

Module I

(II, III, IV, V....)

August 27 - September 16, 2017

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The conception of Module X is closely drawn from the sentiments found in the Studio for Interrelated community. Collaboration, experimentation, and adaptation serve as anchors in the Studio for Interrelated Media program. As an exhibition, Module X strives to tap into the forces that make the Studio for Interrelated Media a powerful incubator for ideas, play, art making, and experience. Module X relies on the audience to create and recreate over and over with the provided materials. The curators of Module X ask the audience to participate in the following:

Shaping
Reshaping
Remaking
Try Again
Critiquing
Failing
Pushing
Expanding

Experiencing
Knowing
Fail Again
Investigating
Notating
Learning
Succeeding
Deconstructing
Start Again

With each alterations to the exhibition, we ask the participants to add a strike to the wall title of Module I to indicate that the landscape has changed.

We are ready to move on to the next module.

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At the outset, *Module I* was a show made for the SIM Department. The show was to kick off the first semester of our tenure as curators of Godine Family Gallery and the first semester of SIM for a large group of incoming new students. When I came to the department over a year before, I had little to no conception of what happened in it or the depth of possibility available to me. It was our hope that the show could both illuminate some of the cloudy notions new students had about the department and also let them figure it out for themselves within it.

Module I was composed of different pieces by each of us, designed to grow and change throughout the exhibit. We divided the Gallery up to suit our tendencies. Andrew is always experimenting with weight and tension in his work, and used string, two wooden structures we acquired, and balls of cement to make interactive mobile-like sculptures. Marissa had been thinking about transferring some of the sensibilities she acquired from weaving, drawing connections between the analytical grid structure of a loom and the grid form itself on paper. Marissa's drawings and other pieces were suspended on a wall with magnets that let the viewer rearrange them as they wished. I set up two desktop computers in the center, with a projector hitting Marissa's wall. There was an ongoing photoshop document running on the projector's computer, and the other computer played sound through the program Reason and some simple online sound toys. For the reception we brought in SIM's grand piano and I did a short performance in the space, altering a single loop again and again and drawing a series of squares over Marissa's grid. To end the piece I played over the final loop on the piano and left one of Andrew's sculptures sitting over a key to 'play' the piano.

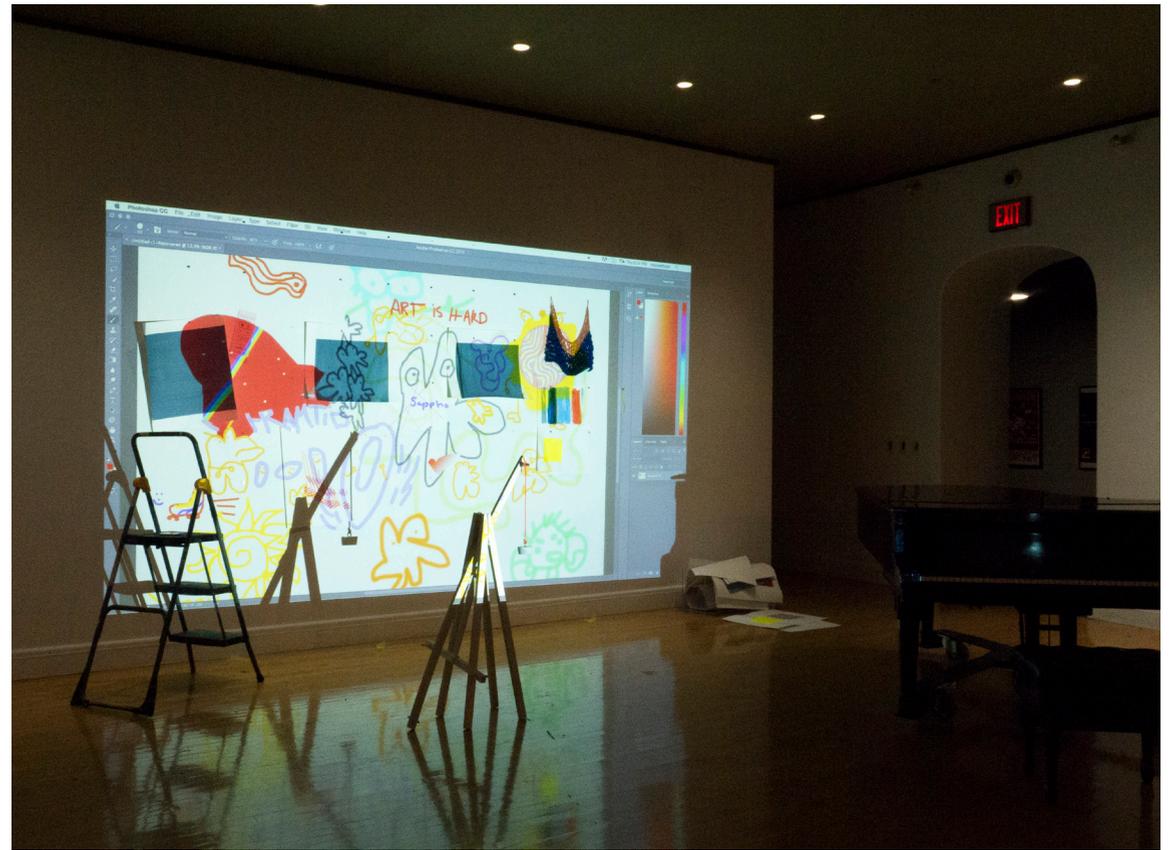
Although this show was built from our own work more than most of the others, the emphasis was not upon us. We asked a good deal of our audience.

Had they been uninterested or confused by the intention of the show and not participated, *Module I* would have floundered. To our delight, when Marissa and I presented the show for critique on the first day of SIM Major studio, within minutes we saw the major do what it does best and completely change the space. Drawings, sounds, and combinations that we did not expect popped up all over, and the show changed from a somewhat dry collection of ideas to an organism. From there, we saw the show change subtly day by day, still producing unexpected turns. As the show progressed, visitors ticked off more and more tally marks on the outside wall to mark each iteration of the show.

The major itself is an iterative process. Constantly being re-tooled, altered, and repurposed by new students, SIM has been a living, breathing module for decades. There was a graffiti-adjacent discourse that developed on the projector, started by a disgruntled student from a different department who wrote: "SIM is the sum of rich kids who want to look the part of being an artist, but can't play the part." This redundant and clumsy statement was quickly refuted and smothered in color and line, covered up by young artists who were both playing and actually living the part.

Felix Kauffman
Godine Family Gallery
Co Director + Curator





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