

AYANNA JOLIVET MCCLOUD

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Project Description: ***Screwed Anthologies***

Summary:

Screwed Anthologies will be a disjointed “exhibition” of videos, audio fragments, sound art, and workshops that draw inspiration from the art of “screwed and chopped” music, also known as screw music. Based in Houston, Texas, the home of screw music, *Screwed Anthologies* will challenge traditional ideas about art, its location, its practice, its players and its curation.

Description:

Screwed Anthologies moves beyond linear time to feature work by artists who frame time travel, sampling and appropriating, stopping and freezing time and slowing pace to create new states of existence. “Screwed and chopped” refers to a technique of remixing music that developed in the Houston hip-hop scene in the 1990s. This is accomplished by slowing the tempo and applying techniques such as skipping beats, record scratching, stop-time, and effecting portions of the music to make a “chopped-up” version of the original. Screw music has grown a cult following around the world, and the music celebrates the slow, fantastic, and soulful that is reflected in many of Houston’s African-American communities.

Screwed Anthologies will consist mainly of video and sound including home videos, how to videos, screw-inspired videos, and audio listening booths, complemented with workshops, screenings, and lectures led by local screw musicians, video and sound artists and curators TBA. The “exhibition” will consist of two components: 1) primary sources- original music, film, video, and workshops by Houston-based screw musicians and 2) secondary sources- sound art, video art, and experimental music that has been *inspired* by screw music. In doing this, *Screwed Anthologies* utilizes an experimental and community-driven format to intersect unlikely audiences and to erase the traditional categories of popular art and gallery/museum art. A storefront will be rented out for the duration of the “exhibition”, in the fall of 2009 (September-October), and transformed into an interactive community laboratory. The whole process of transforming the space and presenting the “exhibition”, screenings, and workshops will be captured through video documentation, and will also be documented in print in the inaugural issue of labotanica magazine, debuting in winter 2009.

Resisting any kind of slickness or traditional curatorial formulas, *Screwed Anthologies* is about flipping traditional models upside down and injecting art with a much-needed slowness, soulfulness, and multi-sensory experiences which involve new players and genres that are often relegated to the margins. In doing so, the project also questions the role and identity of the artist and community. The project will be organized by Ayanna Jolivet Mccloud, an artist and curator born in Houston, Texas, whose work often explores quiet explosions, rhythm, and landscapes, both real and imagined.

Timeline:

April-June Planning: confirm participants and programs, meet with local screw musicians; post call for video/ sound art on local art sites and some national sites; look for venue in 3rd ward (a central location)

June-Aug/ Concretize: secure venue; draft program schedule; print and distribute invitation to individuals and local organizations; post program schedule on local websites and labotanica; begin installation

Sep-Oct Launch: *Screwed Anthologies* opens first Saturday of Sep, and opens every Saturday, Sep-Aug

Nov-Dec/ Final: Short video documentary of *Screwed Anthologies* will be screened at local venue TBA and inaugural issue of labotanica will be available, featuring interviews, images and writing on *Screwed Anthologies*

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Biography

Born in Houston, Texas, Ayanna Jolivet Mccloud is an artist and writer who has lived in Miami, New York and Chicago, and is currently based in Houston, Texas. She acts as artist, curator, and collaborator on a range of projects, including performance installations, publications, and art which draws attention to the precarious, ephemeral, and soulful.

Jolivet Mccloud received her BA in Visual and Critical Studies from the School of the Art Institute of Chicago. She has participated in exhibitions at Brooklyn Arts Council and Chashama Project Studio in New York; Diaspora Vibe Gallery and Art Center/ South Florida in Miami; Polvo Arts Studio and Gallery 214 at Northern Illinois University in Chicago; Commerce Street Warehouse in Houston; and at Centro Cultural Recoleta in Buenos Aires, Argentina. She has also participated in artists residencies in Morelia, Michoacán, México as part of Identidades; Art in Public Spaces International Encounter organized by 5célula; as well as residencies in Haiti, the Bahamas, and St. Maarten. She has curated exhibitions at Bodybuilder and Sportsman, Chicago; Community Artists Collective, Houston; and Diaspora Vibe Gallery, Miami.

Jolivet Mccloud has also worked on arts-related projects as a studio assistant to Dennis Oppenheim, as a former member of Polvo artist collective in Chicago, on programming and administrative planning at arts organizations including PERFORMA, New York; Diaspora Vibe Cultural Arts Incubato, Miami, Florida; DiverseWorks Artspace, Houston, Texas; and presently at Nameless Sound, Houston, Texas. She is the founder of labotanica, an artist-run project connecting time-based art and social transformation.

About labotanica

The inaugural print issue of labotanica will feature content from the *Screwed Anthologies* and will be available winter 2009. Using flexible, open-ended formats, labotanica frames time-based art including video, film, sound, installation, performance, and ephemera, with an emphasis on cultural diversity. labotanica is dedicated to creating a forum for non-traditional art forms and engaging audiences of all backgrounds to create, experience, and learn about ephemeral art forms. labotanica is founded and run by Ayanna Jolivet Mccloud and currently takes the form of a blog, along with modest public programs including a magazine on time-based art co-edited by Polvo Arts Studio in Chicago and Jolivet Mccloud in 2008; and an exhibition (*Space is the Place*) on time-based art by Caribbean and Latin-American artists at Diaspora Vibe Gallery in Miami in 2008 labotanica is currently seeking a physical space in Houston, Texas, and once secured, will begin to present modest time-based art exhibitions/ workshops year round and a bi-annual printed magazine to be launched in 2009.