

*volume iii | work-in-progress*  
10 october – 30 december 2023

intermission museum of art

## MEET THE COLLABORATORS

### **anastacia-reneé + keisha-gaye anderson**

these interdisciplinary artists challenge conventional manifestos through poetry, sound, and abstract art, aiming to inspire unconventional thinking.

### **isabelle cordero + yaqi**

explore horizontal skill exchanges to dismantle subconscious hierarchies in education to bring a thought-provoking performance that disrupts the norm.

### **natalia de campos + united artists & activists union – uaau**

advocating for the rights of artists and activists as workers and educators.

### **kariann fuqua + allison grant**

exploring the intersections of landscape, environmental catastrophe, and parenthood, these artists use various mediums to delve into complex ecological systems.

### **john ros + erin genia**

collaborating on pedagogical innovations, they aim to materialize their research into tangible moments of realization and contemplation.

intermission museum of art (ima) is thrilled to announce its latest exhibition, [volume iii: work-in-progress](#), featured through 30 december 2023.

*work-in-progress* is the third installment of projects at ima and represents the culmination of committee work and collaborative projects from ima's [volume iii programming](#). this journey commenced with the formation of the committee for curricular thinking in february 2023. the committee's [guiding document](#) served as the compass for the collaborative efforts that led to the creation of this exhibition. it embodies an ongoing exploration of fine art education and its evolution. this exhibition reflects the fruitful outcome of thought-provoking discussions and collaborative endeavors with invited artists and educators. at its core, *work-in-progress* delves into innovative ways to re-imagine fine art curricula, emphasizing non-hierarchical, anti-racist and decolonized principles as inherent values rather than engines of marketing optics.

*work-in-progress* extends an invitation to participate in the dialogue concerning the future of fine art education and offers an opportunity to explore the dynamic intersection of art, education and activism in our current cultural, political and existential moment.

#### FOUNDATION OF COLLABORATION

*work-in-progress* is firmly rooted in the foundational curricular statement that was crafted by the committee for curricular thinking in may 2023. similar to the artworks showcased in the exhibit, this statement epitomizes the essence of collaboration. it acknowledges that ideas, much like ourselves and the educational process, are dynamic entities that ebb and flow. it stands as a testament to the belief that creativity and learning are ongoing, unrefined and ever-evolving.

this statement serves as a guiding philosophy, advocating that artists and activists are not just contributors but also educators. it calls for the dismantling of traditional hierarchies, emphasizing that institutions are not proprietors of knowledge; they serve as facilitators for its dissemination. the statement underscores that education and the rights of educators should not be commoditized and knowledge should not be hoarded. instead, it should be recognized as a fundamental human right and lifelong learning should be celebrated accordingly.

#### [VIEW THE EXHIBITION](#)

the document also places significant importance on embracing failure as an integral and fruitful aspect of the learning process. it encourages individuals to find solace in not knowing, to approach knowledge from diverse perspectives and to share their knowledge while maintaining a spirit of curiosity. the concept of interchange replaces conventional notions of experts and novices with the idea of learners who bring a rich tapestry of skills to the table.

working statement  
[download .pdf](#)

a work-in-progress a statement that needs not be finished, polished,  
nor definite, finite – like us, and like education,  
this is a living, breathing idea that ebbs and flows.

this is a working document for the 21st century.

for... artists and activists are workers  
artists and activists are educators

for... we are all teachers and learners

we honor and demand: compensate labor!  
abolish old hierarchies, for they are no longer valid

institutions don't own knowledge, they only promote it  
institutions do not exist without the worker  
we hold the knowledge, they hold a framework  
we own our labor

education and the rights of educators are not commodities  
knowledge is not a resource to stockpile  
the value of exchange is no longer valid if education is only sold  
acknowledge education as a universal human right

lifelong learning is a human right  
we are forever learning

failure is necessary.  
fail often, then start over  
use failure as a point of origin

we find comfort in not knowing so we can learn more  
know differently  
share knowledge, be vulnerable, always be curious

knowledge has an opportunity for interchange:  
instead of *knowers* and *not knowers*, there are only *learners*  
what kinds of skills do we bring?

we question authority, even when we agree with them  
we call in those we do not agree with  
sharing – acknowledging – understanding

we contemplate, then we contemplate some more  
we interrogate, dig through layers, pull things apart  
dismantle, deconstruct. construct (again.)

the breath of the creator always present  
system obstacles aimed at hindering creative breath  
we affirm each other and conjure  
our creative and collective energy to support one another

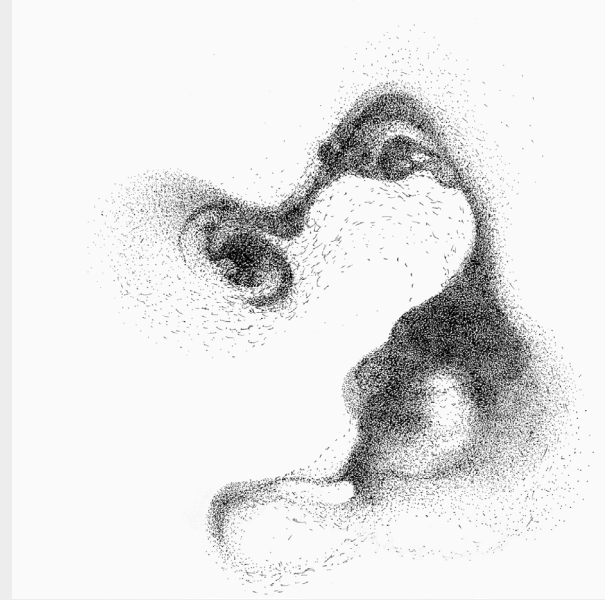
who are we if we do not look to the land, our ancestors, our galaxy?  
who are we if we cannot breathe fully in all our living and creating?

we must rest                      we must party  
we must dance, sing, and celebrate while we educate  
we rest to create                we party to create  
we rest to innovate              we party to innovate to refresh ideas and to initiate

we taste, experience, what we know  
we are no better than others

we practice radical care and radical love  
we believe in and fight for revolutionary love

intermission museum of art | 2023



allison grant  
*beneath the heel / for no one*, 2023  
archival pigment print  
40 x 30 in.  
edition of 5

allison grant  
*daisy chain*, 2023  
archival pigment print  
12 x 9 in.  
edition of 5

kariann fuqua  
*invisabilia i and ii*, 2023  
ink on panel  
12 x 12 in. each

isabelle cordero + yaqi  
volume iii: work-in-progress, 2023  
zine and performance

> or an analogy?



> your best advice?



> write in a recipe?



> life hack?



> a tip?



> or a trick?



like a treat,  
knowledge comes  
in all shapes,  
sizes, and  
flavors. best of  
all, it is free!

here is a snack  
bowl full of treats  
i added some of  
my favorites...  
theres room for  
some of yours too!  
which treat would  
you like to try?



keisha-gaye anderson  
*untitled*, 2020  
pen and paper; and pastels  
16 x 20 in. each

anastacia-reneé  
*loving warrior series*, 2023  
acrylic paint  
10 x 10 in. each



natalia de campos  
+ thiago szmrecsanyi  
+ tracy collins  
united artists & activists union  
collaborative performance

thiago szmrecsanyi for uaau  
*wage outrage*, 2023  
zine and box (photo detail)



john ros + erin genia  
*untitled*, 2023  
mixed media conversation and  
performance



intermission museum of art (ima) was founded in 2020 by rose van mierlo and john ros, in response to the cultural, social, environmental, economic and political fissures that make themselves evermore present during times of crisis and put stress on accepted systems of operation. ima provides a space for critical thinkers to respond to these moments of friction by investigating them as meaningful sites of production, instigating dialogues which will culminate in a public archive.

inspired by examples of institutional critique, ima carries forward meschac gaba's suggestion that the museum is "not a model... it's only a question." its name references this question as open space: the flipping movement of a hand searching through archives, gaps in the pavement, performance interludes, tv-commercials, coffee breaks and silent pauses; all moments of unpoliced disruption that are typically un-institutional. at its core, ima therefore proposes the museum as a site of uncertainty; a building without walls; a non-hierarchical collection of interdisciplinary narratives and voices; both a guest and a host; and an exercise in cross-pollination. it resists the architectural premise of power that underwrites the white cube, democratizing the exhibition in terms of access. instead, its architectural premise is that of lateral networks; its vision decentralized and participatory.

year long collaborations culminate into physical programs at the end of each completed volume which present additional forms of collaboration with spaces creating co-agency within hospitable forms of engagement. as a fictional museum and performative project, ima challenges the status quo on the social role of museums by engaging with its fictional structures of operation. it explores the tangible effects fictionality has in the social and economic world and suggests alternative models of exhibiting while sparking meaningful conversations. its online form enables ima to exist in several places at once and reach multiple audiences. it is neither real nor unreal, but can be read as a critical text. its second form is performative: ima is both artwork and museum. it can only exist through the hospitality of others.

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