



Detail view of Squire's installation, "all your fears are caused from novel reading," 2018, at Sanitary Tortilla Factory, Albuquerque, New Mexico

Work Samples: research/creative activity, public engagement

The achievements highlighted below are a curated set of projects that have occurred over the last decade, except for one. They show my capacity to synthesize the disciplines of art, architecture, and design into a public, culturally engaged practice capable of addressing relevant issues pertaining to environmental and social justice, and economic disparities in our communities of color. This practice deftly combines creative artforms, placemaking, institutional and community partnerships, fiscal and negotiated responsibilities, interdisciplinary connections with communities and external stakeholders, project management and public relations, plus marketing and of course individual agency.

These works allowed me to set an example for my students and colleagues about the prospects of an expanded scholarly practice that can immediately impact the knowledge, social well-being, and cultural agency of our public constituents, and thus make pedagogy and the professoriate transformative assets not only for students but also the public. Many of the projects shown were either self-funded, awarded through public/institutional contract, or had significant fundraising and buy-in facilitated on my part. Some of the fees awarded to me under contract were donated back to the community as part of the project. In retrospect, these projects emerged within the specific context of turbulent political, social, economic, and cultural times, and via portals of individual generosity, care, and with purpose becoming of a citizen of a land grant institution. I think their value is that they begin to answer the question of how students, design academics, and professional practitioners can immediately shape public space and discourse beyond the classroom, the lecture hall, or the office: that is, by finding ways to initiate the sharing of their work directly with the public, beyond their normal spaces of presentation. I believe the future of the architecture academy will need to have an extraordinary breadth, public visibility and value, and direct and measurable impact.

Following these 8+1 key projects, I include sample "pages" depicting more broadly my research/creative activities, teaching excellence, and professional outreach, and which I consider to be a good indication of what an empathic and culturally astute architectural academic might look like when he/she/they chooses to have broad impact that increases our national and international exposure, elevates our status among the public, and re-center the energy and electricity of the discipline of architecture beyond the ivory tower.

The projects are:

0. cultureWARE collection/installation 1994 – 2004 and ongoing
1. Truth Booth Des Moines, IA 2016
2. How I See – Des Moines Art Center, 2017
3. Gateway Talks Series 2017 - 2019
4. Multiple Black - Des Moines Area Rapid Transit (DART) Bus Wrap 2019 – 2020
5. Black Chapel 2020 – present
6. Gateway Fund 2020 – present
7. FPDA 2020 - Ongoing
8. Black Stories Exhibition 2020 – 2021

cultureWARE: implements of desire; or, EAT THIS!



Figure 1: The object collection *cultureWARE: Implements of Desire; or, EAT THIS!* (1994-2004), and *Heaving Floor* installation at Westbrook Artists' Site in Madison County, Iowa (2004). Photograph by Cameron Campbell

After a 10-year acquisition period (1994 – 2004), I completed this seminal project at an early point of my academic career. It began while pursuing a master's degree in architecture at Iowa State University. "*cultureWARE: Implements of Desire, or, EAT THIS!*" is a collection of artifacts acquired as an exercise to explore how seemingly benign objects possess capacity to shape thought and, therefore, culture. This career-defining research project posits that artifacts have capacity to speak more profoundly than human voice regarding the human condition, as they carry within their interior a record of the nature of human sentience. This collection allowed the imagining of that record, and its installation, *The HEAVING FLOOR*, allowed reconsideration of the meaning of agricultural objects through the lens of institutional slavery in America and Europe. The collection organizes itself in parallel to creative processes at work in the discipline of architecture (marking, managing, arranging, and measuring) which facilitate certain hierarchies and modes of governance in the larger culture. The site-specific installation takes the form of an environmentally evolving reliquary buried in the sloping floor of a defunct conorb in Madison County, Iowa (Westbrook Artists' Site). Installed in 2004, the work remains today as a gift to the landscape and agricultural history. The work was a 10-year material meditation on Elaine Scarry's provocative 1987 text, "*The Body in Pain: The Making and Unmaking of the World*," that elaborates on pain's location and its relation to creativity, imagination, and world-building. (See Mitchell Squire, *cultureWARE: implements of desire; or, EAT THIS!* in *Eating Architecture*, eds. P. Singly and J. Horwitz, New York: The MIT Press, 2004).

This project is the wellspring from which all my creative works flowed. In retrospect, it asserted at the outset of my academic tenure that my creative practice would be embraced as a radical act of life-long 'study'. The creative effort to abstract or render objects into processes paralleling those essential to architecture allowed me to see more clearly by what means the world is 'architected'.

Public Partnership and Sponsorship

Truth Booth Des Moines

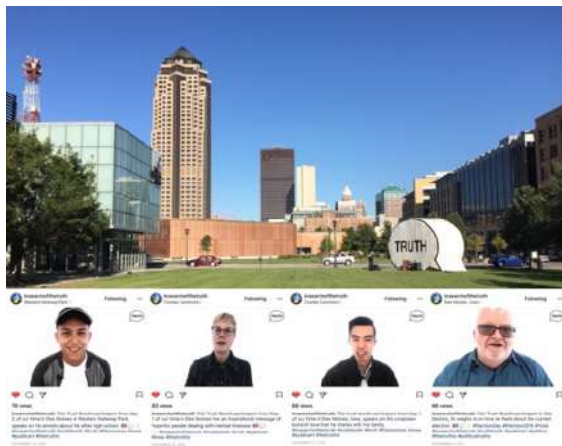


Figure 2: Truth Booth Des Moines at Western Gateway Park and Cowles Commons, created by politically motivated artists who explore relationships between art, activism, and social change; illuminating the potential of non-traditional modes of creative practice and collaboration to bring engaged works to the public.

In the Presidential election year 2016, I initiated a creative partnership with The Greater Des Moines Public Art Foundation allowing for the co-equal sponsorship (totaling \$10,000.00) of the public exhibition "*In Search of the Truth (The Truth Booth)*." The Truth Booth is an international-touring, inflatable sculpture that works like a classic photo booth. But instead of taking still pictures, this interactive artwork in the shape of a giant speech bubble captured 2-minute video segments of anyone willing to share their thoughts and opinions as they complete the statement "**The truth is...**" The project was exhibited in Cowles Commons on September 28, and Western Gateway Park on the 29th in 2016. Additional support was secured from: Des Moines Performing Arts; City of Des Moines Parks and Recreation; Des Moines Art Center; Iowa Arts Council; ASK Studio, Des Moines; Des Moines Business Record; Iowa State University Department of Architecture. The Truth Booth has been exhibited in cities around the globe: from Cape Town, South Africa, to Afghanistan and Ireland, and in 2016 was engaged in a 50-state tour of the United States before the November election. The desire of the Collective is to explore and enliven public spaces by creating dynamic conversations between issues, sites, and public audiences. The compiled and edited video footage was presented in public exhibitions throughout the world and online platforms.

Gateway Talks



Figure 3: The first Gateway Talk with ISU alumna Nora Wendl.

In 2017, I initiated Gateway Talks, a self-sponsored, durational talk series hosted in my downtown Des Moines studio in the Western Gateway overlooking the John and Mary Pappajohn Sculpture Park. For the years of 2017-2019, a spectrum of artists, designers, architects, curators, and scholars were invited to engage a limited-capacity audience of 25 people in an informal presentation about their work and practice. Audiences for these talks were multi-generational and eclectic.

In addition to the “talk”, guests were invited to lodge in the studio for up to two nights. The studio was a well-appointed 1-bedroom, fully furnished loft apartment with a growing art/design/culture library as well as a selection of the creative works on display. The series comprised the following speakers: **Nora Wendl**, Associate Professor of architecture at University of New Mexico (June 20, 2017); **Angie Davis**, founder of the Minneapolis-based product design and manufacturing studio ‘byrd & belle’ (August 8, 2017); **Amber Hawk Swanson**, a New York-based artist whose work deals with how the psychological debt of love animates us in a social economy (August 29, 2017); **Mary Mattingly** (New York), **Jane Chang Mi** (Los Angeles), **Eliza Myrie** (Jamaica and Chicago), and **Katherine Simóne Reynolds** (Saint Louis) all in January of 2018; **Taraneh Fazeli**, arts curator and educator from New York (September 08, 2018); **Allison M. Glenn**, Associate Curator of Contemporary Art at Crystal Bridges Museum of American Art (October 13, 2018); and **Rachel Adams**, recently appointed Chief Curator and Director of Programs at Bemis Center for Contemporary Art, Omaha, NE, and former Senior Curator of Exhibitions, University of Buffalo Art Galleries (October 27, 2018). The gathering was referred to by attendees as an “intellectual speakeasy”, an “improvisational community”, and a “creative agency of artists, designers, and educators”.

How I See



Fig 4: (L) Scene from morning group workshop. (R)View of Jill Featherstone, Director of Education at Des Moines Art Center, engaged in a long and careful look at artist Petah Coyne’s “Untitled #759 (Japanese Wreath),” 1993 in the Pei wing of the museum, as part of a workshop breakout session requiring docents to write short descriptions of works in the collection by looking through the lenses of Lauren Berlant (“Cruel Optimism”) and Sianne Ngai writings on aesthetics and culture.

In 2018, I was invited to deliver a series of lectures and workshops to the docents of the Des Moines Art Center. I titled the series “How I See.” The 7-week series, scheduled every Thursday from April 12 through May 24, combined large-group presentations and small hands-on workshops. The sessions were based on my ISU seminar, “Goodness and Beauty,” which I taught at the College of Design from 2005 – 2019. I was the longest standing course that I’ve ever created. Sponsored by the museum’s Education Department, the sessions were intended to serve as the culmination of the Des Moines Art Center’s 2018 docent training syllabus which focused on empathic practices, visual literacy, and critical thinking. My sessions included: an introduction to my creative scholarship and current courses; a critical overview of the content and ambition of the course “Goodness and Beauty”; case studies on “instrumental seeing” from the Metropolitan Museum of Art’s “The Artist Project”; and workshops based on then current scholarship in areas of aesthetics and affect theory which engaged the writings of Lauren Berlant (“Cruel Optimism”) and Sianne Ngai (“Our Aesthetic Categories” and “Ugly Feelings”). Each workshop was followed by individual breakout sessions designed to see anew various works currently installed at the Des Moines Art Center.

DART Bus Wrap: "Multiple Black"



Figure 5: Greater Des Moines Public Art Foundation and Des Moines Area Rapid Transit Authority public art project, *Multiple Black*.

In 2019, I created the 10th iteration of the Des Moines Area Rapid Transit Bus Wrap Project, "Multiple Black". It was unveiled in July. Commissioned by the Public Art Foundation in collaboration with the DART (Des Moines Area Regional Transport Authority), the featured bus travels approximately 27,000 miles per year into communities throughout Greater Des Moines. These routes include Ankeny, Altoona, Pleasant Hill, Des Moines, Grimes, Windsor Heights, West Des Moines, Clive, Urbandale, and Johnston. My 2019 project, inspired by the creativity and style which is often on full view in the Black community, and the historical relationship between people of color and public/mass transportation in the United States, prompted me to divide my fee among three community programs in Des Moines to secure free bus passes to community youth: **Art Force Iowa**, **Children and Family Urban Movement**, and **Urban Dreams**. The unveiling was attended and introduced by the Mayor of Des Moines Jim Cowney, Des Moines City Council members, local DJs, spoken word artists, dancers, various news media, and nearly 200 community members and stakeholders. The event was covered by all three local news networks, KCCI, WHO13, and WOI.

Public Practice Initiative - ONGOING

Black Chapel



Figure 6: Black Chapel silhouetted against the sky and cavernous interior at Black's Heritage Farm, Ames, Iowa (2020 – present).

In 2020, I launched the Black Chapel project, the largest 'implement' of agricultural origin that I've researched and creatively occupied. Located at Black's Heritage Farm in Ames, Iowa, about 1.5 miles south of Hwy 30 on University Ave., this antique corn-sheller rises approximately 35 feet above a concrete pad slightly larger than a living room, 225 SF. It was built in 1965/66 at the thrust of the Civil Rights Movement in America—the year the Black Panthers were formed; the year of the Atlanta race riots during which the call for "Black Power" became a significant factor in American politics; during the time the miniskirt gained wide popularity; the year the Rolling Stones released "Paint it Black"; and the Vietnam War was protested internationally. One might think that the cultural events were separated from the life and work at Black's Heritage Farm. But this rural/urban divide is a myth that I intend to dispel. And while there may appear no connection exists between them the relative incongruence sets the perfect stage for a creative and programmatic "Dada" experience of the illogical and absurd and opens an opportunity to preserve a humble but stunning rural structure. As a machine masquerading as a building whose formal presentation consists of a mélange of conveyors, hoppers, and ladders extending from its primary body and piercing into its cave-like interior, I conceived this project a radical juxtaposition of two seemingly incongruent programmatic elements: a massive antique jewelry repository and contemporary art performance armature. The project illuminates certain parallel and intersecting economic pressures exerted upon both rural and urban environments and hopes to leverage the potential of rural and urban communities, buildings, and objects that others have written off. A video of a "First Movement" performance by Squire in fall 2021 demonstrates the radical nature of his care for this environment can be seen at the following link:

https://drive.google.com/file/d/1_A5TbTKJ3mMRPrzaj6S4DArxVEqpDWTB/view?usp=sharing

GTWY Fund



Figures 7: (Above) 2020 Inaugural recipients of GTWY Fund: Jamie Malone (Ames), Zakariyah Hill (Des Moines), and Meanz Chan (Des Moines)
(Below) 2021 recipients of GTWY Fund: Allen Juneau (Des Moines), Autumn Chacon (Albuquerque, NM), Jalesha Johnson (Des Moines)
(Bottom) 2021 recipient Aaliyah Quinn (Des Moines), 2022 recipient Helen Juliet Atkins (Albuquerque), and 2022 recipient Siriaco Garcia (Huxley, IA)



VISION AND MISSION

In 2020, I founded The Gateway Fund. The fund operates with the belief that art, design, and creative education are effective means to empower people's lives and imagine possible futures, particularly during sociopolitical, cultural, economic, instability. Inspired by the pandemic and social justice precarities experienced by young creatives, the primary mission of this fund is to administer financial support—in the form of micro grants of \$500 and/or \$1000 amounts—to emerging BIPOC artists, designers, activists, and public intellectuals who embody fearlessness and experimentation in working to insure equitable cultural development, environmental stewardship, and social justice. The **fund** hopes to inspire others toward meaningful philanthropic endeavor as means to strengthen under-served identities and communities in Iowa. To date, the fund has distributed \$13,500.00 (12 @ \$1,000.00 and 3 @ \$500.00). The **fund** focuses on the following three areas:

- 1) increasing public access to inspired approaches to cultural production and discourses on contemporary creative practice;
- 2) supporting public practices of emerging BIPOC artists, designers, and thinkers interested in developing work that envisions possible futures; and
- 3) connecting art, design, and radical thought to important issues affecting our world.



Figure 8: (L-R) Mitchell Squire, self-portraits completed under FPDA

The primary endeavor outlined in my 2019 ISU FPDA (Faculty Professional Development Assignment) proposal titled “Self Portraits on the Socio-Sexual Effects of Extractive Economies and the Material Geophysics of Race”, was to make a series of self-portraits that within the context of architecture would contribute to the expressions of unease by many of the discipline’s young Black and Brown members with the way it and other disciplines of the built environment continue to thrive on concepts of materiality predicated upon extractive capitalism, at the heart of which is a continual disappearing of bodies like ours. Reigniting the photographic self-portraiture sector of my practice which had lain dormant during my years on the faculty, had me moving quickly into the realm of serial attempts to unknow the prevailing systems of thought that had attempted to limitedly define Black existence, particularly that of the regime of Black labor and the centrality of (anti-Black) humanistic thought. The “racialized global episteme of materiality” of which Kathryn Yusoff spoke in her 2020 lecture at Harvard GSD, “Geo-Logics: Natural Resources as Necropolitics”, is an assault on humanity, ironically, via a discipline that positions itself as a benefit to humanity. And because the discipline’s racialized relation to laboring bodies of color has remained tantamount to the production of natural resource-based space, it is impossible—she argues—to respond to the overarching environmental crisis without first responding to the questions of racial justice. So, the work of the FPDA foregrounded my discomforted Black body within the discipline.

Particularly for me, as a Black man in a discipline with a troubling track record for gender and racial equity—see article at <https://www.acsa-arch.org/resource/where-are-my-people-black-in-architecture>—I am engaged in the mental work of *thinking* ‘out from’ the discipline while in it. My emancipatory self-portrait imagery presents a hyper-visible dissent from the hypocritical humanistic social criteria of creative success in this field. Imagining my Black body as a form of flux and space-in-process, a continual flow and unpredictability, deems it of little value to “discipline” by definition. This allows me to occupy intellectually an open field in which to reflect on other kinds of proximities Black bodies may have to plants and non-human life forms, instead of centered in (anti-Black) humanism.

Operating under a heightened sense of needing to be seen yet wanting the liquidity of my Black presence to be reckoned with not merely within the discipline but the world at large, a certain urgency existed to ‘memorialize’—i.e., ‘blacken’—my existence before falling prey to what seemed to be a crashing confluence of racial, health, economic, environmental, and sociopolitical crises in 2020. My sense was that I needed to make self-portraits that complimented earlier forms of bodily cartographies while within this sensorium (for these cartographies, see my work exhibited in “Soft Scrub” at the Luminary in St. Louis in 2019), which I can only describe as hyper-exposed isolation. Several themes began to emerge in this work: the precarity of aging Black; the exploratory expansion of my sexuality into the Black outdoors; and the troubling history of race, Blackness, and photography that gets realized whenever the camera is deployed as a tool/weapon in lieu of as an ‘art’(work) itself.

FPDA OUTCOMES:

- a. Plein-air production of self-portraits in New Mexico while stationed at the Sanitary Tortilla Factory’s 6-week artist-in-residence program in July and August 2021 (residency was initially scheduled for 2020 but postponed due to Covid-19 shutdowns, and was instead completed in Iowa during 2020 and the early months of 2021);
- b. 8 distinct portraits reviewed by the photo editors of Vogue Italia Magazine’s online platform “Photovogue” and accepted for permanent feature on their website, two of the 8 photos featured earned the designation “Best of Photovogue” from the highly competitive platform.
- c. 20 distinct portraits submitted, reviewed by 6 leading curators (Photo-Ethnographer; Senior Editor at Hyperallergic; Editor-in-Chief for NBCU Entertainment; Photo Editor @ Getty Images; a Professional Photographer; and independent director-editor). Accepted for print and online publication in “Aint-Bad Magazine: A Contemporary Publisher of Contemporary Art”;
- d. 2022 solo exhibition at Webster University, St. Louis, MO featuring my portraits.
- e. 2023 interview with Professor Douglas Breault for Lenscratch (online platform) about my photographs.
- f. Teaching Innovations: Developed and implemented the new Option Studio, “Breathing”, at ISU, which was based on a module I created and implemented first for Unit 24 at Spitzer School of Architecture.
- g. Contributor to catalogue published by Des Moines Art Center on occasion of the exhibition “Black Stories”
- h. Public lectures during fall 2020 (ZOOM due to covid-19): RISD, CCNY, Grinnell College, University of Minnesota, Des Moines Art Center

The work has manifested in my discovery of new contours of ‘Black Outdoors’ research/creative activity and my body’s potential to be considered not only a conceptual site for neoliberal photography—like a conventional rendering of architectural entourage—but more importantly a site of human extraction: an historical site of generational Black labor and oppression constituting an above ground underground witness of the “racialized politics of strata”.

Black Stories



Figure 8: Installation view of Black Stories, Des Moines Art Center. Photograph by Cameron Campbell

The final highlighted project is not one that I initiated, but rather one to which I was called upon to apply expertise. *Black Stories* presented the artwork by Black artists in the Des Moines Art Center's permanent collections and aimed to connect and partner with the community in the process. Two artists, myself and Jordan Weber co-curated the exhibition component of the project, which was installed throughout the museum's major first floor galleries. A group of Black community leaders formed an advisory committee to direct additional programming. This collaborative effort marks a fundamental change in how the Art Center operated, moving the institution toward a more inclusive future. In addition to the exhibition, the Art Center's *Black Stories* project invited audience members to share their personal stories and experiences in response to the artworks in the show. These stories were included in a book that the Art Center published after the show closed to document the project and the people who made it happen. The idea for this project and surrounding conversations with Black leaders, artists, and supporters began in 2019, but in 2020 this project seemed timelier than ever. The deaths of George Floyd, Breonna Taylor, and others at the hands of police had again raised the issue of systemic racism in the USA and the continuing need to address it. Many institutions are now reconsidering historically accepted "norms", as evidenced by the re-evaluation of monuments and the names of everything from football teams to town mascots to military forts. The crucial need to embrace all stories/experiences gives further urgency to the artworks and our project.

Excerpt from my curatorial statement:

"...So, the ultimate challenge of "Black Stories" is that it will likely come across as just another in a series of institutional attempts to save face in a period of high scrutiny. And that is a hard pill for me to swallow. I have no interest in providing the institution cover should this criticism occur, and I do not owe anyone surety in the form of announcement that the planning for this show began in summer 2019, preceding all that has occupied my mind this year. But that fact, and the work to put it together has been a joy, my Black joy. And can't no pandemic, fallen economy, or brutality rob me of that. I will celebrate "Black Stories" and I hope you will, too. I will celebrate "Black Stories" because Black people deserve celebration. Because Black people deal with ironies and challenges daily. Because Black stories give me life. Because Black people are everything."

Mitchell Squire, September 2020

Professor of Architecture, Squire, exhibits at MIA

Minneapolis Institute of Art

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Mitchell Squire, American, born 1958 Smoke 1, 2015 From "Smoke" series
Graphite, salvaged law enforcement paper targets shot through, housed in artist-made painted plywood enclosure
Gift of Mary and Bob Mersky 2017.80.2

Growing the Collection: Drawings and Collage, 1960 to Now

December 22, 2018 - September 1, 2019

Gallery 315 and 316

Free Exhibition

How does a museum grow with the times, address the wrongs of the past, and begin to reflect the community it serves? The works of art in these galleries are all recent additions to the collection, or are promised gifts from community members. Together, they represent Mia's ongoing initiatives to expand and broaden its collection of postwar and contemporary drawings and collages to better represent the remarkable diversity of artistic achievement in the United States and elsewhere.

Mia is acquiring important works on paper by leading artists whose work is either absent or underrepresented in the museum's collection. And we are increasing the number of artworks in the collection by leading African American, Latinx, and women artists, whose work has faced discrimination within the predominantly white, male, Eurocentric view of art history. Resetting our collecting strategy is one way Mia can stay true to its mission of enriching the community by collecting, preserving, and exhibiting outstanding works of art.

Minneapolis Institute of Art
2400 Third Avenue South
Minneapolis, Minnesota 55404
888 642 2787 (Toll Free)
visit@artsmia.org

Squire exhibits with former student, Wendl, at Sanitary Tortilla Factory, Albuquerque



Mitchell Squire, view of installation: (L), "here's the thing for which you're wishing" nos. 1-8, 2018. Inherited photographs from the archive of Rodney Quackenbush Selby (1899—1978), gilded frames with transparent backs. (R) "all your fears are caused from novel reading", 2018. Vases, packing tape, wax paper, c-stands, digital print on vinyl.

Beautiful Test Sites / Now I am become death

Mitchell Squire and Nora Wendl

Sanitary Tortilla Factory, Albuquerque, New Mexico

July 13 – August 31, 2018

In *Beautiful Test Sites / Now I am become death*, Mitchell Squire and Nora Wendl make full use of their research-based and architecturally-founded practices to present a series of photographs that meditate upon "beautiful test sites": spaces and bodies wastelanded by the American techno-utopian imagination of the 20th century. For Squire, this means unearthing a series of inherited mid-20th century photographs taken by an amateur photographer—who at the time served as Executive Secretary of the Iowa Industrial and Defense Commission (1941-45), the first Director of the Iowa Development Commission (1945-53), and State Director of Civil Defense during WWII and again in the 1950s—and whose subjects were both women and nuclear blasts, whose images Squire alters through the strategic use of gilded frames, veils, and glass vases. Nora Wendl presents a series of photographs taken during her recent occupational performance of the all-glass Farnsworth House, designed by Mies van der Rohe for Dr. Edith Farnsworth in the mid-20th century—a house that was conceived the same year as the first American nuclear test. Wendl pairs these with a series of archival photographs of women within this house who have commonly been mistaken as being Dr. Farnsworth, which she heavily annotates with autobiographical and biographical information, thus bringing specificity to women who are otherwise anonymous within the visual discourse of architectural history: researcher and subject alike.



Squire screens new video at Everson Museum of Art, explores themes of labor



Still from Mitchell Squire's *Cleansing myself of narratives that might otherwise be invisible*, 2018 digital video; 2:33 minutes

ANNOUNCEMENT

A video by Mitchell Squire, Professor of Architecture, is part of the exhibition series titled, "From the Archive | Video in America", currently showing at the Everson Museum of Art in Syracuse, NY. The video will be on display for an extended period lasting from the months of April through June.

The exhibition is curated by Rachel Adams, Chief Curator and Director of Programs at Bemis Center of Contemporary Arts in Omaha, Nebraska. Squire's video, titled "Cleansing myself of narratives that might otherwise be invisible", was completed late last year and is part of a recent series of performance-based artworks conducted in his Des Moines studio. The mesmerizing slow-motion video depicts a closely framed view of Squire's feet, clad in black boxing shoes, performing jump rope until the point of failure. Squire has often used the subject of boxing (pugilism) and the sport's various artifacts (gloves, shoes, robes, punching bags, headgear, etc.) to explore themes of physical labor, destabilization, and the destructive and productive potential of the human body as a volatile form. In this video, Squire encounters the precariousness and potential of his own body as it longs for relocation onto a plane of unrealized desire.

The Everson Art Museum, designed by the late I.M. Pei, is dedicated to the collection of American art. It is home to approximately 11,000 works of art: American paintings, sculpture, drawings, video, graphics and one of the largest holdings of international ceramics in the nation.

See <https://everson.org/explore/current-exhibitions>



EVERSON MUSEUM OF ART

Squire participates in group exhibition at the Luminary, St. Louis, MO.



Mitchell Squire, *The Mountains I Have Climbed to be With You, 2017*
Soiled mattress pad, acrylic latex paint, 6 mil plastic sheeting, graphite, animal fur, and antique string lights.

Soft Scrub

Opening Reception: September 13th from 7 to 10pm

Artist Roundtable with Collin Elliott, Mitchell Squire, Texas Isaiah, Todd Anthony Johnson, and Vaughn Davis Jr.: September 14th from 2 to 4pm

"Soft Scrub" is an exhibition that considers the complicated layers, stereotypes, and foundational lessons of the Black household from the Black male perspective. Mitchell Squire, Professor of Architecture is among the exhibitors. He will also participate in a round table. Katherine Simóne Reynolds is the curator of the exhibition.

"A Black family is almost like a living readymade. They are readymade. A lot of times people don't quite realize what a resource this can be. Anything you throw at your family, they'll definitely throw it back, and it'll be more complicated when they throw it back at you. It won't be what it's supposed to be. It may not even be true. It may be corrupted. But in terms of how it's corrupted, it can seem even truer."
Arthur Jafa

Participating Artists: Cameron Granger, Collin Elliot, Devin N. Morris, keyon gaskin, Mitchell Squire, Quay Quinn Wolf, Texas Isaiah, Todd Anthony Johnson, and Vaughn Davis Jr.

The Luminary's exhibitions are supported by the Andy Warhol Foundation for the Visual Arts, Dr Bronner's Family Foundation, National Endowment for the Arts, the Regional Arts Commission, the Missouri Arts Council and our members.

THE LUMINARY

2701 Cherokee Street,
St. Louis, Missouri, 63118

Squire in group exhibition, “Make Their Gold Teeth Ache”, at Moberg Gallery, Dsm



Mitchell Squire, *Smoke 1-7*, 2015 (DETAIL) graphite, salvaged law enforcement paper targets shot through, artist made painted plywood frame. 7 Parts, each 50.5" X 24.5" X 3"

Published Review: "Not so immediate in its semantics is Mitchell Squire's "Smoke 1-7". These seven panels, made of salvaged law enforcement shooting targets, with graphite, are quite possibly the most powerful pieces in the show. The layered targets that were once single sheets of line drawings signifying human bodies become topographic harbingers of the place of death. They look like what they are: remnants of fire, so riddled with bullet holes that no one hole is distinguished. What remains is a large area of shredded material, and a cavernous wound. The placement of these panels on the wall is intended to align with the viewer: could it be you? As victim? As perpetrator?" - Michaela Mullin

Make Their Gold Teeth Ache - curated by Jordan Weber

Moberg Gallery
Des Moines, IA 50312

July 16th, 2015 - August 22nd, 2015

CURATOR'S DESCRIPTION

This exhibition is a gathering of works by artists who might provide illumination, in theory or in practice, on the notion of 'double-consciousness' as coined by W.E.B. Du Bois and 'dual consciousness' as later developed by Frantz Fanon in which blacks view themselves through white perspectives while maintaining our own self definitions. When whites develop, or have abilities to see, their racial positions from the perspectives of people of color, then this multilateral double consciousness can enable a form of critical interracial dialogue within the walls of art spaces. This exhibition promises a provocative array of work to stimulate our thinking on this important contemporary topic with deep historical roots.



Squire included in group exhibition, “Visual **Dis**Obedience” at Anderson Gallery



Mitchell Squire, *Untitled*, 2019, digital print, 42 x 28 inches. 1 of 3 works to be shown by Squire.

Professor of Architecture, Mitchell Squire, will have work included in the following group exhibition:

Visual **DisObedience: Iowa Artists Dissent, Propose, Actualize!**

curated by Lenore Metrick-Chen, Professor of Art & Design at Drake University
Anderson Gallery at Drake University, Des Moines
November 7, 2019 – February 15, 2020

Curator's Statement

The artists in **Visual **Dis**Obedience** respond to the current state of affairs in our culture. Their artworks are a form of concentrated attention, bringing awareness to issues in our culture and helping us see alternatives to the given state of affairs. The saying that “artworks make the invisible visible” proves true in this exhibition: the artists allow us to see relationships between mandates handed down by our governing system and the results on human beings. These relationships would otherwise be invisible abstractions: the mandate and the result widely separated by time and distance. Artworks included in the exhibit raise questions and propose new ideas, and at times they create desirable and needed alternatives to present circumstances.





The Young Gladiators #7, #8, 2013

Mitchell Squire ▾

Bulk paper law enforcement targets, shot through; housed in wood box frame glazed with Plexiglas ▾

GIFT OF MARY AND BOB MERSKTY ▾ 2017.80.4

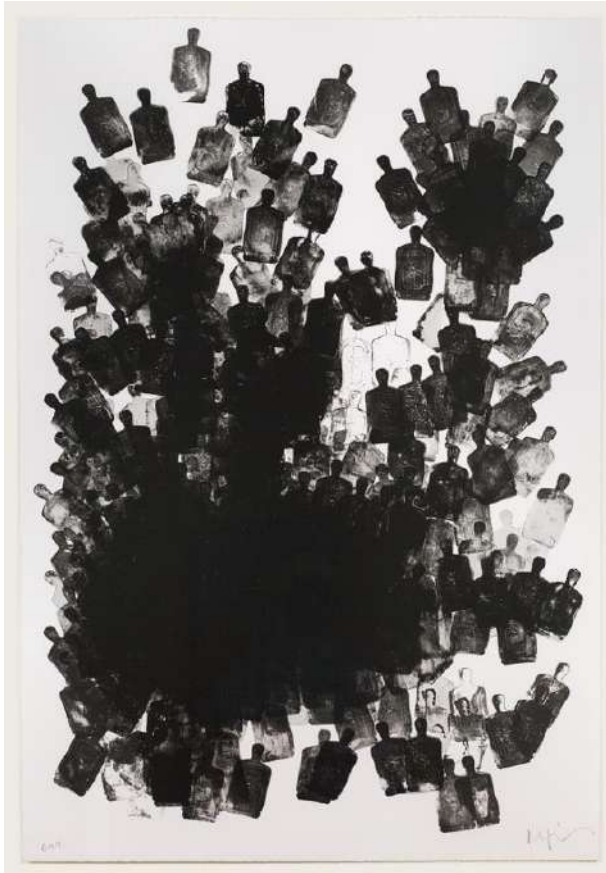
G380 ▾

Mitchell Squire is acclaimed for his interdisciplinary work that engages material culture, architecture, and visual art to examine current and historical social and political issues. These assemblages, part of a body of work Squire began in 2013, involve the contemporary issue of police shootings of African American citizens and their aftermath. The works feature accumulations of law enforcement paper firearms targets riddled with bullet holes that were salvaged from an Iowa police academy. Squire presents them as thick layers of torn and perforated targets with the reverse side facing outward, so that the viewer stands in the shooter's "line of fire." The shooting patterns that developed on the mass of targets resemble highly abstracted human figures. The effect is twofold. First, there is a compelling aesthetic component in these assemblages, a visually appealing abstraction of torn and degraded paper in which color, form, texture, and materiality exist independently of meaning. Second, when the nature and source of the paper targets is known, a flood of associations and meanings takes hold. This duality, or even contradiction, is acknowledged by the artist, who suggests that the two effects can coincide. By design, Squire's assemblages transcend their materiality, offering viewers a poignant and sobering portrait of the complex relationships between gun violence, racial discrimination, and the mediation of personal and national tragedies.



[View Details →](#)

Morrill Professor, Squire, exhibits at The Rockefeller Foundation, NY.



NEWS July 21, 2023

Morrill Professor of Architecture Mitchell Squire's lithograph, "Gladiators", recently became one of 32 works selected for permanent installation in the newly renovated global headquarters of The Rockefeller Foundation, located at the Rockefeller Center, 420 Fifth Avenue in New York. Squire's work is said to encourage us to, "question identity and nation-state logic while creating fluid alternative cartographies that reject settler colonial ways of 'seeing' and 'being,' and to disrupt mainstream expectations and monolithic notions of 'the other' in ways that don't allow for easy commodification of well-trodden 'diversity and inclusion' viewpoints." Read the recent blogpost, "Art That Inspires Value-Based Grantmaking" and see the entire collection on the foundation's website:

<https://www.rockefellerfoundation.org/blog/art-that-inspires-values-based-grantmaking/>

This work is also in the permanent collections of Minneapolis Institute of Art (Minneapolis, Minnesota); Des Moines Art Center (Des Moines, Iowa);

The Progressive Art Collection, Progressive Corporation (Mayfield Village, Ohio);

Mattatuck Museum (Waterbury, Connecticut); and Bankers Trust Company (Des Moines, Iowa).



CENTER FOR FINE ART PHOTOGRAPHY

Fort Collins, Colorado



(L) "Inadequate Apparatus 1" and (R) "It would seem I do nothing but play"

Squire's Self Portraits Selected for Exhibition in Fort Collins

Two self-portrait photographs by Morrill Professor of Architecture Mitchell Squire are among 60 photographic works selected worldwide for the online exhibition, "Wonder", hosted by the Center for Fine Art Photography in Fort Collins, Colorado and curated by Douglas McCulloh, Senior Curator and Interim Executive Director University of California: California Museum of Photography.

Squire was also recognized with 1 of 3 "Honorable Mentions" bestowed by the Executive Director and Curator of the Center, Hamidah Glaskow.

This online exhibition focuses on the moments in life that amaze and fascinate us, make us curious, and linger in our senses. Wonder is a bridge between the ordinary and the extraordinary, a space of beauty, mystery, and magic. In this time of unprecedented change and conflict, images of Wonder show our creativity and connection to humanity and the world we inhabit.

The online exhibition can be found at <https://c4fap.org/wonder-exhibition> and runs through September 30, 2024.

ABOUT C4FAP | Founded in 2004 in Fort Collins, Colorado, the Center for Fine Art Photography is a nonprofit 501(C)(3) arts organization. We provide support to photographic artists through exhibition, promotion, portfolio reviews, publication, education, and connection to a large community of other artists, curators, gallery owners and photographic professionals.

FILTERPHOTO

Chicago, Illinois



Squire's "Undeclared" Selected for Exhibition in Chicago

The self-portrait, "Undeclared", by ISU Morrill Professor of Architecture Mitchell Squire, was selected from a pool of nearly 400 submission for the exhibition, "Context 2024", at Filter Photo, Chicago. Juried by Dr. Sarah Kennel, the Aaron Siskind Curator of Photography and Director of the Raysor Center at the Virginia Museum of Fine Arts, this 10th annual survey exhibition of contemporary photography will be on view at Filter Space, 1821 W. Hubbard St., Suite 207, Chicago, Illinois, from March 22 through April 27, 2024, with a gallery reception on March 22 from 6 to 9 p.m. CT.

Filter Photo is a not-for-profit 501(c)(3) organization based in Chicago, Illinois. Its mission is two-fold: first, to serve and support the photographic communities of Chicago and the Midwest; and second, to highlight Chicago as a vital center of the national photographic community.



Mitchell Squire, *Into Ecstasy*, 2021

Squire's "Into Ecstasy" Selected for International Exhibition in San Diego, CA

The polaroid self-portrait, "Into Ecstasy" (2021), by ISU Morrill Professor of Architecture Mitchell Squire, was selected from a pool of over 500 images from 130 artists throughout 51 countries for the annual exhibition, "Size Matters" at Medium Photo, San Diego, CA, from April 2 – 27, 2024

Juried by Crista Dix, Executive Director of the Griffin Museum in Winchester, MA, the exhibition considers all photographic media, selecting only 40 works to be exhibited, with one artist selected to receive the *Size Matters* purchase prize (\$1000). That work will be purchased by Medium Photo and donated to a prominent museum collection. Previous purchase awards were donated to the Center for Creative Photography, Museum of Photographic Arts, and the San Diego Museum of Art.



Started in 2012 by San Diego based artist Scott B. Davis, Medium Photo is a non-profit organization centered around educational workshops and an annual Festival that includes artist lectures and a portfolio review in spring of each year.

The organization is committed to the progressive building of a diverse, equitable, and inclusive environment that enriches the communities they serve. It's guiding principal centers around photography's long history with social justice, and at its best has helped shape public opinion for good. Medium Photo stands in commitment to amplify voices of Black, Asian American, and marginalized communities while maintaining our conviction to support inclusion and equity at every level.

2358 University Avenue, #791, San Diego, CA, 92104

Size Matters Juried Exhibition

Exhibition dates April 2 - 27, 2024





Mitchell Squire - Undeclared

The Language of Color 2024

ATLANTA PHOTOGRAPHY GROUP

Juror: Hamidah Glasgow
Executive Director and Curator, Center for Fine Art Photography

atlantaphotographygroup.org
@atlantaphotographygroup

Exhibition Dates: June 25 – July 27, 2024
Open House/Reception: June 26, 2024, 6-9PM ET
Virtual Juror/Artist Talk: June 26, 2024 7:00-8:30PM ET

1544 Piedmont Rd NE, Suite 107
Atlanta, GA 30324 @ Ansley Mall



Atlanta Photography Group (APG) is generously funded by the City of Atlanta Mayor's Office of Cultural Affairs, the Fulton County Board of Commissioners, and the Georgia Council for the Arts through the appropriations of the Georgia General Assembly. GCA also receives support from its partner agency, the National Endowment for the Arts.

three of Squire's self-portraits included in Atlanta exhibition

ISU Morrill Professor of Architecture Mitchell Squire is among 20 artist selected for the exhibition, and his self-portrait "Undeclared" was awarded one of two Juror's Prizes.

He was also 1 of 4 artists with multiple images selected.

Exhibition Statement

The human eye can perceive millions of different colors. Now more than ever color is playing a central role in everyday communication, for cultural expression and social / personal communications. Color has its own language and colors are symbolic, carrying meaning to helps us understand or express ourselves thru imagery, whether bright, bold colors expressing joy, or dark, subdued tones expressing fragility or somberness. This exhibition highlights the ways we, as photographers, make meaning in our increasingly "technicolor" world.

The Language of Color is on view from June 25 – July 27, 2024 in APG's Maloof Gallery.

Hamidah Glasgow

Executive Director and Curator, Center for Fine Art Photography

Hamidah Glasgow has been the Executive Director and Curator at the Center for Fine Art Photography in Fort Collins, Colorado, since 2009. She holds a master's degree in humanities, specializing in visual and gender studies, and a bachelor's degree in philosophy. Hamidah is a co-founder of the Strange Fire Collective and one of the founding board members of the Colorado Committee of the National Museum of Women in the Arts.

Center for Fine Art Photography – c4fap.org

