual Collapse* that contextualizes some of the less attention-grabbing physical work in a landscape of purposeful disarray, including works that at times seem to be at various stages of completion.

I found the digital work most effective for this reason. The chaos present in *Bridges* and *computer break* felt more resonant and affecting than the sculptural works *10 Juliette St* and *X S T H P L*, and more open to repeated and longer viewing. I wish these digital highlights were more evenly distributed around the space instead of being grouped in the corner near the entrance. Because of this layout, the work becomes less attention-grabbing as the viewer progresses through the space. The drawings and sculptures would be markedly less effective in a solo context or a more formal arrangement. Presented facing each other and requiring a circuitous path through the gallery, the dissonance becomes a harmonious open studio full of color, splayed material, and action.⁵

**In Review:
Perpetual Collapse
Gabe Gill**





- Godine Family Gallery ✓
- @GodineGallery
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- Events
- Photos
- Videos
- Reviews
- Posts**
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- Offers
- Jobs
- Community
- Info and Ads

Godine Family Gallery
 Published by Marissa Cote [?] · February 21 · 🌐

It is with heavy hearts that we announce to you all:
 After thirteen vibrant years of curatorial experimentation, and thirteen sets of extraordinary curators and directors, the Godine Family Gallery will cease operations in the Summer of 2018.
 We are supremely grateful for the hard work and dedication of the past caretakers of the space, for they have been instrumental in the development of the Godine Gallery as an educational tool, as well as a site of personal and artistic... [See More](#)



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👍👍👍 Jesslyn Boisclair, Ian Solaski and 16 others 19 Comments 3 Shares

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- Al Dish** I really want to know more about how this came to be 👍 3
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↳ 2 Replies
- Amy Mills** So what, they're selling vintage furniture at mass art? 👍 2
Like · Reply · Message · 38w
- Will Cody Weygint** This was my favorite gallery on campus... very sad to see it go, seems like my alma mater has silently become a design school leaving fine/experimental art the wayside

The Closing

During week three, Godine Vintage Furniture began construction as *Perpetual Collapse* disappeared and the GVF pop up store approached. During these first three weeks of the exhibition stage we folded the use of press into our tool kit. We wrote numerous press releases, short essays, and letters about the shows and project, most of which remained unpublished. In the end, we release three pieces of writing over the course of this month: the *Perpetual Collapse* abstract during week two, then our first release announcing the closure of the gallery, and a follow up to that release. Our second press release, the closure announcement, was disseminated across the MassArt community and online to alumni, email lists, and through our own social media channels. The release was also distributed

through Student Development to all current students, faculty, and staff.

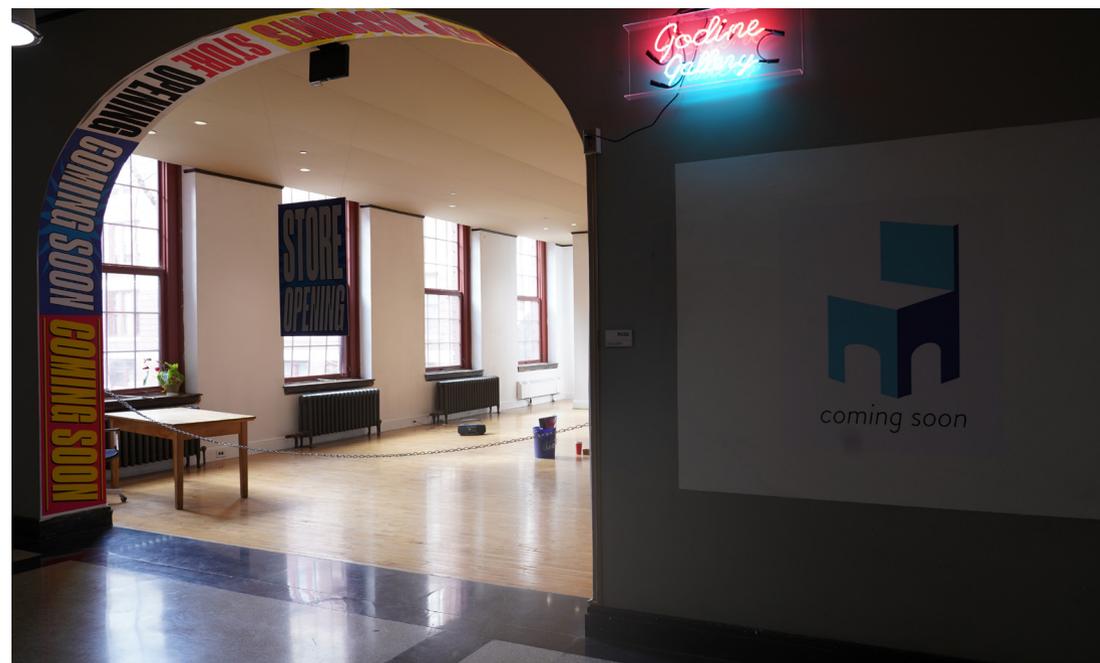
Considering the unexpected news of Arnheim, the project changed after this release. Where our work was concerned with Godine Vintage, what began as an examination of Boston and SoWa grew to include an institutional critique overnight. To us this was always relatively fictional. There was truth in the project in the ways it spoke to the functioning art market and culture outside of our institution, but as something that wasn't necessarily relevant to the immediate community inside the MassArt buildings. Regardless, while creating the project, we trusted that the community would respond. After this news broke, according to our project, MassArt was losing two family galleries, all in one week.



Week #3 installation view



COMING SOON - February 18 - February 24, 2018



Week #3 installation views

COMING SOON - February 18 - February 24, 2018



Our Story

Since 2014 when we began Godine Vintage, we have been curating vintage furniture for people like us who also value luxury, comfort, and history. We're still working to help create the dream homes of design aficionados everywhere at affordable costs, and we're here to help you do that one piece of furniture at a time.

Week four marked the opening of Godine Vintage Furniture. For weeks preceding, my team and I gathered a furniture inventory from thrift stores, sidewalks, and free postings online. We sought to mirror the aesthetics of modern, boho chic stores, such as Madewell, Urban Outfitters, and Anthropology. We marketed our opening online via @godinegallery, @godinevintage, and godinevintage.cargo-collective.com. We also incorporated video promotionals throughout the MassArt campus, along with print advertisements for the store opening. The week culminated with a flash sale, where we sold nearly all of our inventory to students, faculty, and attendees from outside of MassArt. At the end of the week, the store was deinstalled from the space, with promises of a permanent opening in September 2018.

FURNITURE POP-UP SALE

7 - 9 PM

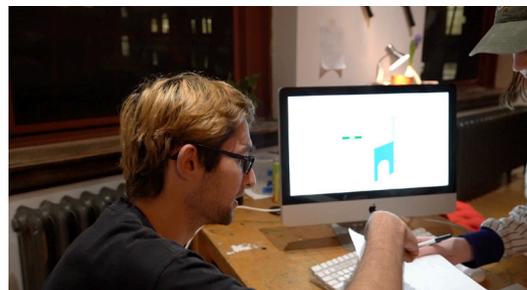
AT GODINE GALLERY

3/1

In the Summer of 2018, Godine Family Gallery will fully transition into its new ownership with Godine Vintage Furniture. The new owners, who are passionate about maintaining the history of the space and the MassArt institution, have chosen to adopt the Godine family name going forward. Come to this pop up shop to celebrate the Godine Vintage Furniture transition.



Godine Family Gallery - Godine Vintage Furniture

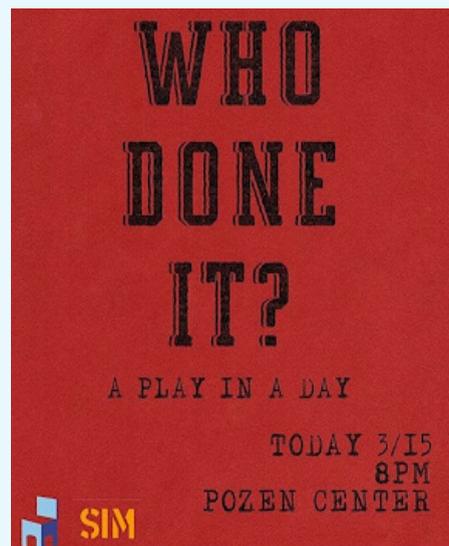


Godine Vintage Furniture Pop Up - February 25 -March 3, 2018

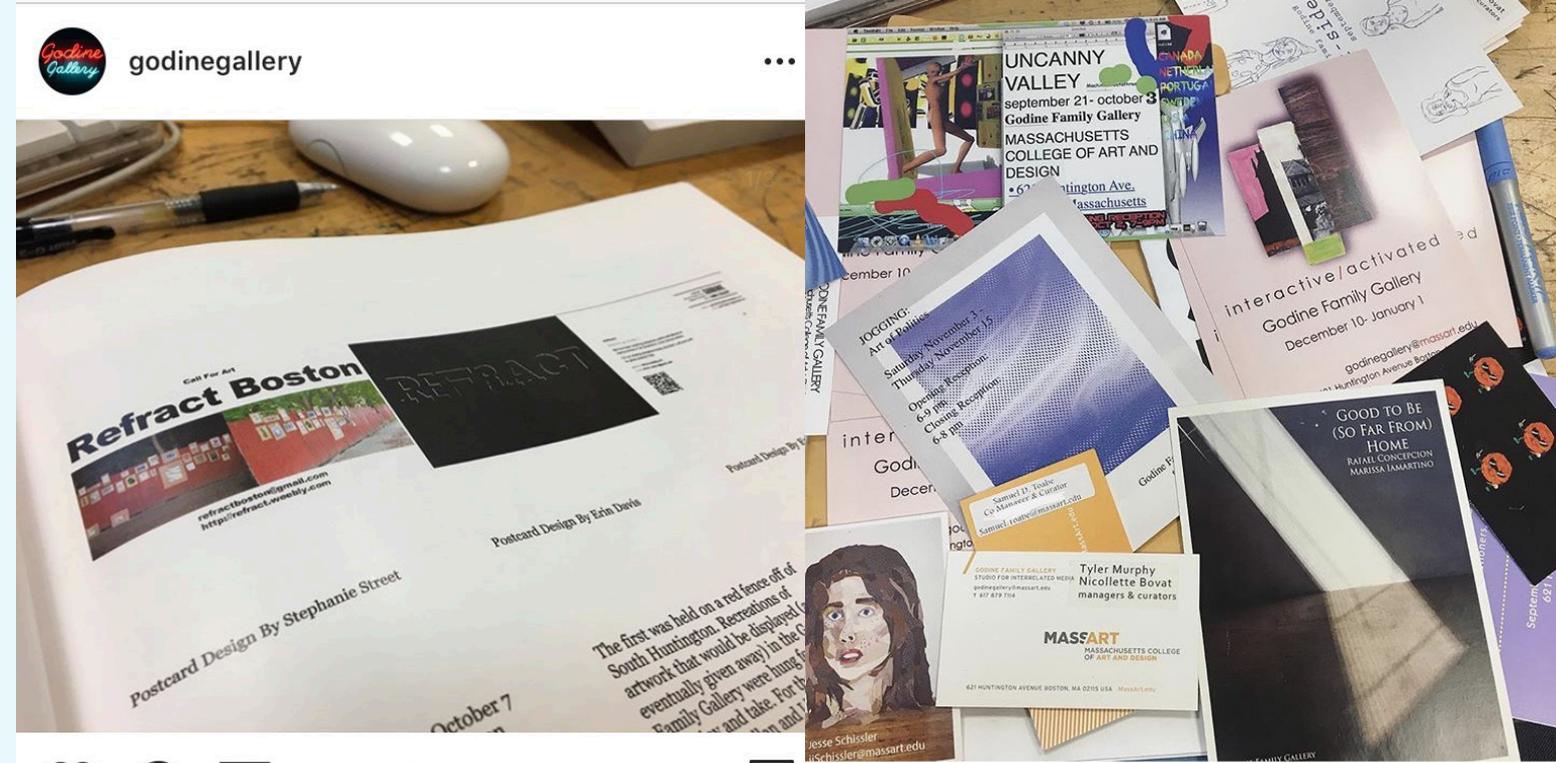
The In Between: Keeping Up the Narrative

While the physical intervention of Godine Vintage Furniture wrapped, as a team we knew we needed to continue propagating the narrative of the store digitally, and in small doses throughout the remainder of the year. In the subsequent months, we folded GVF into our promotion for exhibitions in the gallery, insisting that each show was being supported by Godine Vintage. We wove the narrative into other SIM department events, such as the All School Show, and *Who Done It? A Play in a Day*. Both events were posted about on the Godine Vintage Instagram accounts as being sponsored events. We attached a GVF logo to anything we could, including our press wall outside the space, and all of our posters and press releases. We continued to receive inquiries about the fate of the Godine Family Gallery, as students, faculty, and alumni asked us and one another whether GVF was a hoax, an institutional critique, or if MassArt had truly “silently become a design school leaving fine/experimental art the way-side”⁶.

The intentions of the logos, sponsoring, and general marketing of Godine Vintage were to make the implied opening of the store feel real, and imminent. On top of this, however, we wished to make the closing feel deeply personal to the MassArt community. To do so, we dug into the history of Godine. Through our gallery media channels, we posted photos of past Godine teams and exhibitions, remembering successes of curators who had come before us, and asking the community to share memories and stories of the gallery in its hayday. This historical remembrance served as the emotional, humanist foil to the detached marketing of Godine Vintage Furniture.



Top: The Godine Vintage Furniture Instagram
Left: Who Done It? Promotional Poster



Liked by crylophone and 14 others

godinegallery "Refract" curated by Stephanie Dvareckas and Dyllan Nguyen in 2011. "Refract was a public exhibition and free art give away. It was intended to create discussion around accessibility in gallery spaces as well as the value of art...at the closing reception, all of the work was given away...with one condition...patrons were asked to take a photo with the pieces they were walking away with"

Liked by montanagulbrand and 21 others

godinegallery A little Godine History! Some old exhibition cards and business cards from past Curators Samuel Toabe (FA2009-SP2010) and Tyler Murphy and Nicolette Bova (FA2012-SP2013). Anyone have any favorite exhibitions from those years? We'd love to hear 📣

samtoabe HEAP HQ | 2009 @kevinclancy.studio @unique.individual.me do the other members have @ accounts?

33w 1 like Reply

kevinclancy.studio @samtoabe, @dot_commer, not sure about Nick

33w 1 like Reply

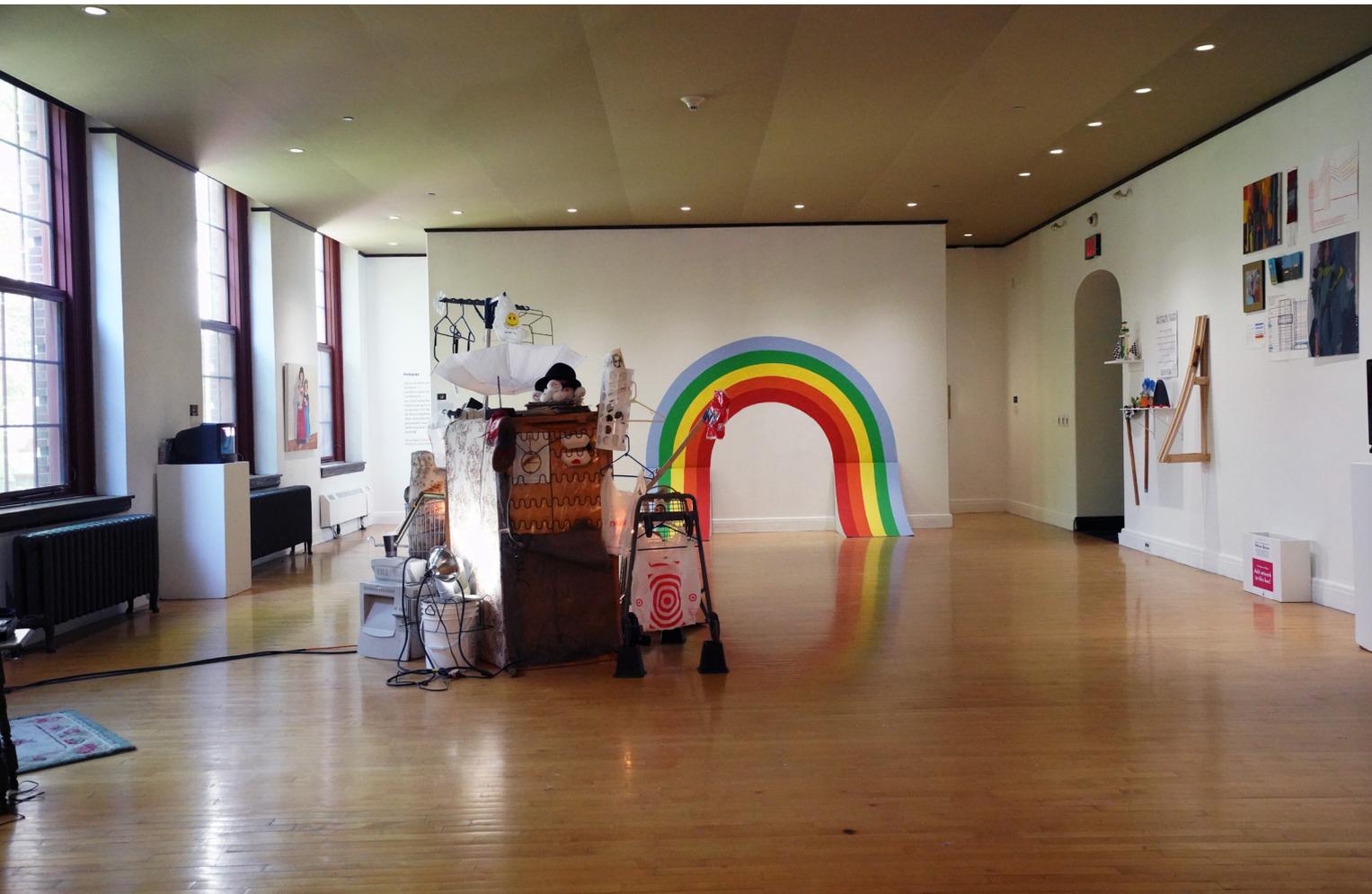
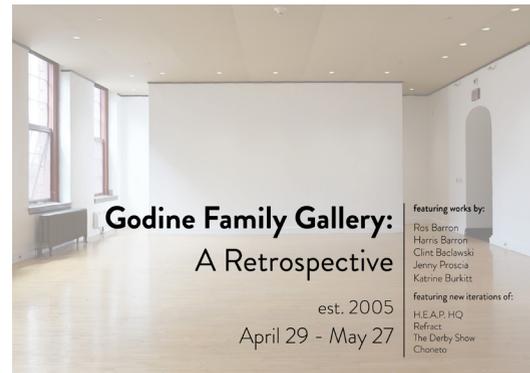


Despite our work to promulgate the myth that Godine was in its final year, we knew the project needed to conclude at some point, and the stories would need to be debunked by us before moving on from MassArt. We quite easily came to a decision on how we would do so. *Godine Family Gallery: A Retrospective* became the logical conclusion of the *Godine Vintage Furniture* Project.

The Godine Family Gallery Retrospective

In the background of the online interventions, Godine memories, and GVF promotion, we were reaching out to all of the past curators of the gallery in hopes that, with their help, we could create a retrospective not only as our last exhibition, but also as the last Godine Gallery Exhibition, per the Godine Vintage Project. The response we received was positively overwhelming. With some input and suggestions from many of our predecessors, we set about creating the final Godine Family Gallery exhibition.

Godine Family Gallery: A Retrospective featured works from numerous shows over the years, with works from Ros Barron, Harris Barron, Clint Baclewski, Jenny Proscia, and Katrine Burkitt. The Retrospective also housed new iterations of past exhibitions, such as *H.E.A.P. HQ*, *Refract*, and *Derby Show*. As an added layer, we also created a historical corner, displaying the timeline of Godine Gallery as well as the portfolio books of the past curatorial teams. In addition to this, we published mini book of interview questions with a selection of the past curators, discussing godine, curatorial practice, and the positionality of the gallery in our contemporary culture.



Installation views of H.E.A.P. HQ, Kevin Clancy, Nicholas Leonard, Daniel Mooradian, and Derek Thomas (top) and Don't Forget to Water the Plant, Jenny Proscia (bottom)

Godine Family Gallery: A Retrospective - April 29 - May 27, 2018



Pedagogy

I gave student artists freedom --- another name for self confidence --- by convincing them that it was up to them to secure it for themselves, by dissolving fear into love: that, once decided, possession would be secured with time and energy and will.

Harris Barron, founder of the Studio for Interrelated Media.



Godine Family Gallery: A Retrospective *is not only* a reflection on the curation of the gallery throughout its past years, but is foremost a rumination about the fundamental barriers that curators tackle within any gallery setting: the inescapable gaps that exist between the artist (artwork), the art viewer and the art space. *Retrospective's* featured artworks confront these problematic relationships in the gallery setting through a variety of medium and attitude. Ros Barron's 1983 video piece, *Viva Magritte*, explores the artist/art-viewer gap from both a critical and satirical angle, employing a playful yet penetrating criticism of the surrealist artist Rene Magritte. The piece recognizes our position as viewers before an artist's work and the dominant and elusive position that it comes to assume in the gallery setting. The video also uses Magritte as a model to address our tendency as viewers to automatically glorify artists of established prominence. It often seems that the more legendary the artist, the less we know about their process or journey (struggles, failures), and the more we find ourselves in blind amazement asking, "How does he do it?" The artist's intentionality is simply assumed, even when it can seem too ambiguous to actually exist. Magritte is a perfect example, always insistent on the mystique and absence of meaning within his work. *Viva Magritte* incorporates many of the artist's famously grandiose quotes, which feel practically empty once deconstructed. Magritte's back is often facing us in the video, and while we may hear his imposing narrations, we never actually witness him speak. This im-

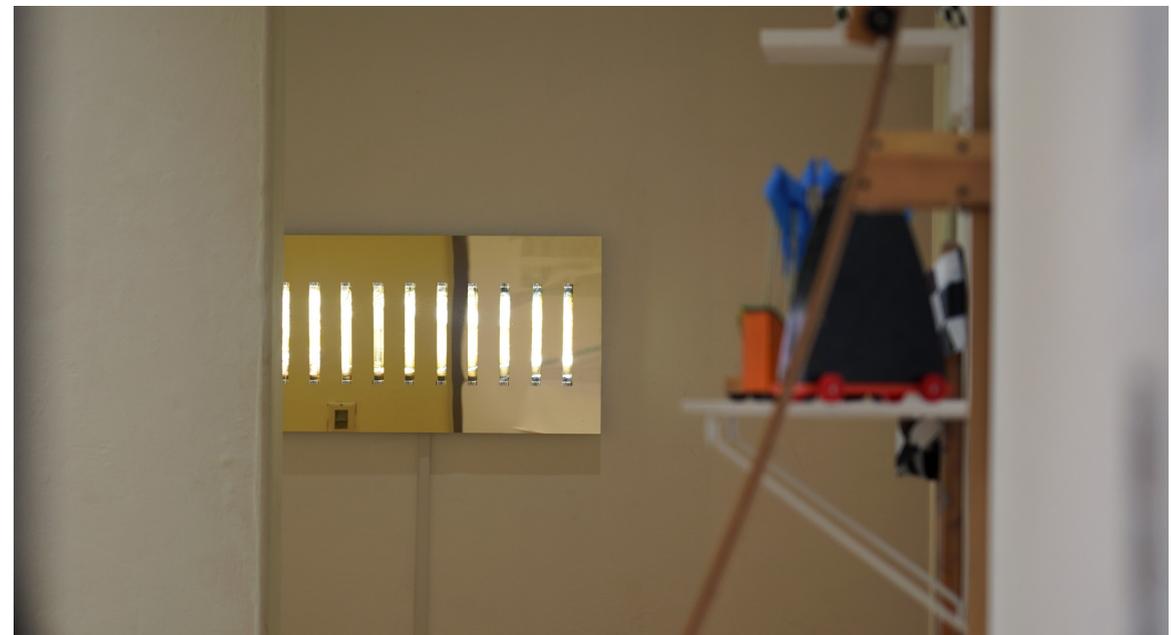
Godine Family Gallery - Godine Vintage Furniture

Godine Family Gallery: A Retrospective - April 29 - May 27, 2018



agery mimics the “aloof” presence the artist can often assume in the eyes of the viewer, and the resulting disconnect a viewer can feel towards their work. Gallery curators have a responsibility of minimizing this detachment by maximizing viewer engagement and education-- at which *Retrospective* excels.

Viva Magritte also serves as an “inside-joke” to the artist community in its contemplation of one’s relationship to their art, and how one demonstrates their life’s dedication to it (here we find yet another gap, between artist and their own artwork). In stark contrast to Magritte’s philosophical seriousness, the video’s secondary female character lives the image of “the artist,” embodying its cliches and stereotypes in all her ingenuity. Void of any actual artistic substance, she prides herself in being “outrageous” and living her “decadent” life of “art, fame, sex and money.” She plays up her passion but her monotone narration is hilariously revealing. What’s truly hilarious is how both artistic personas are hopelessly detached in their own ways: where the female character lacks substance, Magritte lacks specificity (and perhaps some substance for some). *H.E.A.P H.Q.* and *Refract* are two *Retrospective* highlights that best reflect the exhibition’s efforts to dissolve gallery/viewer boundaries. *H.E.A.P H.Q.* (2009) investigates the concepts of purpose, preciousness and permanency and their association to gallery objects. *Retrospective*’s second-iteration reconstruction of the sculpture combines common, utili-



Godine Family Gallery - Godine Vintage Furniture

Godine Family Gallery: A Retrospective - April 29 - May 27, 2018

tarian objects (kitchenware, shopping carts, hangers, plastic bags) to assimilate an original art object, possessing a newfound preciousness and aesthetic/contemplative purpose. It's placement in the gallery makes it suddenly untouchable to visitors and implies that it is a finalized (permanent, unchanging) piece. The present Godine curators overstep these gallery bounds by demanding that every fragment of the sculpture be distributed to viewers at the exhibition's close. Instead of walking away with the mere memory of a gallery piece, viewers are given the opportunity to both participate in its demolition and perpetuate its existence by conserving and recycling its parts.

Refract (2011) takes gallery participation to an even greater level by creating gallery artists out of its viewers. This secondary and smaller reiteration of the original project features only an artwork drop-off box, but carries its own weight nonetheless. In addition to challenging the preciousness and value of the gallery piece, *Refract* demands inclusivity of both the artist and viewer in the space. The piece also proposes an interesting element of anonymity for the artworks it displays, which are exhibited without a corresponding description. Thereby, they are freed from any distracting associations with the piece's artist or title, and viewers experience the work as its own independent entity. *H.E.A.P H.Q.* and *Refract* are two past Godine projects that demand resurrection-- their triumphs in viewer accessibility and agency are the first steps in redefining the conventional gallery setting and accessing its potential.

By reviving the projects of prior Godine Family Gallery teams, recognizing their achievements as student organizers and dissecting their curatorial schemes and strategies, *Godine Family Gallery: A Retrospective* presents a remarkably insightful reflection on both the challenges and rewards of a curatorial practice. Godine's current curators' devisement of a fictitious send-off for the gallery, (they released a number of public statements outlining the gallery's transition and sell-out to "Godine Vintage Furniture," and hosted a pop-up shop in its name), is a powerful testament to the inability of the conventional gallery setting to engage and cater to the modern viewer. The time has come for us to activate these art spaces and their dynamic potential, and it is inspiring to see the Godine Family Gallery, in its "grand farewell," validating a curator and gallery's worth, initiating curatorial education, and extending the possibility of future gallery action.

**In Review:
Godine Family Gallery: A Retrospective
Gina Lindner**

Godine Family Gallery - Godine Vintage Furniture



Godine Family Gallery: A Retrospective - April 29 - May 27, 2018

Conclusion

To bring the timeline of the project to finality, we published one final press release, which I will quote here in full:

Dear Friends,

We write to you today to announce one last press release regarding the Godine Family Gallery. As many of you may have already gathered, Godine Vintage Furniture is fictitious- Godine Gallery will not be hosting a furniture store in the coming months. The narrative of Godine Vintage Furniture purchasing and occupying the Godine Family Gallery has existed as a project in which we endeavored to examine the systems of capitalism, commercialization, consumerism, and gentrification in our city, and in communities at large. We anticipated to find something out about these systems through our execution of this project with the response and dialogue we could generate within the student body, faculty, and staff of MassArt. What we never anticipated was conducting this project in tandem with the closing and imminent relocation of the Arnheim Gallery.

Within the lifespan of the **Godine Vintage Furniture** exhibition (*Perpetual Collapse*, and the *Godine Vintage pop-up shop*, conducted throughout the month of March), the news of the potential closing of Arnheim was publicized through *Arnheim Interventions Phase I*, which quickly became a sister project to *Godine Vintage*. While *Godine Vintage Furniture* garnered many outraged responses, the Arnheim Gallery's existence was stuck in a limbo with little information around what the future of the gallery would be. Due to the Bakalar and Paine renovations, the space was set to become a loading dock with intentions for relocating the gallery, but no observable plan. The *Arnheim Interventions* project was created by Amanda Sanabria, Hailey Hartshorn and Andrew Grimanis out of concern for the potential dissolution of the gallery. The project aimed to advocate for the space's relocation and to emphasize and highlight the critical need of gallery space in the Art Education department. Simultaneously, the project illuminated the ways in which information about our spaces was being obscured and was not readily available to our community of students, faculty, and staff.

Ultimately what both the *Godine Vintage Furniture* and *Arnheim Interventions* projects pointed to was the act of at once seeing and speaking on what we observe happening in the communities that we immerse ourselves in. One of the most valuable outcomes of these projects was dialogue between the members of our community, and our collective realization of our own agency to catalyze conversations about institutions and our original ideas on capitalism, gentrification, commercialization, consumerism, and displacement.

As we, the artists behind *Godine Vintage Furniture* and *Arnheim Interventions*, prepare to depart from MassArt, we hope that current and future students will continue advocating for these spaces, and will continue advocating for Arnheim. Remain open to working with your institutional leaders, rather than against them, in seeking solutions that best serve your community, but keep a strong back when holding those leaders accountable. We intend to continue doing so as we transition from current students to alumni.

Finally, we'd like to thank some of the countless individuals who supported us in these projects: Laura Flynn, Jamie Costello, Jocelyn McElrath, Nita Sturiale, Juan Obando, Dana Moser, Tomashi Jackson, Elaine Buckholtz, Max Azanow, Steve Locke, Gina Mudge, Adriana Katzew, Lois Hetland, Rob Gainfort, Adam Tibbets, Laura Reeder, Maggie Cavallo, and Kyle Brock.

Warmly,

Andrew Grimanis

Felix Kauffman

Marissa Cote

And In Solidarity with:

Amanda Sanabria

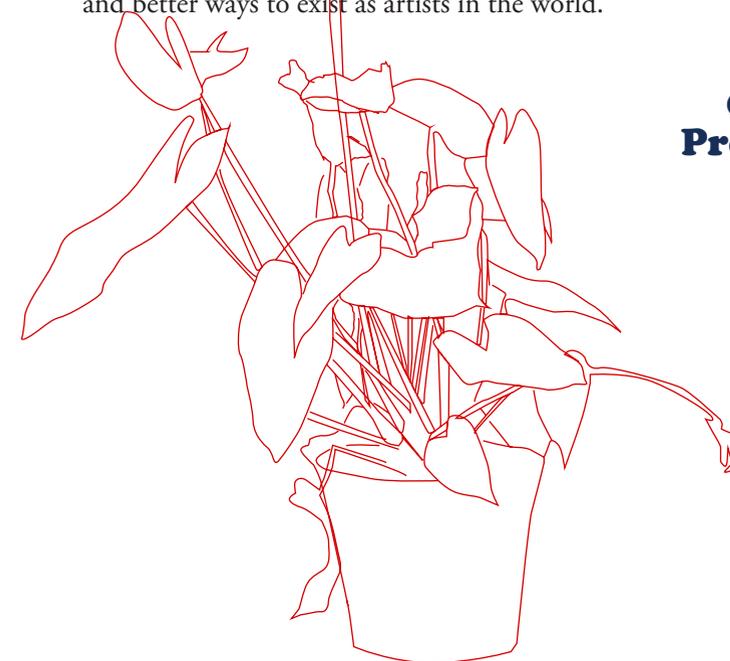
Hailey Hartshorn

Godine Family Gallery - *Godine Vintage Furniture*



Godine Vintage Furniture prompted us to question our futures as curators, artists, and citizens of the world. We received deep, critical feedback in regards to our project, through which we began questioning our role in a position of power as artists who held ownership over a public space. We were reminded that in regards to gentrification, artists exist in all spaces, and that it is artists of privilege specifically tend to catalyze the private development of a neighborhood. Though *Godine Vintage* has been concluded, many of the inquiries that the project was rooted in continue to drive us as artists. As we move forward, we plan to continue questioning artist practice, and to imagine innovative ways for curatorial practice and projects to exist. Ultimately, we wish to make ourselves and others more conscious of how art practice can affect communities, and to find new and better ways to exist as artists in the world.

Marissa Cote
Co Director + Curator
Godine Family Gallery
Project Leader of Godine
Vintage Furniture



Works Cited

1. The webpage MassArt maintains with information about the Design and Media Center states “Re-purposed from an underutilized gymnasium in the center of campus, the Design and Media Center was carefully designed to establish a new interdisciplinary, flexible space model that would meet the rapidly evolving standards in art and design education and match contemporary studio practice.”
2. In the Fall of 2017, SIM student and current Alumni Nick Regan presented a research project looking into the history of the MAAssArt gym. Over the years, students hosted bands, both local and visiting, to play underground concerts in the MassArt Gym, including bands like Fugazi and Dashboard Confessional, along with countless other local and touring bands not documented digitally. Fugazi played the gym on April 19 and 20, 2002 (dischord.com re: *Fugazi* Live Series), and can be seen on video at <https://www.youtube.com/watch?v=qyqaEKzt8M4>. Regan’s research and presentation influenced many SIM students in the room to take up looking into MassArt’s grassroots history, and potential future.
3. Again, referencing the official language used to discuss the Design and Media Center, found at <https://massart.edu/facilities/dmc>
4. Preceding Regan’s original research project, he and SIM student Ian Malabre, along with numerous other collaborators within and outside of the department produced projects digging into MassArt’s past, present, and perceived future. These projects included *Spoonfield* and *The Studio for Interrelated Design Media (SIDM)*. The script for the performance of SIDM directly quotes from “Massachusetts College of Art and Design Renewal Plan for a Partnership with the Commonwealth 2015-2020”, which states “A new undergraduate program focusing on inter or transdisciplinary studies is under discussion for implementation within the next three years.” *SIDM* questioned the plan for the implementation of a new “transdisciplinary” program of study, and introduced the speculation that perhaps a interdisciplinary program more focused in design and commercial art studies was in the works, despite the SIM department’s current presence as the interdisciplinary program at MassArt. For more information on both SIDM and Spoonfield, visit Malabre’s website <http://memeba.se/ian>. To view the college’s Renewal Plan, visit <https://massart.edu/sites/default/files/MassArt%20Partnership%202015-2020.pdf>
5. Gill, Gabe. “*Perpetual Collapse at the Godine Family Gallery at MassArt.*” Big Red & Shiny. March 02, 2018. <http://bigredandshiny.org/38991/perpetual-collapse-at-the-godine-family-gallery-at-massart/>.
6. Quote from Will Cody Weygint via the Godine Family Gallery Facebook page, February 21, 2018 <https://www.facebook.com/GodineGallery/posts/1852102378197971>

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2. Kruse, Kevin *White Flight: Atlanta and the Making of Modern Conservatism*
3. Jameson, Fredric *Postmodernism, or the Cultural Logic of Late Capitalism*
4. Foster, Hal *ABC’s of Contemporary Design*
5. Simon Reynolds *Rip it Up and Start Again: Postpunk 1978-1984*

