

Annual Report 2015-2016

“The collapse of social compacts and values has produced an equally radical awareness of mutual interconnectedness with environments, nature, and people. Care is the name for this exposure.” — Michael Stone Richards

Dear Friends,

Both in the United States and around the world, current events compel us to reconsider assumptions about national and cultural identity, social equality, and group cohesion. We are in a moment of tremendous uncertainty and instability, one that is marked by the return of virulent forms of racism, xenophobia, and fundamentalism and undoubtedly foreshadows profound cultural and socio-economic changes to come. Now, more than ever, there is an urgent need for public conversation about what these changes might mean. We believe our efforts at Slought to foster dialogue remain vital and important in this time of sundering.

In a sense, Slought has always been committed to rethinking social structures, reflecting on our institutional relationships, and mitigating distrust through dialogue and openness. We began 2016 with *A Beautiful Ghetto*, a visual story by Devin Allen about Freddie Gray’s Baltimore and the rise of the New Activist. The project aspired to create an inclusive forum for conversation about the recent uprising in Baltimore and the struggle for social justice. *The Shadow of the State*, a series of associated public programs, engaged the life and work of individuals committed to challenging state violence and advocating for systemic reform, as raised by the Black Lives Matter movement.

We followed this programming with *Erasures*, an exhibition of photographs by the photographer Fazal Sheikh and related historical documents tracing the dispossessions and displacements of the Arab-Israeli War of 1948. With simultaneous exhibitions at the Brooklyn Museum of Art, the Pace/MacGill Gallery, and Storefront for Art and Architecture in New York, the Al-Ma’mal Center for Contemporary Art in East Jerusalem, and the Khalil Sakakini Cultural Center in Ramallah, we sought to generate conversation across different sites, contexts, and communities in order to enable greater understanding of the experience and impact of loss and exile.

More locally, we worked with the Love-Driven Politics Collective (LDPC) in developing a series of workshops and public programs paralleling July's Democratic National Convention in Philadelphia. Through a series of pop-up conventions across the city with artists, educators, students, theologians, and others, we explored the relationship of love to politics, and how love can inform new practices that contemporary crises demand.

Slought also invited Detroit-based philosopher Michael Stone-Richards to reflect on the importance of caring for oneself and community, and the role of the arts in recognizing the mutual interconnectedness of environments, nature, and people. Acts of care and listening are, for Stone-Richards, effective responses to dissolution. Such considerations have led Slought in the formation of a new Health Ecologies Lab, launching in Spring 2017. Co-led by the University of Pennsylvania's School of Policy and Social Practice, the lab seeks to think critically about health as it is understood across disciplines, institutions, and social systems in order to envision a new ecology of health.

We have also rethought the use of our space at 4017 Walnut Street, increasing capacity in order to host more researchers, seminars and curious publics. We have also opened the space to local organizations with agendas separate but complementary to our own for meetings, fundraisers, and workshops. Small investments for projection and amplification technology, in response to artists' needs, have also been transformative for our audiences and have produced a space more enabling of dialogue and display. Slought also now welcomes project proposals of all kinds on our website.

This election season has heightened feelings of bitterness, resentment, and cynicism and unleashed new forms of political evil. Our hope is that Slought's work—and space—will open up possibilities in response and serve as catalysts for further work and conversations in our communities.

We are deeply grateful for your support of Slought's efforts at every level.

Warm Regards,

Aaron Levy
Executive Director

FOR THE YEAR ENDED OCTOBER 31, 2016 - UNAUDITED

STATEMENT OF FINANCIAL POSITION

ASSETS	
CASH	134,910
CASH RESTRICTED FOR RESERVE FUND	70,000
ACCOUNTS RECEIVABLE	11,000
PREPAID RENT	108,750
PROPERTY & EQUIPMENT	14,371
TOTAL ASSETS	<u>339,031</u>
LIABILITIES & NET ASSETS	
ACCOUNTS PAYABLE	614
NET ASSETS	
UNRESTRICTED	
TEMPORARILY RESTRICTED	187,150
PERMANENTLY RESTRICTED	70,000
TOTAL NET ASSETS	<u>257,150</u>
TOTAL LIABILITIES & NET ASSETS	<u>257,764</u>
	(81,267)

STATEMENT OF ACTIVITIES

	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TOTAL
SUPPORT & REVENUE				
FOUNDATIONS	20,000			20,000
CORPORATIONS & INDIVIDUALS	3,635	11,000		14,635
GOVERNMENT	8,934			8,934
IN-KIND DONATIONS	177,000			177,000
PUBLICATION SALES	604			604
FACILITY RENTALS	2,150			2,150
COLLABORATIVE INCOME	3,143			3,143
INTEREST	1,206			1,206
ASSETS RELEASED FROM RESTRICTION	266,500	(266,500)		-
TOTAL SUPPORT & REVENUE	483,172	(255,500)	-	227,672
EXPENSES				
ADVERTISING	462			462
BANK FEES	136			136
BANQUETS & MEETINGS	1,879			1,879
DEPRECIATION	8,338			8,338
HONORARIA & FEES	74,877			74,877
INSURANCE	635			635
LEGAL & PROFESSIONAL FEES	4,530			4,530
OFFICE EXPENSES	1,435			1,435
POSTAGE	4,727			4,727
PRINTING	28,710			28,710
RENT	24,000			24,000
REPAIR & MAINTENANCE	1,580			1,580
SERVICES RENDERED	261,356			261,356
SUPPLIES	2,736			2,736
TAXES & LICENSES	197			197
TELEPHONE & INTERNET	1,088			1,088
TRAVEL	12,434			12,434
UTILITIES	5,149			5,149
WEBSITE	1,534			1,534
TOTAL EXPENSES	435,803	-	-	435,803
CHANGE IN NET ASSETS	47,369	(255,500)	-	(208,131)
NET ASSETS 11/1/15	33,898	442,650	70,000	546,548
NET ASSETS 10/31/16	81,267	187,150	70,000	338,417

Slought at the University of Pennsylvania

For nearly 15 years, Slought has benefited from our placement on the campus of the University of Pennsylvania and close proximity to its expansive academic communities. Today we continue to enjoy creative and sustaining support for our programs from numerous schools and departments at the University, including the School of Social Policy & Practice, Arts and Sciences, Annenberg School of Communication, and Facilities and Real Estate Services. Together, we have developed a unique partnership that crosses disciplines, and public programs that extend beyond the classroom and the campus into Philadelphia, the world, and the cloud.

ON CAMPUS

Our public programs highlight the integration of knowledge—especially across the humanities—and result from collaboration among faculty, students and schools.

These programs have been instrumental in recruiting students and faculty in the humanities to this campus, and invigorating campus life and civic discourse.

We have also played a key role in Penn's Art & Culture Initiative, led by Professor Karen Beckman, as well as several of the Provost's interdisciplinary initiatives.

IN PHILADELPHIA

We foster exchange between University faculty, students and West Philadelphia communities, as well as with arts, social service and civic organizations in the region.

IN THE WORLD

Our programs at institutions such as the United Nations, the Venice Biennale, and museums and universities worldwide have led to international exposure for the University.

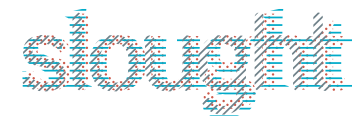
IN THE CLOUD

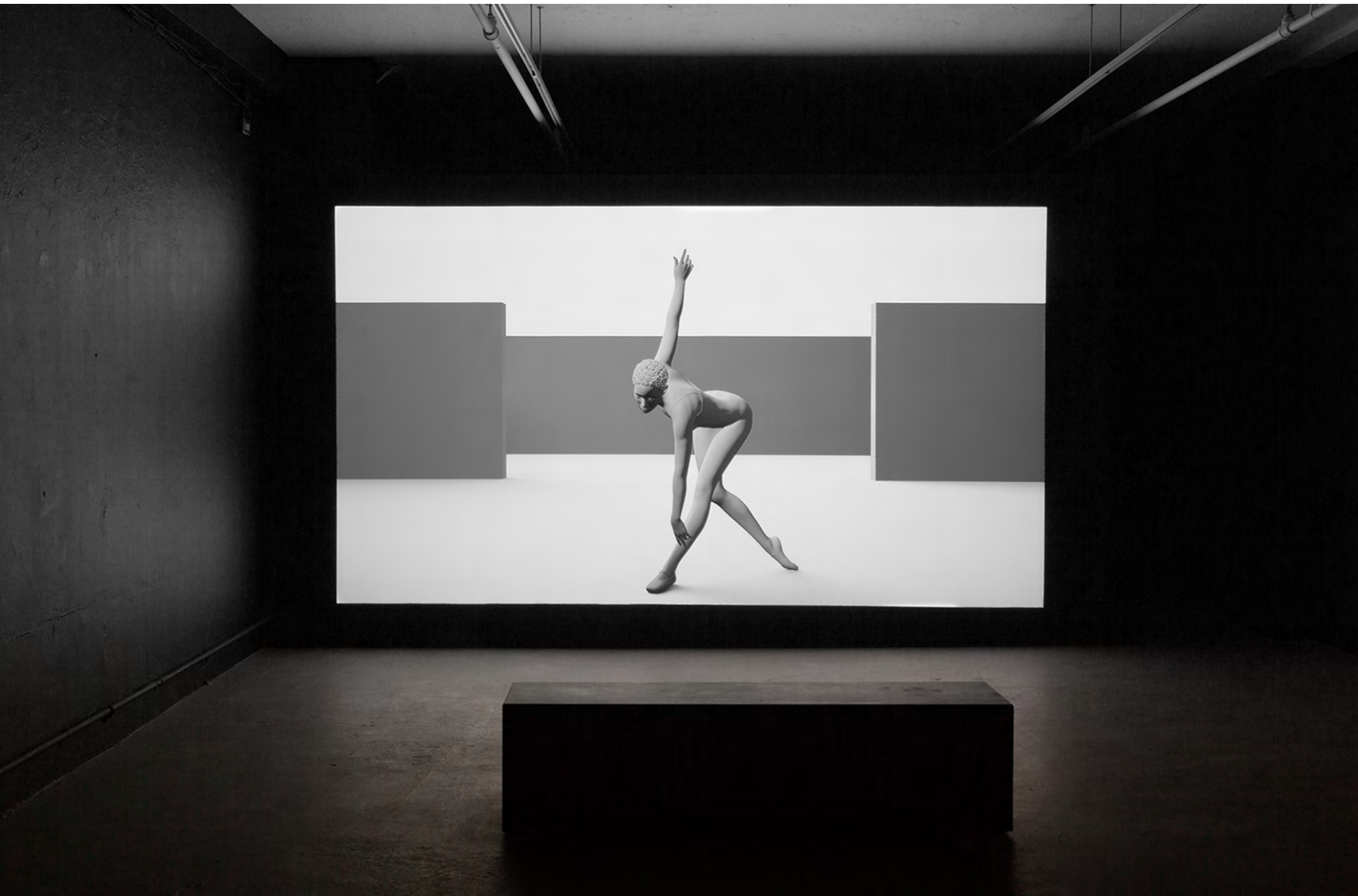
We produce multiple publications and offer elaborate online archives that make academic enterprises at the University as broadly available as possible.

LEARN MORE

We have a Faculty Advisory Committee, and have been privileged to have Penn faculty and deans on our Board of Directors and curatorial teams for several years.

We have leveraged support from the university to receive grants from PEW Foundation, Warhol Foundation, Graham Foundation, Rockefeller Family Foundation, the NEA, the US State department, and the European Union.





In 2016, Slought and Kaja Silverman commissioned Victor Burgin, Mellon Artist in Residence at the University of Pennsylvania, to produce *Then and Now*, a site-specific retrospective at Slought. Consisting of looped videos and a photo series, the exhibition explored the relationship between real and virtual spaces.

On Campus

Slought has developed a unique partnership with the University of Pennsylvania that crosses departments and disciplines, and public programs that extend into the classroom, across the campus, and beyond. Our commitment as an organization to dialogue, and our responsiveness to student and faculty initiative, guides the development of our programming. We understand arts and culture as integral to the integrated knowledge university, and essential to the exchange of ideas and perspectives on campus. Examples include:

TALKS AND CONVERSATIONS

Each week, we present public programs featuring artists, scholars and others in dialogue, including:

- *Seeking Refuge*, with Meta Mazaj in dialogue with Iva Radivojevic, organized with Penn Cinema and Media studies
- *Art Museums and the Middle East* with Kaja Silverman in dialogue with Walid Raad, organized with the History of Art Department

SEMINARS

Each semester, we partner with faculty and graduate students on innovative courses and seminars enabling project-based learning, including:

- *Hellgoers: Beckett, Dante, and Ireland* with Jean-Michel Rabaté, Elaine Bryne, and the Department of English
- *Holding onto Modernism* with Kaja Silverman, Elise Archias, and the History of Art Department

EXHIBITIONS

Each month, we engage Penn communities in developing exhibitions about the arts and humanities, including:

- *Victor Burgin / Then and Now*, curated by Kaja Silverman and the History of Art Department, with Homay King of Bryn Mawr College
- *The Unruly Classroom*, curated by post-doc Arjun Shankur together with Camra, a group of students focused on multi-modal learning

SYMPOSIA

Each year, we present symposia and conferences organized by students, faculty, programs and departments, including:

- *The Hidden from History*, a symposium featuring Laura Mulvey and organized with Penn Cinema and Media Studies
- *Translating Race in Eurasia*, a symposium organized by Jennifer Wilson and the Department of Slavic Languages and Literatures, featuring Sarah Lewis

2015-2016 COLLABORATING PROGRAMS, CENTERS, DEPARTMENTS AND SCHOOLS

History of Art
English
Visual Studies Program
Urban Studies Program
Slavic Studies
Cinema and Media Studies
Germanic Languages and Literatures
School of Social Policy and Practice
School of Arts and Sciences
Annenberg School of Communications
Graduate School of Education
Masters in Non-Profit Leadership
Social Media and Health Innovation Lab
Camra





In 2016, Slought collaborated with Fazal Sheikh, its first ever artist in residence, to develop a multi-venue exhibition. The series explores the legacies of the Arab-Israeli War of 1948 and the politics of dispossession and displacement.

In Philadelphia

Slought engages publics in dialogue about cultural and socio-political change. We are committed to working in dialogue with local and regional artists, communities, and institutions. Together, we seek to develop projects that encourage inclusiveness, advocacy, and the sharing of knowledge. Our commitment to collaboration and shared values guides us in the development of these projects, and enables us to foster an intimate civic space for local cultural and intellectual exchange. Examples include:

A BEAUTIFUL GHETTO

A visual story by Devin Allen about Freddie Gray's Baltimore and the rise of the New Activist.

THE SHADOW OF THE STATE: FROM TYRONE WEST TO FREDDIE GRAY

A series of conversations about Baltimore and how photography and protest can challenge our perceptions of the ghetto.

A CITY TRANSFORMED

An exhibition about the historic tide of African Americans to the North and its impact on Philadelphia's culture and industry.

ONCE UPON A TIME

An exhibition of photographs by Bessie McLamb featuring "ordinary" people in South Philadelphia from the 1940s to the 1970s.

LOVE DRIVEN POLITICS

A dialogue series about the urgency of love as a political virtue and practice.

CARE OF THE CITY

A conversation with Michael Stone-Richards and others about caring and the routines of habit which establish spaces as livable.

THE ORIGINAL RAINBOW COALITION

A conversation about the Chicago Black Panthers and Young Patriots Organization and collaborating across race and class in the 1960s.

THE POETICS OF SELF DETERMINATION

A conversation with poets and publishers about the historical intersection of poetry and social movements.

REWORKING ARCHITECTURE

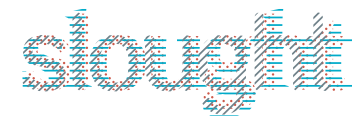
A conversation about architecture's lack of labor consciousness and architecture's place in activism.

THE PECULIAR PATRIOT

An excerpted reading and conversation with Liza Jessie Peterson on mass incarceration and its impact on family, friends, and communities.

COLLABORATING ORGANIZATIONS

Scribe Video Center
Bryn Mawr College Program in Film Studies
The Center for Public Theology at Wesley Seminary
Psychoanalytic Center of Philadelphia
Penn Humanities Forum
Temple University Department of Fine Arts
The Women's Medical Fund
Planned Parenthood Southeastern, PA
Love-Driven Politics Collective
The Architecture Lobby
Dennis Oppenheim Estate
The Leeway Foundation
Twelve Gates
MAPP International Productions
The Rotunda
Moore College
Black Star Film Festival





Devin Allen's exhibition *A Beautiful Ghetto* responded to the Baltimore uprising of April 2015 and the death of Freddie Gray. The exhibition created a space for conversation, and highlighted the power of photography and protest to change the cities we live in.

In the World

Slought seeks to foster inter-cultural exchange, research and advocacy around the world. We work closely with a diverse community of national and international partners who share our commitment to developing international platforms for research and the sharing of knowledge. The programs we develop continually expand our network of communities, and enable new forms of collaboration across the globe. Examples include:

ERASURES IN NEW YORK, EAST JERUSALEM AND RAMALLAH (2016)

A series of exhibitions tracing the dispossessions and displacements of the Arab-Israeli War of 1948, and their impact on Palestinians, Bedouins, and Israelis. Programs took place at institutions across New York, before returning to the communities most directly affected by the issues it raises.

STRAYING (2015-)

An itinerant project exploring urban errors, discrepancies, and territories in Walter Benjamin's *Moscow Diary* (1926). Programs took place at Princeton University and, later, in various institutions across Moscow, including Manege and MARCH - Moscow Architecture School.

THE FLUID EDGE: ART CRITICISM BEYOND COMPLIANCE (2016)

A conversation about the critical disposition of the contemporary art critic and historian in a digital age, featuring artists, scholars and journalists working at *The Washington Post*, the National Portrait Gallery, and in Baltimore. Organized with the International Association of Art Critics and the College Art Association.

HOW TO GET STARTED (2010-)

This interactive installation and online archive features a rarely heard performance by John Cage about improvisation and the difficulty of initiating the creative process. Performances took place at Bard College in upstate New York, and MOCAD and the University of Michigan in the Midwest.

COLLABORATING ORGANIZATIONS

Bard College
Museum of Contemporary Art Detroit (MOCAD)
Institute for the Humanities, University of Michigan
The Brooklyn Rail
artcritical.com
The John Cage Trust
The Brooklyn Museum
Pace/MacGill Gallery
Storefront for Art and Architecture
Al-Ma'mal Center for Contemporary Art
Khalil Sakakini Cultural Center
AICA-USA
Moscow Manege Research Department
Moscow Biennale of Contemporary Art
MARCH - Moscow Architecture School
Princeton University





A trust-building exercise with members of the “Love-Driven Politics” collective in May 2016. Slought hosted a workshop featuring the collective in dialogue about the heightened feelings of bitterness, anger, and resentment, and the urgency of love as a political virtue and practice.

In the Cloud

Our website functions as an active resource for producing and sharing knowledge. Our online archive features over one thousand hours of recordings, hundreds of essays and other supplementary materials. For over a decade, we have also worked with artists, communities, and institutions worldwide to develop online projects and resources about cultural and socio-political issues. In so doing, we seek to cultivate a new community of readers and publics ranging from specialized audiences to the simply curious. Examples include:

ABOUNADDARA. THE RIGHT TO THE IMAGE (2015)

An online exhibition that provokes new thinking about media representation and the contemporary conditions of the Syrian revolution. It seeks to show solidarity with civil society in Syria and spread awareness of Abounaddara's work as an anonymous collective of volunteer, self-taught artists.

WHILE I BREATHE (2016)

A project about environmental toxicity and the social determinants of health. It features a selection of photographs by artist and activist Bill Ravanese to mark the 25th anniversary of his foundational exhibition *Breath Taken: The Landscape and Biography of Asbestos*, which is also available online.

ORDER OF THE MINORANGE (2016)

An exploration of "elite workers" and the importance of transcending the self in corporate culture. Commissioned from artist Veit Stratmann, it features a report analyzing the Bouygues Groupe, which participates in all facets of French economy and everyday life.

ADD OIL MACHINE (2015)

An exhibition about the Hong Kong Umbrella movement (2014) and the revolutionary potential of language and collective enunciation. Organized in commemoration of the final days of protests one year earlier, the project seeks to spread awareness about the power of assemblage and the formation of community through art.

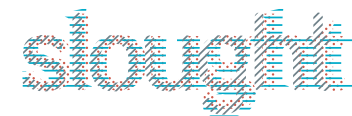
AN ANTHOLOGY OF SILENCES (2016)

A critical response to violence against transgender communities across Philadelphia, organized in response to the death of Nizah Morris, a transgender woman of color that was murdered in 2002. The project was organized in partnership with Penn Social Policy & Practice, and the City of Philadelphia.

COLLABORATING ORGANIZATIONS

Centre A
Vera List Center for Art and Politics
Project Projects/P!
Penn Social Policy & Practice
Office of LGBT Affairs, City of Philadelphia

And the many artists and scholars who contributed recordings to our extensive online archives





Slought and the John Cage Trust partner with The Institute for the Humanities and MOCAD in reviving John Cage's "How To Get Started" (1989) for the first time in the Midwest. Here, Michael Stone-Richards of the College of Creative Studies performs at MOCAD.

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