

WORKING WITH WHAT'S (T)HERE

PROPOSING WHAT ISN'T

some pedagogies of the Southland Institute

<http://southland.institute/pedagogies.html>

26. May 2020, Adam Feldmeth

Although we as lecturers are physically separated from our students, our task is to integrate everybody into the dialogue and to adapt our teaching to the situation in order to address the crisis-prone nature of our lives and also to (finally) recognize it as a state that has always been here. The Southland Institute in Los Angeles stands for critical, durational, and typographic post-studio practices, approaching collective learning that makes use of what is already there. Artist and program director of the Southland Institute, Adam Feldmeth, recently co-authored a list of pedagogies including, A Pedagogy of Working with What's (T)here. "In working with what's there, we practice resourcefulness, we engage a productive constraint, we examine the conditions that are given and determine what might be done with them to change an existing situation to a better one."

Adam Feldmeth lives in Los Angeles and Berlin. For over a decade he has been a discussant in numerous educational communities. Since 2018, he has been core faculty and Program Director of the Southland Institute. His praxis attends to the applications of art as a social catalyst through actualizing situated discourse with an approach of prolonged focus in detail-oriented dialogs. Responsive contributions serve as examples, bridging the critical and ethical as largely neglected and misused modifiers in art and education today. In Los Angeles, he is the organizer of stone soup: a discussion forum for individuals currently without institutional affiliation; Discussions in Exhibitions: public initiated gatherings within ticketless venues; and more recently, a stone's throw: an online context for inquiry-motivated, discursive engagement among individuals involved in the production of visual culture as a social action. His investigation and subsequent consultation, critically amending incongruities in the reconstruction of a previously destroyed Blinky Palermo installation during the 53rd Venice Biennale, was the subject of an article in X-TRA Contemporary Art Quarterly in autumn, 2011. Examples include: the MAK Games 2019; Los Angeles Municipal Art Gallery; The Chapel, University of Southern California; Kunstbibliothek Sitterwerk, St. Gallen, Switzerland; TÄT, Berlin; Overgaden Institute for Contemporary Art, Copenhagen; the Guggenheim Gallery at Chapman University; and the 53rd Venice Biennale. In 2008, he co-authored the book, "Nomad Post School," with Guan Rong and in 2020 "Some Pedagogies of the Southland Institute" with Joe Potts.

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