

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 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.

His work has been included in recent exhibitions at MoMA PS1, the Walker art Center, the Pori Art Museum in Finland as well as on view in *America is Hard to See*, the Whitney Museum's inaugural exhibition in their new building. In 2012, BAM, the Brooklyn Academy of Music, presented his performance *Dread Scott: Decision* as part of their 30th Anniversary Next Wave Festival. He is a recipient of a Creative Capital Foundation grant, a Pollock Krasner Foundation grant, Fellowships from the New York Foundation for the Arts, and was a resident at Art Omi International Artists Residency. His work is in the collection of the Whitney Museum and the Akron Art Museum.

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.

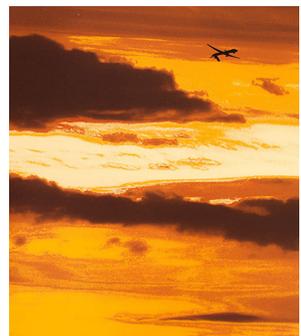
In all his talks, he encourages students to imagine a world they would actually want to live in. Given the range of themes his work and life address, many schools find that several departments are interested in the topics he engages and are willing to collaborate to bring him to their institution. In 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
Bard College
Boston University
Columbia University
Georgia State University
Harvard University
New York University
Museum of Modern Art
Parsons, the New School
Pratt Institute
Rutgers University
San Jose State University
School of the Art Institute of Chicago
School of the Museum of Fine Arts
School of Visual Arts
Suffolk County Community College
Tufts University
University of California
University of Iowa
University of North Carolina
University of Pennsylvania
Vassar College
Wesleyan University
Whitney Museum
Woodruff Arts Center
Yale University



Scott has joined the ranks of historical/political artists, following in the footsteps of John Heartfield, George Grosz, and Leon Golub, along with his activist contemporaries Ai Weiwei, Nari Ward, and Berry Bickle.

— A.M. Weaver, Sculpture Magazine

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

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
info@dreadscott.net