

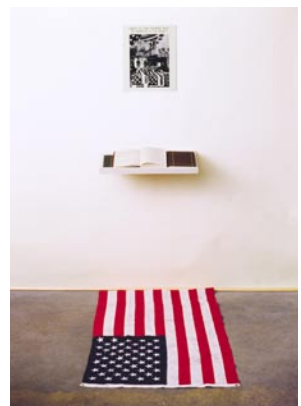
Dread Scott makes revolutionary art to propel history forward. He first received national attention in 1989 when his art became the center of controversy over its use of the American flag. President G.H.W. Bush declared his artwork *What is the Proper Way to Display a U.S. Flag?* “disgraceful” and the entire US Senate denounced this work when they passed legislation to “protect the flag.” *What is the Proper Way...* is discussed in many art history classes and is featured in Henry Sayer’s “foundations” text *A World of Art*.



For the past two decades Dread has developed an extensive body of work in several media and he is available to speak about it. His art illuminates the misery that this society creates for so many and it often encourages the viewer to envision how the world could be. Rooted in this ongoing project, his talks provide insight into how art can be an important part of changing the world—a discourse that many students yearn for.

The 2006 Whitney Biennial included his art in the *Down by Law* section and his work was also included in recent exhibitions at the PS1/MoMA, the Robert Miller Gallery in New York and at DeBeyerd Center for Contemporary Art in the Netherlands. He has been awarded a Mid Atlantic/NEA Regional Fellowship in Photography, New York Foundation for the Arts Fellowships in Sculpture and in Performance Art/Multi-disciplinary Art, and a Creative Capital Foundation grant. His work is in the collection of the New Museum of Contemporary Art (NY) and the Whitney Museum of American Art.

He works in a range of media including installation, photography, screen printing, video and performance.





“Dread’s passion for change and skill at taking our thinking outside the box made him the most exciting speaker of the year.”

— Jacob Boss, student, University of Iowa

Using his work as a subject, Dread’s lectures address the nature of American society and examine how the past not only conditions the present but resides in the present in new form; a recurring theme in his work. Specifically, he discusses issues of race, incarceration, war, government repression and revolution.

He is a communist artist with a history of activism whose art and ideas contributes to rich intellectual ferment. He can talk about first-hand experience of having his work nearly censored, the culture wars of the late 80s and the landmark Supreme Court free speech case that he is part of. Because Dread’s work crosses many disciplinary boundaries he is able to offer examples of how ideas can be explored in a range of artistic genres.

In all his talks, he encourages students to imagine a world they would actually want to live in. Given the range of themes his work and life address, many schools find that several departments are interested in the topics he engages and are willing to collaborate to bring him to their institution. In the past this has included: art, art history, African-American studies, law and poli-sci. Student Affairs contributions have also supported many of his talks.

Presentations can vary in length from 30 to 90 minutes plus Q&A. 60 minutes plus questions is ideal. He is also available to speak on panels with other artists or scholars.



Recent lectures and panels include

Aldrich Contemporary Art Museum

American Folk Art Museum

Bard College

Boston University

Georgia State University

Harvard University

New York University

Oakland University

Museum of Modern Art

Ringling University

Rutgers University

San Jose State University

Suffolk County Community College

Tufts University

University of California

University of Iowa

University of Pennsylvania

Wesleyan University

Woodruff Arts Center



Quite resonant — Roberta Smith, New York Times

The installations, sculptures and videos in this survey dramatize Hurricane Katrina, the incarceration of black males and the Iraq war as if they were all part of a single national problem, and he argues forcefully that they are.

— Holland Cotter, New York Times

Armed with only art materials, Brooklyn photographer and artist Dread Scott has received death threats by those threatened by the politics of his art. — Ericka Blount, One World Magazine

There is no question that mounting Scott's piece is a coup. This flag made art history — Elizabeth Hess, Village Voice

Through an extraordinarily nuanced and poignant presentation Lockdown provides an opportunity to contemplate incarceration and the incarcerated with fresh eyes and an open mind.

— Nina Felshin, curator

This is a world where a tiny handful controls the great wealth and knowledge humanity as a whole has created. It does not have to be this way and my art is part of forging a radically different future.

— Dread Scott

For more information about his work
www.dreadscott.net

To schedule Dread for a lecture
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