

**CCS Method Camp: Research**  
**Friday, May 8, 2026**  
**11am - 4pm**  
**Collection Teaching Gallery, CCS Bard**

**11:15am**  
**Introductory remarks by Mariano López Seoane**

**11:30am - 1pm**  
**First Panel**  
***Research: Repertoires, Repetition, and Immersion***

**Harris Feinsod**

***Approach and Immersion: Research at the Waterfront***

“Taking the work of the Johns Hopkins University Tidewater Initiative as an example, this talk shares lessons in multidisciplinary research on the social ecology and cultural history of waterfront Baltimore. Tracing art and culture through a port city’s estuary and its industries asks for methods (such as “approach” and “immersion”) that rove between securitized sites, sensitive ecologies, institutional archives, and neglected estates.”

**Harris Feinsod** is Ralph S. and Becky G. O’Connor Associate Professor of English at Johns Hopkins University. A literary and cultural historian of the United States, Latin America, and the Atlantic World, he is the author of *The Poetry of the Americas: From Good Neighbors to Countercultures* (Oxford, 2017) and co-translator of Oliverio Girondo’s *Decals: Complete Early Poems* (Open Letter, 2018). His articles appear in popular and scholarly venues such as *n+1*, *The Baffler*, and *Modernism/modernity*, and his large-scale editorial work includes *Open Door Archive* and, as assistant editor, *The Princeton Encyclopedia of Poetry and Poetics*. He is currently co-editing an anthology of anticolonial writing with Peter Kalliney and Leah Feldman. Most of his recent work takes an interdisciplinary approach to the study of oceans, coasts, and working waterfronts under conditions of globalization and environmental instability. This work is reflected by a multidisciplinary research group, the Tidewater Initiative, which he directs at Hopkins.

**Jonathan González**

***In the Wake of the Given***

“My contribution reflects on research as a practice that compounds, migrates, and metabolizes across works rather than resolving within a single form. Taking *Full Tilt*—an exhibition at the Hessel Museum of Art curated by Devon Ma—as a point of departure, I trace how originating questions unfold across performance, image, text, and spatial arrangement. Here, research does not precede the work but circulates through it, rearticulated across *magic hour–golden time* (Whitney Biennial, 2026) and *Swerve Fatigue* (The Kitchen, 2026), where inquiries are tested under shifting conditions of visibility, duration, and audience. I am interested in how questions compound over time—how one inquiry generates another—and how research is metabolized through the body and collective process. Rather than stabilizing method, this reflection positions research as a recursive, embodied, and relational practice that sustains the work’s ongoing formation.”

**Jonathan González** is a choreographer, artist, and writer whose interdisciplinary practice engages site, sensation, memory, and embodiment as core materials of performance. Working across choreography, installation, sound, image, and text, González explores how embodied practices shape spatial, cultural, and perceptual experience. His recent projects include *magic hour–golden time*, presented as part of the Whitney Biennial 2026, a durational performance

staged across the museum's terraces; *The Strikebreakers*, commissioned for the 59th Carnegie International (2026), a large-scale ensemble work examining labor, coordination, and collective action; and *Swerve Fatigue* (The Kitchen, 2026), an immersive performance installation that investigated collective movement through principles of swerving, acceleration, and atmospheric response. His work has also been presented at the Center for Curatorial Studies, Bard College (2026), the American Academy of Arts and Letters (2024), and in collaboration with the Museum of African American History, Boston and Tufts University Art Galleries (2026). González is the author of *Ways to Move: Black Insurgent Grammars* (Ugly Duckling Presse, 2025), which extends his choreographic thinking into prose and poetic form. His work has been supported by the Herb Alpert Award in the Arts (2024), the MAP Fund (2024), the Foundation for Contemporary Arts (2019), and a Pew Fellowship. He is an Assistant Professor of Dance at Hunter College, City University of New York.

### **Shannon Mattern**

#### ***Repertoires of Inquiry: Attunement, Curiosity, Responsibility***

"My own research has encompassed archival methods; critical interpretive methods; a range of qualitative methods, including field methods; and research creation. Each project's subject matter, context, and purpose have always informed my methodological design. Yet particularly in this age of optimization and instrumentalism, I think it's ever more important to think of research practice itself as curated, creative, ethical, and aesthetic — and I've activated this approach through a new experimental school bridging New York City's knowledge institutions."

**Shannon Mattern**, PhD, is the Director of Creative Research at the Metropolitan New York Library Council. Previously, she held tenured full professorships in media studies, anthropology, and art history at The New School and the University of Pennsylvania. She is the author of four books and the (co-)editor of four collections about media architecture, urban technology, knowledge infrastructures, maps, and maintenance. You can find her at [wordsinspace.net](http://wordsinspace.net).

Moderated by **Lara Fresko Madra**, Assistant Professor and Luma Fellow at CCS, Bard, where she teaches the core curriculum and electives on global contemporary art and political imagination in the history of art.

**1pm - 2:30pm**

**Lunch Break**

**2:30pm - 4pm**

**Second Panel**

***Research and its Double***

### **Suzanne Kite**

#### ***Applying Indigenous Methodologies to Research***

"I will discuss applying Indigenous methodologies to arts research, pedagogy, and exhibitions, developing community-centered, modular concepts for creating, with special focus on Dreaming."

**Dr. Suzanne Kite** (Oglála Lakḥóta) is an artist, composer, and scholar whose work spans performance, sound, sculpture, and computational media to explore contemporary Lakḥóta ontologies, ethics, and relations with technology. She is Director of the Wíhaŋble S'a Center for Indigenous AI at Bard College—a National Endowment for the Humanities–designated Humanities Research Center and a pod of the Abundant Intelligences research program—

where she serves as Distinguished Artist in Residence and Assistant Professor of American & Indigenous Studies. She is also Co-PI and Co-Director of the international Abundant Intelligences Research Program.

Kite's recent presentations include the 2024 Whitney Biennial: Even Better Than the Real Thing, Haus der Kulturen der Welt (Berlin), Center for Art, Research and Alliances (CARA, New York), and the 14th Shanghai Biennale: Cosmos Cinema; additional projects have appeared with NOME (Berlin), REDCAT (Los Angeles), and the Max Ernst Museum. Her practice includes machine-learning-informed performance interfaces, dream-derived sculptural systems, and collaborative research with family and community members.

Her writing has been published by the Journal of Design and Science (MIT Press) ("Making Kin with Machines"), Atlas of Anomalous AI, Indigenous Protocol and AI Position Paper, and other venues. Honors include the Ruth Award (Ruth Foundation for the Arts), United States Artists Fellowship (2023), Creative Capital (Wild Futures), a Creative Time commission (with Alisha B. Wormsley), and fellowships with Forge Project. Kite holds degrees from the California Institute of the Arts and Bard College and earned her PhD at Concordia University. She is an enrolled citizen of the Oglala Sioux Tribe and lives and works in Catskill, NY.

## **Eugenie Tsai**

### ***Led by Discoveries. Two Case Studies***

"I will present two case studies which highlight the importance of being open and led by discoveries rather than beginning projects with preconceived ideas.

The first (2024-2025) will present an exhibition of the Philippine artist Imelda Cajipe Endaya, who is little known in the U.S. An activist and feminist, she became an artist under the dictatorship of Ferdinand Marcos. The exhibition came together in a short period of time for a gallery in Chelsea, with an opening date and deadlines for wall texts and labels. Research included a trip to Manila for a studio visit to meet the artist and look at examples of her practice. Experiencing the environment of Manila was important to understanding the context which shaped her art.

The second (1985 - the early 90s) will look at Robert Smithson, the subject of my dissertation in Art History at Columbia. Research included a site visit to the Spiral Jetty on Rozel point in the Great Salt Lake. Later, a trove of never-before seen early works on paper by Smithson were brought to my attention. This re-oriented my research. Recently, I learned that the site includes the spectral presence of Chinese laborers who built the transcontinental railroad, commemorated by the Golden Spike Monument located near the Jetty. This discovery brought together my dissertation research and my personal research on Asian American history."

**Eugenie Tsai** is a curator and writer based in New York. After sixteen years, she stepped down from her position as Senior Curator of Contemporary Art at the Brooklyn Museum (2007-2023). During those years, she shaped the Contemporary collection and organized around forty loan and collection exhibitions. Before assuming her position at the Brooklyn Museum, Eugenie worked at PS1 Contemporary Art Center in Queens as Director of Curatorial Affairs, and at the Whitney Museum in various curatorial roles including Associate Director for Curatorial Affairs. In 2005, she organized a retrospective of Robert Smithson (the subject of her dissertation) for the Museum of Contemporary Art in Los Angeles that traveled to the Dallas Museum of Art and the Whitney Museum. At the Brooklyn Museum, she organized other monographic exhibitions, including LaToya Ruby Frazier, Kehinde Wiley, KAWS, Oscar yi Hou, and

Guadalupe Maravilla, as well as group exhibitions, including *Crossing Brooklyn* and *The Slipstream: Reflection, Resilience, and Resistance in the Art of Our Time*. Recent exhibitions include the Platform section at The Armory Show (2024), and Imelda Cajipe Endaya at Silverlens Gallery, NYC (2025). Eugenie received a doctorate in Art History from Columbia University and was an early member of the collective, Godzilla: Asian American Art Network.

### **Jordan Weber**

#### ***Defensive Landscapes***

“My practice collaboratively counteracts systems of industrial harm that shorten life expectancies in Black and Indigenous communities throughout the Midwest and East Coast by implementing reparative ecological arts installations with grassroots programming. The work mitigates historical violence to land (soil, water, air) and violence to the Black, Brown and Indigenous body, creating projects that repair our ecological systems while treating toxic-stressors and trauma within urban grey zones. My work regenerates communal spaces, so our people have opportunities of respite within our neighborhoods for families who have little access to the benefits of green zones and healthy food systems.”

**Jordan Weber** is a New York based regenerative ecologies sculptor and activist who works at the intersection of social justice and environmental apartheid through grass roots arts collaborations in industrially polluted communities such as E. Detroit, N. St. Louis, N. Minneapolis, Los Angeles, E. Brooklyn, N. Philadelphia, N. Omaha, and Des Moines.

Most recently Weber was included in the 2023-24 Venice Biennale of Architecture where his team installed a “continental triptych” immersive (Niger Delta to the Mississippi) water pollution map to identify sites for mass water remediation interventions. In 2018-2021 Weber was commissioned by Walker Art Center to create a sculptural phytoremediation farm in North Minneapolis which is a counter tactic to industrial violence upon biodiverse lands and racially diverse communities. The project was produced at the height of George Floyd protests. Honors include 2023 Guggenheim Award, 2023 Soros Open Society Award, 2022 United States Artist Award, 2022 Yale Inaugural Artist Fellow in Environmental Humanities, 2021 Harvard Inaugural LOEB/ArtLab Fellow and 2020-2021 Joan Mitchell Award Sculpture/Painting.

Moderated by **Dawn Chan**, Senior Lecturer at CCS, Bard, where she teaches First Year Curatorial Practice and M.A. Written Thesis and Interpretive Materials.