

Notes:

SLOW

a symposium in praxis & theory

Friday, November 1, 2019
MASS MoCA, North Adams, MA
mindseye.mcla.edu

Hosted by Massachusetts College of Liberal Arts (MCLA)
& Massachusetts Museum of Contemporary Art (MASS MoCA)



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#slowsymposium

Welcome to Slow: A Symposium in Praxis & Theory

Dear Participants,

Welcome to Slow: A Symposium in Praxis & Theory—a one-day collaborative event co-organized by Massachusetts College of Liberal Arts and MASS MoCA. We are delighted to welcome you to North Adams, Massachusetts.

This inaugural symposium aims to engage scholarly and creative communities within and beyond the Berkshires. It represents an innovative collaboration between higher education and a cultural institution, with programs that strengthen the ties between the humanities and the arts. This year's theme centers on “slowness,” and the symposium brings together scholars, critics, visual artists, creative writers, activists, curators, and other cultural practitioners to explore critical questions related to the speed of modern life. At a time of urgent sociopolitical, environmental and economic threats, the symposium examines how slowness offers not a remedy but an alternative to our fast-paced living. The symposium also brings to bear incremental forms of systematic oppression, questioning how slowness is related to the quotidian violence of injustice.

We were thrilled to receive a wide range of compelling submissions from across several disciplines. Papers span different fields and media, drawing from a variety of critical frameworks including literary studies, visual culture, museum studies, film, art history, design, pedagogy, sound studies, dance, journalism, digital arts and more. The program before you reflects a vibrant array of presentations and experiential sessions aimed to engage cross-disciplinary dialogue. Rather ironically—although, it is the happy effect of the tremendous response we received from our call for papers—our schedule for the day is full and moves at a clip. We hope you will take the time to slow down and explore at least one of the four experiential sessions offered throughout the day. In varied ways and mediums, these sessions engage “slowness” as a praxis.

In her groundbreaking work on black feminist theory, visual culture, and contemporary art, our keynote speaker, Tina Campt, shows how the modalities of quietude provide “everyday practices of refusal” for black subjects in diaspora. From the labored recovery

of lost archives to the incremental sounding out of black futurity and the insistent hum of identification of photographs of the dispossessed, Campt's work provokes questions about the possibilities and potential failures of slowness. The breadth and richness of Campt's scholarship models an interdisciplinarity that reaches across the humanities and the arts.

We would like to thank our lead sponsor, *The Mind's Eye*—a symposium initiative and online journal of MCLA—for generous support. Additional support has been provided by the English & Communications Department of MCLA, The Andrew W. Mellon Foundation, and the Title III Grant award by the U.S. Department of Education. We give special thanks to our hosting venue, MASS MoCA.

We look forward to connecting with many of you throughout the day at our panels and experiential sessions, our keynote luncheon and our closing reception, and, again, we welcome you to Slow: A Symposium in Praxis & Theory.

Sincerely,

Victoria Papa

The Mind's Eye Director
& Assistant Professor of English, MCLA

Guangzhi Huang

The Mind's Eye Assistant Director
& Assistant Professor of Interdisciplinary Studies,
MCLA

Laura Thompson

Director of Education, MASS MoCA

Amanda Tobin

Associate Director for School & Community
Engagement, MASS MoCA

Overview

All events will take place at MASS MoCA

8:30am–4:30pm

Registration

Outside Club B10 (3rd floor)

9–10:15am

SESSION 1

Panel 1

Embodying Time: Look, Listen, Touch

Swing Room (2nd floor)

Panel 2

Intersectional Feminism & the Politics of Waiting

Flex Room (3rd floor)

Experimental Session 1

Mindful Teachers, Teaching Mindfulness: Slowing Down to Deepen Learning

James Turrell, Raethro II, Magenta (See map)

10:30–11:45am

SESSION 2

Panel 3

Temporal Negations: In the Absence of Time

Flex Room (3rd floor)

Panel 4

Slow Interventions: Moving Toward Connection in Creative Practice

Swing Room (2nd floor)

Experimental Session 2

Slow Tour

Meet in Lobby (1st floor)

11:45am–12:15pm

Pick up boxed lunches and beverages

Outside Club B10 (3rd floor)

12:15–1:30pm

Keynote Luncheon featuring Tina Camp

The Slow Lives of Still-Moving-Images

Club B10 (3rd floor)

1:45–3pm

SESSION 3

Panel 5

On Blackness & the Tempos of Fugitivity

Swing Room (2nd floor)

Panel 6

The Necessity of Slowness: Intentionality of Place, Process, and Practice

Flex Room (3rd floor)

Experimental Session 3

Taking Care: A Participatory Art Installation and Performance of Slow Practices

Hunter Mezzanine (2nd floor)

3:15–4:30pm

SESSION 4

Panel 7

Inviting Pause: Immersive Aesthetics & the Incremental

Swing Room (2nd floor)

Panel 8

Slow Dissemination: Mediations of Speed

Flex Room (3rd floor)

Panel 9

Textures of Time & Artistic Production

Club B10 (3rd floor)

4:45–6pm

SESSION 5

Panel 10

Slow Pedagogy

Swing Room (2nd floor)

Panel 11

Traces & Tracing: Slowness as an Approach to the Phenomenological

in Creative Writing

Flex Room (3rd floor)

Experimental Session 4

Slow Tempo: do this, then that

Club B10 (3rd floor)

6–7pm

Reception

Cauleen Smith, We Already Have What We Need (1st floor)

Panel Locations

3RD FLOOR

Club B10

Registration
Keynote Luncheon
Panel 9
Experimental Session 4

Flex Room

Panel 2
Panel 3
Panel 6
Panel 8
Panel 11

2ND FLOOR

Swing Room

Panel 1
Panel 4
Panel 5
Panel 7
Panel 10

Hunter Mezzanine

Experimental Session 3

James Turrell

Experimental Session 1

1ST FLOOR

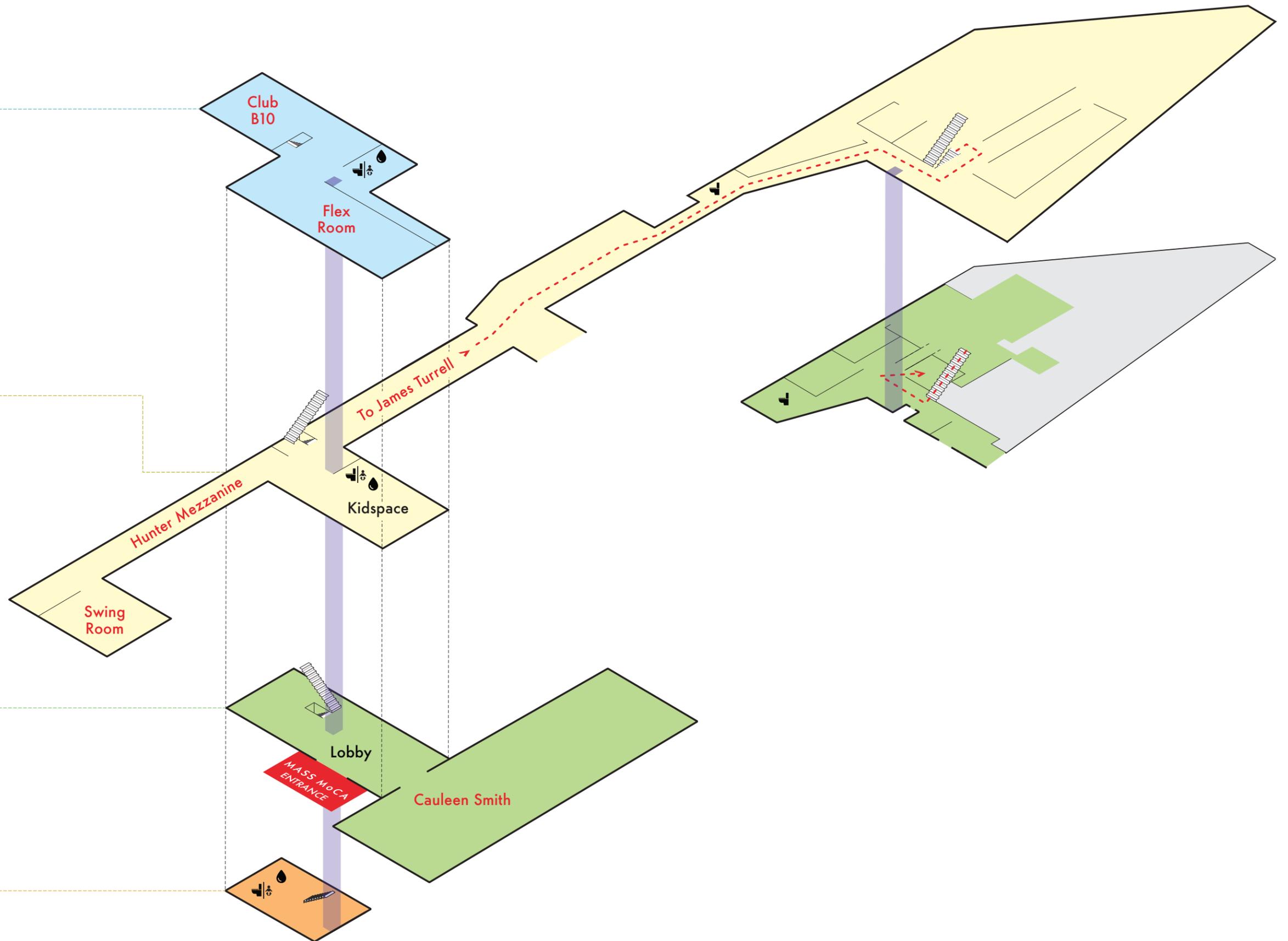
Lobby

Experimental Session 2

Cauleen Smith

Reception

BASEMENT



SESSION 1 (9–10:15am)

PANEL 1

Embodying Time: Look, Listen, Touch

Swing Room (2nd floor)

Chair: Amanda Tobin, MASS MoCA

KRISTI OLIVER

University of Massachusetts, Dartmouth

Slow Looking: *Visio Divina* to Facilitate Meaningful Artistic Engagement

SHARI TISHMAN

Harvard University

Slow Looking, Deep Learning, and Decentering Our Sense of Self

ADAM GIANNELLI

Hamilton College

Stuttering Poetics: A Framing and Poetry Reading

CELIA BLAND

Bard College

A Tracing of Fine Lines: Looking to Write

PANEL 2

Intersectional Feminism & the Politics of Waiting

Flex Room (3rd floor)

Chair: Susan Cross, MASS MoCA

RYAN CONRATH

Salisbury University

Space Race: The Oppositional Landscape Cinema of Cauleen Smith

KELLY CHUNG

Dartmouth College

Sleepwalking Slowly: Kat Eng and the Feminist Art of Living Labor in Common Time

ANDREA LIU

Goldsmiths University

Waiting: An Intersectional Intervention into the Slow Movement

JENELLE TROXELL

Union College

Towards a Cinema of Contemplation: *Close Up* and the Female Avant-Garde

EXPERIMENTAL SESSION 1

Mindful Teachers, Teaching Mindfulness:

Slowing Down to Deepen Learning

James Turrell, Raethro II, Magenta (See map)

BERNIE RHIE

Williams College

Mindfulness meditation is a powerful way to bring the transformative benefits of slowness into the classroom. As more and more educators around the world are realizing, mindfulness has the potential to radically deepen the kinds of learning that happen in schools, by giving both teachers and students a way to slow down our usually frenetic minds, to become more aware of our inner states and outer environments, and to engage one another with greater presence and compassion. This experiential workshop is for anyone who would like to learn about mindfulness in order to incorporate it into one's work as an educator. Authentic contemplative education must begin with the teacher: in order to teach mindfulness to students, educators must first experience and embody the transformative power of mindfulness themselves. In keeping with that philosophy, the focus of this workshop will be on introducing participants to two key mindfulness practices that they can practice on their own (and then perhaps eventually teach to others): (1) mindfulness of the breath and (2) mindfulness of bodily sensations (sometimes called a “body scan”). At least half of the workshop will be spent trying our hands at these two core mindfulness practices. We'll also go over best practices for how to introduce these techniques to students, especially in the context of a secular high school or college classroom.

SESSION 2 (10:30–11:45am)

PANEL 3

Temporal Negations: In the Absence of Time

Flex Room (3rd floor)

Chair: Rita Nnodim, MCLA

DEIRDRE SMITH

University of Texas at Austin

'In Praise of Slowness': An unhurried reading of Mladen Stilinic's *Artist at Work*

LYNN KAYE

Brandeis University

Cessation of Activity or Wasting Time? The Idea of 'bitul' in Late Antique Jewish Sources

WYATT E. SARAFIN

Harvard University

William Kentridge's Refusal

ANDREW FERGUSON

University of Maryland

Frame Perfect: The Slow Art of Speedrunning

PANEL 4

Slow Interventions: Moving Toward

Connection in Creative Practice

Swing Room (2nd floor)

Chair: Maggie Clark, MCLA

MEGAN ARNEY JOHNSTON

University of Ulster

Slow Curating & Socially Engaged Museums

RACHEL EPP BULLER

Bethel College

Open the Envelope: Epistolary Writing as Slow Scholarship

ANNE LABOVITZ

Independent Artist

Radical Kindness Embodied: *I Love You* Institute

EXPERIMENTAL SESSION 2

Slow Tour

Meet in Lobby (1st floor)

LAURA THOMPSON & AMANDA TOBIN

MASS MoCA

Since 2012, MASS MoCA has employed a three-pronged pedagogical approach termed “ArtInSight,” a constructivist education model for museum teaching and learning. Utilizing conversational tours, mindfulness-based insight activities, and art-making exercises, viewers develop critical and visual thinking skills and apply them to arts-based experiences, but also to everyday life. We apply this pedagogy in our Slow Tours of the museum, with a goal to help visitors cultivate consciousness and build understandings of art by harnessing one's personal knowledge and experiences. Slow Tours also offer opportunities for visitors to decelerate their experiences so that they will have more meaningful interactions with the art and our expansive complex. Fundamental to Slow Tours are insight activities, which are modeled on centuries-old Buddhist mindfulness techniques, including—but not limited to—guided visualizations, slow walking, and observations of breathing. This Slow Tour will use insight exercises to focus on the works of James Turrell, Julianne Swartz, and Louise Bourgeois, as well as on the context/site in which the art is displayed: a repurposed 19th-century factory.

Keynote Luncheon (12:15–1:30pm)

TINA CAMPT

Brown University

The Slow Lives of Still-Moving-Images

Club B10 (3rd floor)

Introduction: Kimberly Juanita Brown, Mount Holyoke College

Tina Campt is Owen F. Walker Professor of Humanities and Modern Culture and Media at Brown University. Campt is a black feminist theorist of visual culture and contemporary art. One of the founding researchers in Black European Studies, her early work theorized gender, racial, and diasporic formation in black communities in Europe, focusing on the role of vernacular photography in processes of historical interpretation. She is the author of three books. *Other Germans: Black Germans and the Politics of Race, Gender and Memory in the Third Reich* (University of Michigan Press, 2004) is a historical inquiry based on oral histories and archival documents that explores the experiences of Black Germans during the Third Reich. *Image Matters: Archive, Photography and the African Diaspora in Europe* (Duke University Press, 2012) theorizes the effects of family photography in early twentieth century Black German and Black British communities. Her most recent book, *Listening to Images* (Duke University Press, 2017) theorizes the everyday practices of refusal and fugitivity enacted in a frequently overlooked genre of black vernacular photographs she calls ‘quiet photography.’



Image Source: brown.edu

SESSION 3 (1:45–3pm)

PANEL 5

On Blackness & the Tempos of Fugitivity

Swing Room (2nd floor)

Chair: Caitlin Tucker-Melvin, MASS MoCA

JAMES E. FORD III

Occidental College

A Dream Deferred or the Dream in Deferral? Listening to Hip-Hop's Chopped and Screwed Aesthetics

KIMBERLY SCHREIBER

University College of London

Slow Time in Living Colour: Bruce Jackson's Prison Photography, Colour and Contemporaneity

AMANDA RUSSELL WALLACE

Smith College

Mourning Breaks, or Emergences and Interludes within (a) Black Visuality

PANEL 6

The Necessity of Slowness: Intentionality of Place, Process, and Practice

Flex Room (3rd floor)

Chair: Kate Flower, MCLA

MARY HOOD

Arizona State University

The Necessity of Slowness

MELANIE MOWINSKI

MCLA

Repetition (in Drawing and Printmaking) as Meditation

APRIL VOLLMER

Independent Artist

An Architecture of Flowers

EXPERIMENTAL SESSION 3

Taking Care: A Participatory Art Installation and Performance of Slow Practices

Hunter Mezzanine (2nd floor)

RACHEL EPP BULLER

Bethel College

“Taking Care” is a participatory slow practice project in letters and thread. In this durational and ongoing project begun in 2018, participants are invited to write a letter that recounts an act of care, large or small, that they have received. As recipient of these letters, Buller offers to intimately listen and to care for their stories, embroidering the words onto fabric in an approximation of their own handwriting and making publicly visible our often-unseen caring labors. The quiet, slow practices of letter-writing and embroidery require extended time and attention. In this way, Buller positions listening as a radical act of care and one that demands a slowness that is at odds with the current pace of our world. “Taking Care” debuted in Berlin in summer 2018 and will continue episodically through short, intensive residencies. It has been installed and performed at Upominki in Rotterdam, November 2018, and Borough Road Gallery in London, June 2019.

SESSION 4 (3:15–4:30pm)

PANEL 7

Inviting Pause: Immersive Aesthetics & the Incremental

Swing Room (2nd floor)

Chair: Travis Beaver, MCLA

ZACK FINCH

MCLA

‘Wait for it, Wait for it’...Approaching Taryn Simon’s *A Cold Hole*

MARK BARTLETT

Independent Scholar

LIUBA: *Lentezza*, Chronotopology, and Performance Art

ANTHONY REYNOLDS

New York University

Slow Reader: Toward a Literary Ontology of Film

PANEL 8

Slow Dissemination: Mediations of Speed

Flex Room (3rd floor)

Chair: Gerol Petruzella, MCLA

KAITLIN CLIFTON FORCIER

University of California, Berkeley

Contemplative Code: Looping Images and Digital Temporality

AMGAD SEROUR

University of Minnesota

Slow Haptics: Perceiving Anti-War Filmic Affects in Jean-Pierre Melville’s *Le Silence de La Mer*

MOHAMAD JUNAID

MCLA

‘Finish us all at once!’: violence and the work of time under military occupation in Kashmir

SHAWN MCINTOSH

MCLA

Don’t Feed the News: The Principles and Promise of Slow Journalism

PANEL 9

Textures of Time & Artistic Production

Club B10 (3rd floor)

Chair: Jeremy Winchester, MCLA

LYNN SOMERS

Drew University

Reflections on Empathy in American Sculpture since the 1960s

BRADLEY BORTHWICK

Colby College

The Slow Studio

ANNI A. PULLAGURA

Brown University

An Unthinkable Horizon: Slowgoing in the Film Installations of Walid Raad and Postcommodity

SESSION 5 (4:45–6pm)

PANEL 10

Slow Pedagogy

Swing Room (2nd floor)

Chair: Jenna Sciuto, MCLA

SHUN KIANG

University of Central Oklahoma

Formalism and Fun: On Experiencing Text and Time in the Classroom

SARAH LASLEY

University of Texas - San Antonio

Slowness as a Subversive Strategy for Creative Coding: a Pedagogical Case Study

PANEL 11

Traces & Tracing: Slowness as an Approach to the Phenomenological in Creative Writing

Flex Room (3rd floor)

Chair: Caren Beilin, MCLA

SHENA MCAULLIFE

Union College

Trace as in Map

ADAM TEDESCO

Independent Artist

Trace as in Follow

SHIRA DENTZ

Rensselaer Polytechnic Institute

Trace as in Remainder

EXPERIMENTAL SESSION 4

Slow Tempo: do this, then that

Hunter Mezzanine (2nd floor)

ROBYN HUNT

University of South Carolina

PETER KYLE

Trinity College

STEVE PEARSON

University of South Carolina

Pour water. Drink. Share weight. Touch. See into the distance. Gently walk. Remember. Walking, sitting, waiting. Pouring water, seeing something in the distance, remembering.

The grammar of daily existence. Moving gently in slow tempo offers up a world beyond progress, and quantity, past the accumulation of things completed and accomplished. We take notice of the present moment, of the smallest detail, and suddenly the world and our place in it shifts. Everything we consider has value. We can savor. We can wait. We can endure. What remains when ambition and acquisition fall away? When we are no longer engaged in proving something? When we remember where we are standing and what surrounds us?

In this experiential session, performers will offer a demonstration/short performance of slow tempo and silence methodology inspired by the work of director Shogo Ohta. At the intersection of dance and theater, this work offers profound lessons in the value of delicacy in performance, the nature of thought and action, and a compassionate consideration of our moment-to-moment lives.

Statement of Professional Conduct

The Mind's Eye is committed to providing a free and inclusive space for exploring critical theories and praxes in various disciplines and artistic expressions.

We are driven by interdisciplinarity, cross-cultural interactions, and social justice that give voice to both global and local concerns. While we strongly encourage articulations that challenge social norms, we also care deeply about cultural traditions and their preservation. We are a platform of rigorous scholarship based on original research and innovative methodologies.

To ensure the viability of such a space that *The Mind's Eye* sets out to create and the safe exchange of ideas in this space, we are strongly against:

- Any form of discrimination based on race, gender, socioeconomic class, sexuality, nationality, age, religious faith, disability or any identification that an individual or group is associated with or chooses to adopt.
- All forms of sexual harassments
- All forms of discriminatory language, direct or indirect.

Putting such principles into practice, *The Mind's Eye* events are meant to be inclusive and welcoming for all. Participants must comply with these principles and understand that certain behaviors will not be tolerated at *The Mind's Eye* events. These behaviors include:

- Biased treatments, verbal attacks, hateful speeches, or harassments based on one's race, gender, socio-economic class, sexuality, nationality, age, religious faith, disability or any identification that an individual or group is associated with or chooses to adopt.
- Sexual harassments such as unsolicited physical contacts, physical or virtual stalking, unwelcomed sexual attention, or threats in retaliation of rejection.
- Intimidation, shouting down, sarcastic remarks, threatening, or interruptions during talks or panel discussions.

- Showing obscene, offensive, or derogatory content in a non-academic setting or unrelated to any serious academic discussions.
- Any violent behavior.

We require participants of *The Mind's Eye* events to frame discussions and talks in a respectful manner that aims to be open and inclusive. While we encourage engagements with difficult, non-conformative, controversial, and tabooed topics, we ask participants to kindly consider their effects on others and be thoughtful in their choice of language and images.

All participants and attendants of *The Mind's Eye* events must agree and comply with requirements listed above. We reserve the right to ask participants and attendants to stop discussions or behaviors we deem in violation of our principles and code of conducts. We also reserve the right to ask participants or attendants to leave the venue in the event of such happenings. We encourage participants or attendants to contact *The Mind's Eye* personnel if any unacceptable behavior is observed. Threats or physical assaults must be reported to the local police immediately.

THE MIND'S EYE

A Symposium Initiative and Online Journal of MCLA

“Slow: A Symposium in Praxis & Theory” is a project of *The Mind's Eye*—a symposium initiative and online journal of Massachusetts College of Liberal Arts that explores a wide range of cultural topics, sociopolitical inquiries, theoretical concerns, and creative practices from within an interdisciplinary framework. *The Mind's Eye* aims to stand as a model of the civic engagement

and critical thinking constitutive of a liberal arts education by engaging in scholarly and creative pursuits that transcend disciplinary boundaries. In collaboration with neighboring institutions, like MASS MoCA, *The Mind's Eye* aspires to expand the cultural footprint of the Berkshires by creating innovative programming and events for local and global audiences alike.

Thank you to our sponsors

**Massachusetts College of Liberal Arts
Department of Academic Affairs**

**Title III Grant
A Strengthening Institutions Program
awarded by the U.S. Department of Education**
This grant supports activities that have been shown to increase student persistence and to decrease the achievement gaps for both ALANA students and low-income students.

The Andrew W. Mellon Foundation
This grant supports a public humanities initiative to promote diversity, equity, and inclusion through community engagement, experiential learning opportunities, and a summer institute.

