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## Open Engagement 2011 catalog

Jen Delos Reyes

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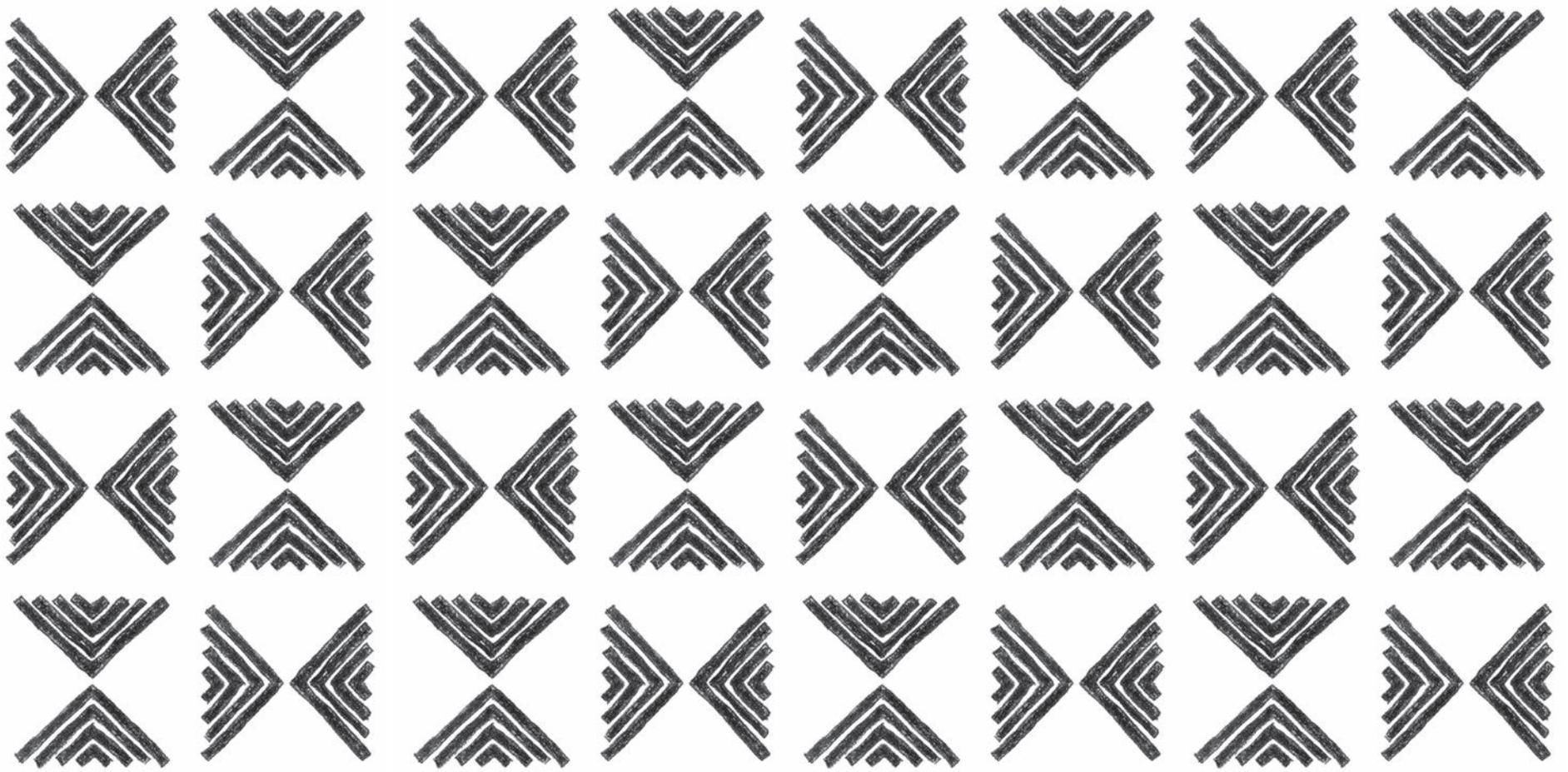
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**OPEN  
ENGAGEMENT**

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# CONFERENCE THEMES



## PEOPLES + PUBLICS

Democracy, Group Work, Participation, Audience, Folk, Activism



## SOCIAL ECONOMIES

Experience Economy, Education, Social marketing, Networking, Technology



## IN BETWEEN SPACES

Transdisciplinarity, Field Work, Urban/Rural, Defining and Naming



## TRACKING + TRACING

Histories, Documentary and Documentation



## SENTIMENT + STRATEGIES

Feelings, Advice, Slowness, Generosity, Friendship

# THANK YOU

## 2011 PLANNING COMMITTEE MEMBERS

Jen Delos Reyes	Sandy Sampson
Crystal Baxley	Sara Rabinowitz
Harrell Fletcher	Katy Asher
Lexa Walsh	Garrick Imatani
Mack McFarland	Stefan Ransom
Ally Drozd	Jason Sturgill
Ariana Jacob	

## CONFERENCE ANNOUNCER

Michelle Swinehart

## EDITOR

Ben Storey

## GRAPHIC DESIGN

Nicole Lavelle

# SPONSORS



# ACKNOWLEDGMENTS

*This type of event would not be possible without the support of many individuals and institutions. I would like to thank the following for all they have done to help make Open Engagement happen.*

*First and foremost, I need to extend my gratitude to the Open Engagement planning committee. This core group of people worked closely with me for over a year (and some of them for the past two years) to realize this event: Lexa Walsh, Mack McFarland, Ally Drozd, Ariana Jacob, Sandy Sampson, Sara Rabinowitz, Katy Asher, Garrick Imatani, Stefan Ransom, Harrell Fletcher, and Jason Sturgill. Their dedication, patience, and hard work is what drives this conference.*

*A special thanks is due to planning committee member Crystal Baxley who has worked with me tirelessly for the past two years on Open Engagement, and whose passion and dedication help make this all possible.*

*Many thanks to Portland State University, without the generous support of this institution we would not have been able to make this happen. I also want to thank the individuals within PSU who have gone above and beyond the call of duty in the Art Department for Open Engagement. Thank you to Xavier Oberlander, Karen Hensley, Patrick Rock, Ellen Wack, Lis Charman, and our Department Chair Bill LePore for all of their hard work and support.*

*I owe a great deal of thanks to Nicole Lavelle, the design force behind Open Engagement: Art and Social Practice. Her work on this project has been far reaching and has created a vision that pays tribute to all individuals involved in this effort as well as to the spirit of this event.*

*My sincere thanks and appreciation goes out to all the Open Engagement volunteers and interns.*

*The spirit of Open Engagement is made possible throughout the neighborhoods of Portland thanks to all the generous hosts who are housing our out of town presenters. Thank you all for your hospitality and personal support.*

*Thank you to the local businesses and cultural institutions that have been so supportive of Open Engagement: The Ace Hotel, The Portland Art Museum, Pacific Northwest College of Art, Trimet, PSU Bike Hub, Sellwood Cycle Repair, Hollywood Cycling, Portland Bicycle Tours & Rentals, Kerr Bikes, Pedal Bike Tours Rentals, Waterfront Bicycle Rentals, The Portland Soup Company, Fressen Artisan Bakery, Basta Italian Restaurant and Bar, The Candlelight Lounge, and Pinball Publishing.*

*My deepest gratitude to all of the Open Engagement presenters for allowing your work to enter this conversation.*

*Thank you,*

*Jen Delos Reyes  
Founder and Director, Open Engagement*

# INTRODUCTION

*Open Engagement is a free annual conference on socially engaged art. Directed by Jen DeLos Reyes and planned in conjunction with the PSU Art and Social Practice students and a dedicated planning committee.*

*Each year the conference themes are directly related to the current research and inquiry of the students in the Art and Social Practice program at Portland State University as well as the interests of the planning committee. Students, faculty and committee members work together to select the featured presenters, who then also become faculty in the Art and Social Practice MFA program.*

*What follows here is a series of questions that the planning committee are asking about the five conference themes as well as a discussion on the two summits that will take place at Open Engagement on art and education and art and social practice in the museum. We hope that these questions and discussions will assist in sharing our thoughts around the conference we have organized. We look forward to having all of your voices join this conversation.*



*The Peoples + Publics stream during OE will focus on ideas of Democracy, Group Work, Participation, Audience, Folk, Activism. What questions are you currently asking around these ideas?*

**CRYSTAL BAXLEY** How do you operate in a democracy where all of the voices feel like they are heard and still make progress to move forward into action? How do you sustain this process over a long period of time?

**ALLY DROZD** So for me the questions become about how the group decision making process is determined in the first place (by the group or lead by one person?) and what does that process look like? That process then has to be used to lay out the road map for how the democracy will proceed. If the group is small then it is easier for everyone's voice to be heard and incorporated into decision making.

**CB** What is the critical breaking point between interaction and participation? How much importance are we putting on this, and why? What does it mean when artists travel all over the world to do "site-specific" projects when they don't have any connection to the regionalism of that area? How do we as artists remain respectful and proactive where ever we are, and not just turn those "folk" ideas into another form of commodity?

**ARIANA JACOB** How can we think about people as collective entities as opposed to individuals and still be both personal and just?

**JEN DELOS REYES** Can social art serve as the impetus for meaningful social change?

**JASON GARLAND STURGILL** By calling something art, does it make it exclusive and inaccessible to some audiences?

**MACK MCFARLAND** Why participate? I don't sub-

ject myself to other forms of crowd sourcing, so why make an exception for art?

**GARRICK IMATANI** I also wonder how a creative action might function and open up the dialog of democracy if it abandoned an art-educated spectatorship and critical feedback loop? My other question is: how does our historical understanding of agency affect our perception of the disconnect between studio practice and political praxis?



*The Social Economies stream during OE will focus on ideas of: Experience Economy, Education, Social Marketing, Networking, Technology. What questions are you currently asking around these ideas?*

**JDR** What is the role of social art in museum audience development?

**SARA RABINOWITZ** What could the role of a museum or gallery be to a neighborhood?

**JDR** Can art and social practice strategically be used to gain greater interest in contemporary art amongst people who might not otherwise engage with art?

**SR** How can technology be used to disseminate and collaborate with a larger network? What is lost and what is gained when in person or physicality is lost in connecting through technology?

**GI** Does the rhetoric around 'social networking' and 'experience economy' have implications on our practices in terms of perpetuating a type of industriousness or re-invigorated 'culture industry'?

**GI** What are all the interesting ways in which others coming to the conference are using these

tools as an integral part of their practice as artists and educators?

**CB** What is the connection between art and social practice artists and ideas about education? It seems that a large number of socially-engaged artists are interested in education, specifically types of education that operate different than that found in our school system. Why this focus? What is it doing, and who is it really for?



*The In Between Spaces stream during OE will focus on ideas of Transdisciplinarity, Field Work, Urban/Rural, Defining and Naming. What questions are you currently asking around these ideas?*

**JDR** How are others defining the term Art and Social Practice?

**GI** I'm wondering what role pedagogy plays in seeking/need definition and terminology? I'm also genuinely curious if there is anything that can be considered as not being 'in between' anymore?

**JGS** Why do we need to define things as Art?

**SR** How are makers establishing models for transdisciplinary groups to come together? How might the research and making that happens here extend beyond the art world?

**KATY ASHER** How can artists work within neighborhood associations to gain greater interest in contemporary art? What art and social practice strategies could help the neighborhood associations increase community participation in the creation of neighborhood culture?

**SR** As cities like Detroit and Cleveland are being re-imagined from the once urban to the rural, how are populations, real estate, and jobs changing? Does art provide the platform for this re-imagining?

**SR** How can artists make work sensitive to a site that they do not live in?

**GI** Since so much work involves working with people and publics, is the field drawing on the research in other disciplines within the social sciences in an adequate way? Or, on the flip-side, is it overly dependent on the precedent set within those disciplines as they currently exist?



*The Tracking + Tracing stream during OE will focus on ideas of: Histories, Documentary and Documentation. What questions are you currently asking around these ideas?*

**JDR** How does the need (or perceived need) for documentation impact how ephemeral and so-

cially engaged artworks are produced?

**SR** What are methods of documentation, especially in ephemeral projects that may produce a new experience in their representation?

**JDR** Looking back through art history many of the moments in art that are in the trajectory of socially engaged art practices have had a political moment or activist motivation. What is our current moment(s)?



*The Sentiment + Strategies stream during OE will focus on ideas of: Feelings, Advice, Slowness, Generosity, Friendship. What questions are you currently asking around these ideas in art?*

**AJ** I am interested in how we give presence to emotional experiences, including the warmer side of emotions, in ways that resist being read as clichéd and that allow for open ended meaning and unpredictable readings.

**AD** It seems that emotional information is not welcome or valid in intellectual and academic realms. Is this because feelings are qualitative and it is difficult to communicate them quantitatively?

**JDR** Why place value on time spent as a way of measuring the success of socially engaged art?

**KA** How long does it take to know a place or the people in that place? How long does it take to make meaningful relationships?

**JDR** How does friendship play into the analysis of an artwork?

**JDR** Is audience participation an act of generosity?

**SR** How can art be used to create friendship and why might this be important in our cultural climate?

**GI** Why do these words make some artists and art critics cringe at the thought of their use in an artwork?



*There are many graduate programs developing around the country with a focus on public or social art making. What do you think is driving this shift?*

**GI** I believe a cynical response would be to say that it is merely a symptom of the increased professionalization of the studio art practice similar to that of the growing number of PhD programs in Studio Art. In other words, that it functions somehow as a way to employ people and add greater specialization to the field. I do think it is a symptomatic response to market conditions

but not in the same way. I think it is a response to the pervasive capitalism that has come to dominate our daily lives. There is a growing understanding that we have a certain ethical responsibility that overrules our postmodern detachment to ultimate truth or right/wrong action. When it becomes clear that everything, including our educational institutions, are engines of the economic and political reality we live in, there is a need to rethink the ways in which we are promoting or resisting certain forms of capitalistic enterprise. This, of course, includes art and its engagement in the civic realm. Intersections with economics, ethics, social work, political science, etc. become key and require carving out a space to do that work in a manner on par with other disciplinary or interdisciplinary studies.

**AJ** I think it makes sense that there is an interest in studying social and participatory art in university - these types of practices are becoming prevalent and feel active and intuitively appropriate to the conditions of our lives. But I think the result of universities creating these programs becomes a little incongruous with the somewhat anti-institutional quality of this kind of work. People want to study this work and be in conversation with other people thinking about this work, but I'm not sure the result of becoming arts academics who focus on socially engaged work is what many people who enter these programs are intending.



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*What do you hope will come out of the Art and Ed summit and bringing some of these schools together?*

**CB** I hope that by bringing these programs together both the schools participating and the audience will be able to compare philosophies, approaches, and understandings of how to talk about and teach working in a socially-engaged manner. I assume that all of these programs are fighting the same fight but really I have no idea if that is the case. I want this to be an opportunity for people to understand the intentions and methods of these different programs and consider what the pros and cons are if those intentions match up or if they don't. What I am trying to say with that is that maybe the summit will happen and everyone's understanding of what it means to make socially engaged art and to teach it in an MFA program is will be totally the same, but that could raise some interesting questions. I think what will probably happen is that we will see through the summit that these schools, their students, faculties and their surrounding communities are all thinking about and doing these things differently and we will be exposed to a variety of ways that an MFA in Social Practice can happen.

**SR** I am interested to see how different institutions are approaching the study of these post-studio practices. How examples from artists and past projects fit or resist definitions.

**GI** I do think it represents more of a political engagement, but I don't think there will be much consensus on a set of best practices within the field. I can't help but compare Art & Social Practice to the emergence of New Genres-type programs that went through a similar kind of establishment and differentiation process from the disciplinary divisions within studio art that used to be so dominant. As an educator, I'd selfishly love a set of guidelines, vocabulary, strategies, etc. that I could leave with that I feel are shared by others but that might not be realistic or advantageous.

**MM** With the summit I hope to move past thinking of these programs as coming from the "institutions" and rather looking at what say Suzanne Lacy is doing at Otis with Public Practice. My experience in education is that the chair of a department has much more to do with the type of program than the administration of a college.



*In the same way that art and social practice is being institutionalized in art education, art institutions are also beginning to focus their attention on these ways of making. The Portland Art Museum is bringing together some of the people who are beginning to implement changes in museums that make this way of working more integrated into that experience. What do you think is the role of the institution (if any) in supporting and integrating artists who work in this way?*

**JDR** I think that one of the roles of the museum is to help establish a serious discourse around these ways of working and to fully integrate this work into the museum. I think that there is a lack of seriousness in a lot of this work. Also, so much of this type of work becomes relegated to one offs, or not seriously connected to the museums collection or primary goals. I think that part of this is not knowing how to integrate this type of work, I hope that through this summit that there will be a dialogue that can help this situation.

**CB** I want the museums to be an active part of developing the new forms of working that are emerging in the contemporary art world and I think that Social Practice can not be ignored as a part of that.

**GI** I think the museum has shown that it will always be responsive to the ways in which artists are working. You could take that negatively or positively. I prefer to be optimistic and to think about how creative civic actions could open up the museum to more closely align itself with the spirit of civic responsibility I spoke about before. However, I want to be clear that I don't think this requires some sort of abandonment from traditional practices either. If anything, I think representation of this type of work should be in proportion to its ability to re-invigorate and shift the history of the field. The museum should aim to be a democratic lens in this regard.

## PLANNING COMMITTEE

**KATY ASHER** investigates how audiences create shared meaning around ideas of place through her work in groups, and facilitation of participatory events. She recently co-founded Portland Stock, a monthly public dinner event and presentation series which funds small to medium-sized artist projects in the Portland area. Past collaborations include work with art groups Red76, The M.O.S.T. and The Committee. Katy holds a MFA from the Art and Social Practice program at Portland State University and a BFA from the Pacific Northwest College of Art. She has exhibited work and organized events at apexart in New York City, the Portland Institute for Contemporary Art Time-Based Art Festival in Portland, OR, and the Melbourne International Arts Festival in Melbourne, Australia, as well as at the Melbourne Contemporary Art Fair and Margaret Lawrence Gallery, Melbourne, Pomona College Museum of Art in Los Angeles, CA, the Portland Art Museum, Reed College, and Igloo Gallery in Portland, OR.

**CRYSTAL BAXLEY** is a firm believer that everything will be ok. In 2010 she helped to organize Shine A Light at Portland Art Museum and Open Engagement: Making Things, Making Things Better, Making Things Worse at Portland State University. She will graduate with a BFA from Portland State in 2011.

**JEN DELOS REYES** is an artist originally from Winnipeg, MB, Canada. Her research interests include the history of socially engaged art, group work, and artists' social roles. She has exhibited works across North America and Europe, and has contributed writing to various catalogues and institutional publications. She has received numerous grants and awards including a Social Sciences and Humanities Research Council of Canada Grant. Jen is the founder and director of Open Engagement, a conference on socially engaged art practice and herself speaks widely on Art and Social Practice at conferences and institutions around the world. She is currently an Assistant Professor at Portland State University where she co-directs the Art and Social Practice MFA. [www.jendelosreyes.com](http://www.jendelosreyes.com)

**ALLY DROZD** wants to do and make things that help people relate to and respect one another and therefore not hurt each other. Ally believes that in a world that often seems dominated by cynicism, apathy, and fear, demonstrating and representing how to be nice to people and take care of one another is really important!

**HARRELL FLETCHER** received his BFA from the San Francisco Art Institute and his MFA from California College of the Arts. He studied organic farming at UCSC and went on to work on a variety of small Community Supported Agriculture farms, which impacted his work as an artist. His work has been shown at SF MoMA, the de Young Museum, the Berkeley Art Museum, the Wattis Institute, and Yerba Buena Center for the Arts in the San Francisco Bay Area, The Drawing Center, Socrates Sculpture Park, The Sculpture Center, The Wrong Gallery, Apex Art, and Smack Mellon in NYC, DiverseWorks and Aurora Picture show in Houston, TX, PICA in Portland, OR, pedago in Malmo, Sweden, Domain de Kerguehennec in France, The Royal College of Art in London, and the National Gallery of Victoria in Melbourne, Australia. Fletcher has work in the collections of MoMA, The Whitney Museum, The New Museum, SFMoMA, The Berkeley Art Museum, The De Young Museum, and The FRAC Brittany, France.

**GARRICK IMATANI** is an interdisciplinary artist whose work explores connections between the physical and cultural within movement, landscapes, and history. His most recent collaborative exhibition at the University of Oregon involved floating the Willamette River in a transparent hand built canoe and constructing an island monument between the cities of Eugene and Portland as means of paralleling myths in national popular folklore with artistic legacy. Garrick resides in Portland, Oregon where he is as an Assistant Professor of Art at Lewis & Clark College. He received his MFA in Visual Art from Columbia University and is the recipient of several grants, awards and fellowships, including the Skowhegan School of Painting and Sculpture Payson Governors' Fellowship.

**ARIANA JACOB** makes artwork that uses conversation as medium and as subjective research method. Her work explores experiences of interdependence and disconnection, questions her own idealistic beliefs, and investigates how people make culture and culture makes people. Recent works include a conversation space inside a tent for people to discuss the American tradition of breaking with tradition, a series of original serenades made by musicians in conversations with selected visual art, and an interactive poster project inviting and illustrating public dialogues. She collaboratively produces Portland Stock, an ongoing public dinner party and democratically awarded artist grant, with Katy Asher and Amber Bell. Ariana holds an MFA from the Art & Social Practice Program at Portland State University. She has exhibited work and organized events at apexart in New York City, Betonsalon in Paris, France, The Portland Institute for Contemporary Art's Time Based Arts Festival in Portland, OR, The Portland Art Museum in Portland, OR, Gallery Homeland in Portland, OR, SEA Change Gallery in Portland, OR, The Department of Safety in Anacortes, WA, Southern Exposure in San Francisco, CA; and in many public places.

**MACK MCFARLAND** is an interdisciplinary artist and curator for the Pacific Northwest College of Art. He works in many mediums, with a particular focus on video and drawing. Characterized by humor, mysticism, chance, dissent aesthetics, and repetition, his projects invite the viewer to experience the intersection of the aesthetic and the cognitive.

**SARA RABINOWITZ** is a cultural worker whose practice is shaped by collaboration. Her work often results in an invitation for new relations to emerge through interactive furniture, installations, symposiums, and performances. Most recently, Sara has taken up archery in preparation for a midwestern hunt of the Osage Orange tree. Sara currently resides in Eugene, Oregon where she is the Visiting Professor in Fibers at the University of Oregon. She received her BFA in Sculpture from the Rhode Island School of Design and her MFA in Fiber and Material Studies from the School of the Art Institute of Chicago.

**STEFAN RANSOM** was born in 1981 in Portland, Oregon. He received his BA from Eckerd College and is currently attending the Pacific Northwest College of Art MFA in the Visual Studies program. Aside from Stefan's involvement with Open Engagement as the Conference Documentarian, he is a multidisciplinary artist whose practice explores tangential curiosity in pop culture and the ways that people relate to or use new technologies.

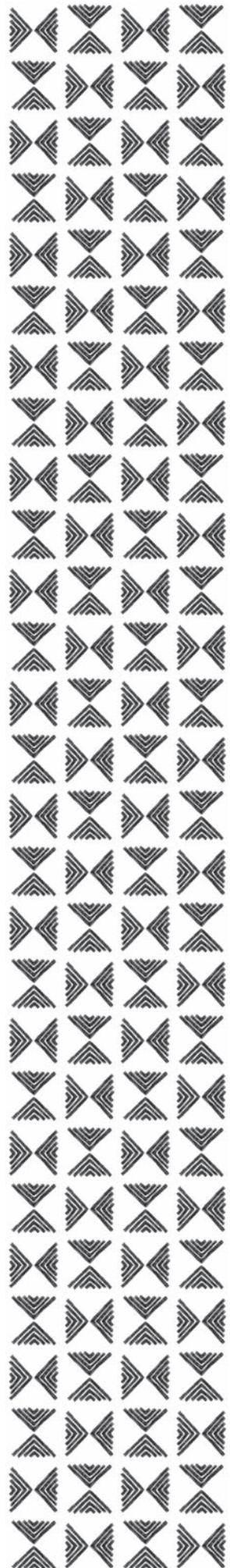
**SANDY SAMPSON** has been: painter, shop owner, risk analyst, shopping mall clown, paper girl, ship steward, bar tender, teacher, interviewer, gardener, hitch hiker, maid, ski lift operator, warehouse worker, slide librarian, fast food worker, box packer, direct care provider, among other things and in no particular order. Right now parenthood and casual pedagogy are her main occupations.

**JASON STURGILL** is an artist whose creative trajectory spans the worlds of curation, graphic design and commerce. He creates work that straddles these areas in a way that makes viewers confront ideas of empathy, philosophy, production, and their daily lives. Jason is currently a candidate in the MFA Art and Social Practice program at Portland State University. He lives and works in Portland, Oregon.

**LEXA WALSH** was born near Philadelphia as the youngest of 15 children. She has lived, worked, exhibited and toured in the San Francisco Bay Area, New York, the Pacific Northwest as well as across Europe and Asia. Her work is situated in performance and direct engagement, investigating everyday activities as tools for community and relationship building. The work is informed by her upbringing, extensive travels, community work and experimental music and performance projects. She is currently an MFA candidate in Art and Social Practice at PSU. For Open Engagement 2010, Lexa was a special projects coordinator; in 2011 she is managing food and special events.

SCHEDULE

FRIDAY MAY 13



9 AM

**REGISTRATION + COFFEE AND PASTRIES** *Art Building Registration Table, 2000 SW 5th Ave.*

9 AM - 2 PM

**CENTER FOR GENOMIC GASTRONOMY** *Zack Denfeld and Cathrine Kramer · Outside of Art Building*

10 - 11 AM

**INTRODUCTORY REMARKS AND PANEL** · *Shattuck Hall Annex*

11 AM - 1 PM

**OPENING RECEPTION: OPEN ENGAGEMENT SOCIAL ECONOMIES EXHIBITION**  
*Curated by Katy Asher · Littman Gallery, Smith Memorial Union*

11:30 AM - 1 PM

**GETTING TO KNOW YOU(TUBE)**  
*Crystal Baxley and Stefan Ransom · Field Work, 1101 SW Jefferson St.*

12 - 12:30 PM

**LUNCH**

**FOOD CART WORK SONGS**

*Lexa Walsh · Participating SW 4th Ave. Food Carts*

12 - 1 PM

**FRINQ: COMMUNITY GARDEN LUNCH** · *Sara Wolf-Newlands and Freshman Inquiry Class  
PSU Community Garden, SW 12th Ave and SW Montgomery St.*

12 - 5 PM

**TEMPORARY LIBRARY OF SENTIMENTAL OBJECTS** *Kerri-Lynn Reeves and Daniel Wong · Field Work*

1 - 2:20 PM

**PABLO HELGUERRA** · *Shattuck Hall Annex*

2:30 - 4 PM

**PARALLEL SESSIONS**

**PEOPLE + PUBLICS** *Julie Perini and Amy Harwood · Autzen Gallery, Neuberger Hall*

**TRACKING + TRACING** *Big Car's Year in Fluxus · AB 320*

**SOCIAL ECONOMIES** *Andrew Wilson · Littman Gallery, Smith Memorial Union*

**INBETWEEN SPACES** *Khurch · Khurch, 4550 NE 20th Ave.*

**INBETWEEN SPACES** *Project Grow · City Hall, 1221 SW 4th Ave.*

**INBETWEEN SPACES** *Christine Hill · AB 200*

**DESIGN PANEL** *Gary Roznac, Nick Bastis, Pato Hebert*

*Moderated by Sara Huston · White Stag Building, 70 NW 4th Ave.*

4 PM

**CONVERSATION BETWEEN TED PURVES AND ELYSE MALLOUK ON LANDFILL**  
*Field Work, 1101 SW Jefferson St.*

5:30 - 9 PM

**PUB DISCUSSION SERIES**

*Tracy Candido, Chelsea Haines and Eric Steen · Coalition Brewery and Migration Brewery*

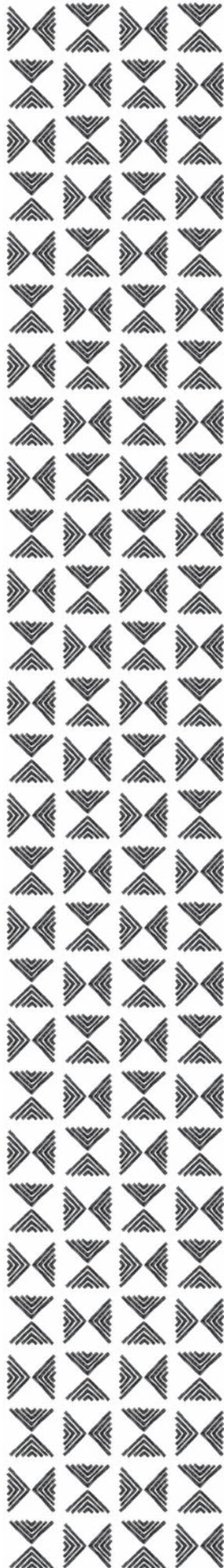
9 PM - 10:30 PM

**LATE NIGHT DINER**

*Becca Lofchie · Field Work, 1101 SW Jefferson St.*

# SCHEDULE

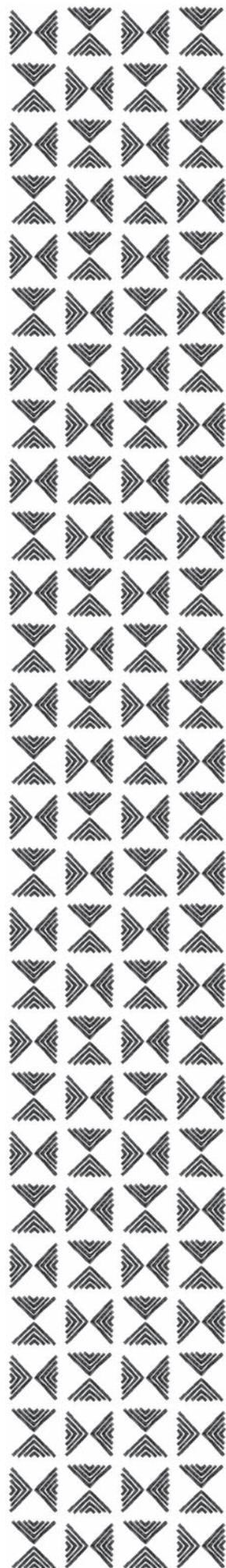
# SATURDAY MAY 14



<b>9 AM</b>	<b>REGISTRATION</b> <i>Art Building Registration Table, 2000 SW 5th Ave.</i>
<b>9 AM - 2 PM</b>	<b>CENTER FOR GENOMIC GASTRONOMY</b> Zack Denfeld and Cathrine Kramer · <i>Outside of Art Building</i>
<b>9:30 - 11:50 AM</b>	<b>PORTLAND ART MUSEUM SUMMIT</b> · <i>Portland Art Museum</i> (See page 7 for summit details) Hammer Museum, Walker Art Center, Portland Art Museum, Bureau for Open Culture, Portland State University, Berkeley Art Museum, National Gallery of Victoria
<b>10 - 11:30 AM</b>	<b>PARALLEL SESSIONS</b>  <b>PEOPLE + PUBLICS</b> Creative Migration · <i>Autzen Gallery, Neuberger Hall</i> <b>PEOPLE + PUBLICS</b> Sarah Rodigari and Brett Cook · <i>AB 135</i> <b>SOCIAL ECONOMIES</b> The Cake and Eat It Collective · <i>Littman Gallery, Smith Memorial Union</i> <b>TRACKING + TRACING</b> Edie Tsong, Borderland Collective: Jason Reed, Ryan Sprott, Joey Fauerso and Jenny Browne · <i>AB 260</i> <b>SENTIMENT + STRATEGIES</b> tART Collective · <i>AB 320</i> <b>INBETWEEN SPACES</b> Deanna Pindell, artSpa · <i>AB 240</i> <b>INBETWEEN SPACES</b> James Reed and Agents of Change · <i>Field Work, 1101 SW Jefferson St.</i>
<b>12 - 12:30 PM</b>	<b>LUNCH</b>
<b>12 - 1 PM</b>	<b>FRINQ: COMMUNITY GARDEN LUNCH</b> · Sara Wolf-Newlands and Freshman Inquiry Class <i>PSU Community Garden, SW 12th Ave and SW Montgomery St.</i>
<b>12 - 5 PM</b>	<b>TEMPORARY LIBRARY OF SENTIMENTAL OBJECTS</b> Kerri-Lynn Reeves and Daniel Wong · <i>Field Work</i>
<b>12:30 - 2 PM</b>	<b>FRITZ HAEG</b> · <i>Shattuck Hall Annex</i>
<b>2:30 - 4 PM</b>	<b>PARALLEL SESSIONS</b>  <b>PEOPLE + PUBLICS</b> Conflict Kitchen (Dawn Weleski), Joseph Del Pesco and Christian Nagler · <i>Autzen Gallery</i> <b>PEOPLE + PUBLICS</b> PSU Social Practice MFA Low-Res Panel with Harrell Fletcher and Rick Lowe · <i>Shattuck Hall Annex</i> <b>TRACKING + TRACING</b> Fereshteh Toosi, Olivia Robinson, Joanna Spitzner, Dara Greenwald, Josh MacPhee, Valeska Populoh and Exploratorium: Marina McDougall and Jordan Stein · <i>AB 260</i> <b>TRACKING + TRACING</b> Narrative, Remembering and Engagement: David Osborn · <i>AB 200</i> <b>SOCIAL ECONOMIES</b> Stephanie Diamond · <i>Littman Gallery, Smith Memorial Union</i> <b>INBETWEEN SPACES</b> Queer Explorers Club · <i>AB 320</i>
<b>4:15 - 5:30 PM</b>	<b>ART AND EDUCATION SUMMIT</b> CCA, PSU, OTIS, MICA, Queens, UCSC, Emily Carr · <i>Shattuck Hall Annex</i> (See page 7 for summit details)
<b>5 PM</b>	<b>TRUE STORIES</b> Organized by Helen Reed · <i>Portland Art Museum, Whitsell Auditorium, 1219 SW Park Ave.</i>
<b>5 PM</b>	<b>OCCUPATION PREOCCUPATION</b> <i>Candlelight Lounge, 2032 SW 5th Ave.</i>
<b>6 - 8PM</b>	<b>ALYSHA SHAW: BALKAN DANCE PARTY</b> <i>Candlelight Lounge, 2032 SW 5th Ave.</i>
<b>7 PM</b>	<b>BUREAU FOR OPEN CULTURE</b> <i>Field Work, 1101 SW Jefferson St.</i>

## SCHEDULE

# SUNDAY MAY 15



- 9 AM**                    **REGISTRATION** *Art Building Registration Table, 2000 SW 5th Ave.*
- 9 AM - 5 PM**            **CENTER FOR GENOMIC GASTRONOMY** Zack Denfeld and Cathrine Kramer · *Outside of Art Building*
- 10 - 11:30 AM**        **PARALLEL SESSIONS**
- PEOPLE + PUBLICS** Amelia Winger-Bearskin · *Autzen Gallery, Neuberger Hall*  
**PEOPLE + PUBLICS** Julia Cole and Sean Starowitz · *AB 320*  
**TRACKING + TRACING** Petra Kuppers · *AB 200*  
**SOCIAL ECONOMIES** James Rojas · *Littman Gallery, Smith Memorial Union*
- 12 - 12:30 PM**        **LUNCH**
- FOLK SONGS OF INVISIBLE PORTLAND** Claire Cronin · *Outside of Shattuck Hall / Park Blocks*
- 12 - 1 PM**             **FRINQ: COMMUNITY GARDEN LUNCH** · Sara Wolf-Newlands and Freshman Inquiry Class  
*PSU Community Garden, SW 12th Ave and SW Montgomery St.*
- 12 - 5 PM**             **TEMPORARY LIBRARY OF SENTIMENTAL OBJECTS** Kerri-Lynn Reeves and Daniel Wong · *Field Work*
- 12:30 - 2 PM**         **JULIE AULT** · *Shattuck Hall Annex*
- 2:30 - 4 PM**            **PARALLEL SESSIONS**
- PEOPLE + PUBLICS** Jennifer Van Winkle · *AB 260*  
**TRACKING AND TRACING** Lynn Lu, Matthew Slaats, Julie Perini · *AB 240*  
**INBETWEEN SPACES** PLAND · *AB 200*  
**INBETWEEN SPACES** Landmarks and Language in Transit, Carmen Papalia and Jason Sturgill  
*Trimet bus parked on the park blocks, between Smith Memorial Union and Neuberger Hall*  
**INBETWEEN SPACES** Panel organized by Nolan Calisch, featuring Fritz Haeg and Harrell Fletcher  
*Wealth Underground Farm, 14019 NW Newberry Rd., Portland*
- ART + EDUCATION TOPICS** Paul Wittenbraker, Rozzell Medina, jesikah maria ross · *AB 320*
- 2:30 - 7:30 PM**        **WE WERE HERE**  
Dawn Weleski and M. Callen · *Various Locations*
- 4:15 - 5:30 PM**        **ART + EDUCATION SUMMIT**  
CCA, PSU, OTIS, MICA, Queens, UCSC, Emily Carr · *Shattuck Hall Annex* (See page 7 for summit details)
- 6 - 8:30 PM**            **GROUP DINNER AND FINAL PANEL**  
**JULIE AULT, FRITZ HAEG AND PABLO HELGUERA**  
Moderated by Rick Lowe · *PNCA Commons*
- 9 PM - LATE**           **DANCE PARTY** *Boxxes · 330 SW 11th Ave.*

# MUSEUM SUMMIT



SATURDAY, MAY 14 · 9:30 - 11:50 AM · PORTLAND ART MUSEUM

What do institutions do for artists interested in more public and participatory forms of practice? And what do such artists do for institutions? Exploring key projects at the Berkeley Art Museum/Pacific Film Archive, the Hammer Museum, the National Gallery of Victoria, the Portland Art Museum, and the Walker Art Center, a range of directors, educators, curators from these institutions, and artists Harrell Fletcher, Mark Allen, and James Voorhies together talk about the pleasures, perils, and purposes of recent collaborations with and across museums and social practice artists.

## PARTICIPANTS

Mark Allen

Artist (*Machine Project*)

Allison Agsten

Curator of Public Engagement (*Hammer Museum*)

Alex Baker

Senior Curator Contemporary Art  
(*National Gallery of Victoria*)

Harrell Fletcher

Artist (*Portland State University*)

Ariana Jacob

Artist

Christina Olsen

Director of Education (*PAM*)

Jillian Punska

Family & Artist Program Specialist (*PAM*)

Lawrence Rinder

Director (*University of California Berkeley Art Museum  
and Pacific Film Archive*)

Sarah Schultz

Director of Education (*Walker Art Center*)

Jason Sturgill

Artist

Michelle Swinehart

Artist

James Voorhies

Curator (*Bureau for Open Culture*)

Lexa Walsh

Artist

## SCHEDULE

9-9:45 AM

**HE SAID/SHE SAID** A frank conversation between artists and institutions about what went wrong, right, and sideways in their collaborations.

*Mark Allen, Allison Agsten, Harrell Fletcher and Alex Baker*

9:45-10:45 AM

**CREATING THE PLATFORM** How are institutions working to create the conditions that make possible more public and social forms of art, practice, and participation at their institution?

*A three-way conversation with Lawrence Rinder, Sarah Schultz and James Voorhies*

10:45-11:15 AM

**A MUSEUM LABORATORY FOR STUDENTS & EMERGING ARTISTS** MFA students and the Portland Art Museum stage Shine a Light.

*Harrell Fletcher, Lexa Walsh, Ariana Jacob, Michelle Swinehart, Jason Sturgill, Jillian Punska and Christina Olsen*

11:15-11:30

**REFLECTIONS:** Kirsi Peltomäki, Associate Professor of Art History, Oregon State University, probes questions and pulls threads from the morning's conversations.

11:30-11:50

**QUESTIONS AND THOUGHTS**

7

# ART+ EDUCATION SUMMIT

This summit includes students, faculty, and alumni of the California College of the Arts (CCA), Emily Carr University of Art and Design (Emily Carr), Maryland College Institute of Art (MICA), Otis College (OTIS), Portland State University (PSU), Queens College, and University of California at Santa Cruz (UCSC).



SATURDAY, MAY 14 · 4:15 - 5:30PM · SHATTUCK HALL ANNEX

Program representatives will deliver 15-minute presentations that focus on their approaches and philosophies, followed by a Question and Answer session. What role do students play? What are the politics of collaboration in your department? What experience is required since many undergraduate programs do not focus on Art and Social practice? What are core points of your curriculum? How do students progress through your program?

## PARTICIPANTS

MICA

Kenneth Krafchek *Faculty*

OTIS

Sara Daleiden *Faculty*

Bill Kelley Jr. *Faculty*

Consuelo Velasco *Faculty*

Boseul Kim *Alumni*

PSU

Molly Sherman *Student*

Michelle Swinehart *Student*

Jen Delos Reyes *Faculty*

Harrell Fletcher *Faculty*

QUEENS COLLEGE

Jose Serrano *Community Organizer  
for Queens Museum*

UCSC

Dee Hibbert-Jones *Faculty*

Dustin O'Hara *Student*

Helen Park *Student*



SUNDAY, MAY 15 · 4:15 - 5:30PM · SHATTUCK HALL ANNEX

The room will be split into six roundtable discussions. Three questions will be displayed, and there will be 15 minutes to talk with the people at your roundtable about these three questions. Once the 15 minutes is up, we will visit each table to hear a (three minute maximum) recap of the discussion that was had around that question. This session is open to the public, and those who are interested need only to come in and sit down at one of the roundtables to participate.

## PARTICIPANTS

CCA

Ted Purves *Faculty*

EMILY CARR

Susan Stewart *Faculty*

MICA

Kenneth Krafchek *Faculty*

OTIS

Sara Daleiden *Faculty*

Bill Kelley Jr. *Faculty*

Consuelo Velasco *Faculty*

Boseul Kim *Alumni*

Jules Rochielle Sievert *Alumni*

PSU

Harrell Fletcher *Faculty*

Hannah Jickling *Alumni*

Dillon de Give *Student*

QUEENS COLLEGE

Jose Serrano *Community Organizer  
for Queens Museum*

UCSC

Dee Hibbert-Jones *Faculty*

Dustin O'Hara *Student*

Helen Park *Student*

# FEATURED PRESENTERS



**JULIE AULT**

Julie Ault is a New York based artist and writer who independently and collaboratively organizes exhibitions, publications, and multiform projects. She often assumes curatorial and editorial roles as forms of artistic practice. Her work emphasizes interrelationships between cultural production and politics and frequently engages historical inquiry. Upcoming projects include *No-Stop City High-Rise: A Conceptual Equation*, in collaboration with Martin Beck for the 29th Bienal de São Paulo, and recent work includes collaborating with Danh Vo on the publication *Where the Lions Are*, (Basel Kunsthalle, 2009). Ault is the editor of *Show and Tell: A Chronicle of Group Material* (Four Corners Books, 2010), *Alternative Art New York, 1965-1985* (University of Minnesota Press, 2002), *Felix Gonzalez-Torres* (steidl/dangin, 2006), and is the author of *Come Alive! The Spirited Art of Sister Corita* (Four Corners Books, 2006).

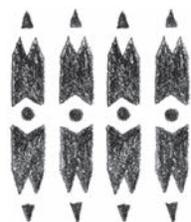


**FRITZ HAEG**

Fritz Haeg works between the urban ecology initiatives of Gardenlab, including Edible Estates; the domestic social activities of Sundown Salon and Sundown Schoolhouse; the designs and scores of Fritz Haeg Studio, including occasional buildings and even parades (though his currently preferred clients are animals); and other various combinations of building, composting, cultivating, dancing, designing, exhibiting, gardening, housekeeping, organizing, talking, teaching, and writing. His home base since 2001 is part subterranean and part geodesic dome in the hills of Los Angeles.

Haeg studied architecture in Italy at the Istituto Universitario di Architettura di Venezia and Carnegie Mellon University. He is a 2010-11 Rome Prize fellow, a frequent MacDowell Colony fellow, and National Design Awards nominee. He has variously taught in architecture, design, and fine art programs at Princeton University (2012), Cal Arts, Art Center College of Design, Parsons School of Design, and the University of Southern California. Haeg has produced and exhibited projects at Tate Modern; the Whitney Museum; The Guggenheim Museum; SALT Beyoglu, Istanbul; The Aldrich Contemporary Art Museum; San Francisco Museum of Modern Art; Casco, Utrecht; Mass MoCA; the Institute of Contemporary Art, Philadelphia; the Wattis Institute; the Netherlands Architecture Institute; The Indianapolis Museum of Art; the MAK Center; the Center for Advanced Visual Studies at MIT, among other institutions. *The Sundown Salon Unfolding Archive* (Evil Twin Publications) was released in 2009, the expanded second edition of *Edible Estates: Attack on the Front Lawn* (Metropolis Books) in 2010, and *Roma Mangia Roma* will be released by Nero Publications in 2011.

[WWW.FRITZHAEG.COM](http://WWW.FRITZHAEG.COM)



**PABLO HELGUERA**

Pablo Helguera (Mexico City, 1971) is a New York based artist working with installation, sculpture, photography, drawing, and performance. Helguera's work focuses in a variety of topics ranging from history, pedagogy, sociolinguistics, ethnography, memory and the absurd, in formats that are widely varied including the lecture, museum display strategies, musical performances and written fiction.

His work as an educator intersected his interest as an artist, making his work often reflects on issues of interpretation, dialogue, and the role of contemporary culture in a global reality. This intersection is best exemplified in his project *The School of Panamerican Unrest*, a nomadic think-tank that physically crossed the continent by car from Anchorage, Alaska to Tierra del Fuego, making 40 stops in between. Covering almost 20,000 miles, it is considered one of the most extensive public art projects on record.

Pablo Helguera performed individually at various museums and biennials internationally. In 2008 he was awarded the John Simon Guggenheim Fellowship and also was the recipient of a 2005 Creative Capital Grant. Helguera worked for fifteen years in a variety of contemporary art museums. Since 2007, he is Director of Adult and Academic programs at the Museum of Modern Art, New York.

He is the author, amongst several other books, of *The Pablo Helguera Manual of Contemporary Art Style* (2005), a social etiquette manual for the art world; *The Boy Inside the Letter* (2008) *Theatrum Anatomicum (and other performance lectures)* (2008), the play *The Juvenal Players* (2009) and *What in the World* (2010).

[WWW.PABLOHELGUERA.NET](http://WWW.PABLOHELGUERA.NET)



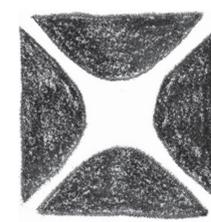
**BUREAU FOR OPEN CULTURE**

Bureau for Open Culture is a curatorial and pedagogic institution for the contemporary arts. We work intentionally to re-imagine the art exhibition as a discursive form of education that creates a kind of new public sphere or new institution. Exhibitions take shape as installations, screenings, informal talks and performances and occur in parking lots, storefronts, libraries, industrial sites, country roads, gardens and galleries. They respond to the issues of these situations, operating in real time. In doing so we generate platforms for learning and knowledge production that make ideas accessible, relevant and inviting for diverse audiences. This model encourages overlaps of art, science, ecology, the built environment, philosophy and design. Form, content and site are underlining points of critical inquiry for Bureau for Open Culture.

To realize this work, we initiate and cultivate collaborations with institutions such as Bennington College, Columbus College of Art & Design and Mass MoCA. Our exhibitions function, in part, as explorations of the specific social, economic and political conditions of the locations in which we work. Bureau for Open Culture brings together emerging and established artists and researchers from national and international contexts with local constituents, interweaving inquiries intimately into the fabrics of communities. We embrace the less than predictable, welcome the less than established and are drawn to the not always fully prepared.

Our range of expertise as curators, educators, communicators, designers, organizers and writers allows Bureau for Open Culture to comprehensively make all aspects of its exhibitions. The knowledge we produce is disseminated widely in digital and printed mediums. Free whenever possible. Our publication series is integral to this work. The books expand through original essays, commissioned texts and re-prints of theoretical writings the ideas investigated in the exhibitions.

[BUREAUFOROPENCULTURE.ORG](http://BUREAUFOROPENCULTURE.ORG)



**BRUCE HIGH QUALITY FOUNDATION UNIVERSITY**

A university, a space for higher education and research, a community of scholars; an expansion of the BHQF practice to include more participants (that's where U come in); and a "fuck you" to the hegemony of critical solemnity and market-mediocre despair.

[WWW.BHQFU.ORG](http://WWW.BHQFU.ORG)

# ONGOING

THESE ONGOING PROJECTS WILL TAKE PLACE THROUGHOUT THE CONFERENCE

## OE ROGUE

Chloé Womack and Brennan Broome  
*Newspaper*

## PLAY IT BY TRUST REPLICA

Broc Blegan  
*Registration Table, Art Building*

## SPARE ROOM

WSPR, *Field Work*

## ROCKET SHIP

Brette Gabel and Robin Lambert  
*Various locations*

## NOTES FOR POSTERS ON OE

Authentic Enthusiasm  
*Various Locations*

## BEST FRIENDS FOR A DAY

JP Huckins, *Various Locations*

## COLLECTING APOLOGIES

Takeshi Moro  
*Various locations*

## I'M YOURS (IF YOU NEED ME)

Berit Nørgaard  
*Available at Registration*

## THIS IS WHAT I AM DOING, THIS IS WHAT I AM THINKING

Jason Sturgill  
*Notebook and pencil*

## LIBRARIFICATION: ART + SOCIAL PRACTICE LIBRARY

Lexa Walsh  
*Field Work*

## LOCAL EXPERTS

Ally Drozd  
*Available at Registration*

## SHUTTLE SERVICE

Carmen Papalia  
*Shuttle leaves from Shattuck Hall Annex and goes to Field Work*

## i am grateful you bring your sorrow to me

Lori Gordon  
*Poster*

## CONFETTI NEWSPAPER

Rodrigo Marti  
*Available at Registration*

## BHQFU TEACH FOR AMERIKA EXHIBITION

Curated by Mack McFarland  
*PNCA*

## PEOPLES + PUBLICS EXHIBITION

Curated by Katy Asher  
*Autzen Gallery*

## SOCIAL ECONOMIES EXHIBITION

Curated by Katy Asher  
*Littman Gallery*

## TRANSFORMAZIUM

Transformazium Activity Book  
*Various Locations*

## BAD AT SPORTS

Ongoing interviews  
*Various locations*

## THE EMELY

Remote Web Audio Walks  
*Online*

## LOWER MAINLAND PAINTING CO.

*Off site*

## TRYST

Sarah Thacher and Joe Edelman  
*Text-message-based discussion*  
*Various locations*

## BIG CAR'S YEAR IN FLUXUS

*Various locations*

## A LIMITED TICKET ENGAGEMENT

Dillon de Give  
*Various locations*

## MY CONSTELLATION

Sydney Cooper

## EVERYONE HAS SOMETHING TO GAIN FROM THE EXPERIENCE

Nicole Lavelle  
*Newsprint poster*

# PRESENTERS

## A

### ALLISON AGSTEN

Museum Summit · Curator of Public Engagement, Hammer Museum

### MARK ALLEN

Museum Summit · Artist, Machine Projects

### KATY ASHER

See BIOGRAPHY, page 3 · Exhibition Curator, Autzen and Littman Galleries

### JULIE AULT

See BIOGRAPHY, page 8. See INTERVIEW, page 20.

### AUTHENTIC ENTHUSIASM

#### Varinthorn Christopher and Avalon Kalin

Authentic Enthusiasm is a design collective that advertises love. Created by artist/designers Varinthorn Christopher and Avalon Kalin in 2010, AE collaborates with families and friends – and some commercial enterprises too – in unconventional ways. AE advertises what they genuinely love with authentic enthusiasm for people who they love to support. To propose a project or find out more, go to [authenticenthusiasm.com](http://authenticenthusiasm.com)

*For "Notes On Poster For Open Engagement," conference participants are given special Open Engagement posters that invite them to sketch their lecturers, or take notes during a panel discussion or workshop, in a large blank area on each poster. Once used, these posters are then collected and exhibited in the same rooms the lectures and panels are being held in, and are eventually digitally archived.*

## B

### BAD AT SPORTS

#### Represented by Brian Andrews, Abigail Satinsky and Duncan MacKenzie

Bad at Sports ([B@S/badatsports.com](http://B@S/badatsports.com)) is an endeavor that we think about as an "artist project that mostly looks like arts journalism" and has grown into an "artist made and run" institution.

*Founded in 2005 B@S is run from Chicago, San Francisco, and New York City. It is a weekly podcast focusing on interviews with artists, critics, and curators, a daily blog written by the best art writers in Chicago, a physical archive with objects, images and notes from 150+ artists, and a series of events, exhibitions, and explorations. B@S has always preferred an art discourse that is informal, thoughtful, and funny. We choose to see ourselves talking about art in the way we live with and through it.*

### ALEX BAKER

Museum Summit · Senior Curator Contemporary Art, National Gallery of Victoria

### NICK BASTIS

Nick Bastis is an artist and designer currently living in Chicago, IL. He studied Architecture and Geography at Middlebury College, Architecture and Critical Studies at The Royal Institute of Technology in Sweden, and he is currently a researcher for the Metropolitan Planning Council.

*Forms of Spectacle and Solutions to Vacancy sought to subvert the normative construction and distribution hierarchies of destination-object architecture. By building and celebrating the "opening" of a replicated 1:1 scale Frank Gehry structure in an underserved neighborhood of Chicago's west side, the installation and performance examined certain architectures as symbols of capital and power, testing the perceived strength of Gehry's aesthetic and its rumored ability to seemingly transform a struggling neighborhood's social and economic infrastructure. The project became a platform to not only test current and historical trends in architecture and planning, but also to alter their power structures.*

### CRYSTAL BAXLEY AND STEFAN RANSOM

Crystal Baxley considers collaboration, conversation, and facilitation to be foundational practices in her work. She

is particularly interested in using food and humor to explore her interests in how we relate to one another and how we can work together to improve society. She will receive her BFA in 2011.

Stefan Ransom is a multidisciplinary artist whose work explores tangential curiosity in pop culture. He is currently attending the Pacific Northwest College of Art MFA in Visual Studies program.

*Crystal Baxley and Stefan Ransom invite you share your favorite Youtube videos live at the Candlelight Lounge in an experiment they're dubbing "YouTube Jukebox." YouTube, the world's most popular online video community, connects millions of people worldwide to watch and share original videos. Your video requests can be funny, how-to, musical, educational, etc; whatever you're into on YouTube. Just fill out a video request slip to have your YouTube highlights projected in the bar. GTKYT is an event-based project that brings people together to show, share, and have conversations about YouTube. You can check out previous GTKYT events at [www.gettingtoknow.youtube.tumblr](http://www.gettingtoknow.youtube.tumblr)*

### ALYSON BEATON

See GARY ROZNAC AND ALYSON BEATON

### BIG CAR COLLECTIVE

#### Jim Walker, Tom Streit and Shauta Marsh

Big Car is an Indianapolis-based collective of more than 30 visual artists, writers, musicians, and thinkers who work together to explore the notions of people and place and the unique aspects of community that connect them. Big Car engages artists and non-artists in projects that bring art and beauty to their lives – all while striving to challenge and surprise new audiences.

*Big Car collective is performing, facilitating, documenting and posting 2011 Fluxus events in 2011. Many of these will happen in Portland during Open Engagement. The collective invites public participants in joining its members in performing brief "event scores" created by artists associated with Fluxus – a neo-dada art movement (or non-art movement) that began in the 1960s. This is an art history and education project as collective artists and others reenact and enact these scores for and with audiences. This project also links what is happening now in interactive and social-practice art to what Fluxus artists accomplished. A crucial part of the project is documenting each of the events and posting all 2011 at [www.2011flux.tumblr.com](http://www.2011flux.tumblr.com).*

### BROC BLEGEN

Broc Blegan's multidisciplinary art practice engages in strategies of intervention, performance, piracy, and re-circulation to consider issues of cultural production, economic inequality, and symbols of power. Born in 1988, he will soon be graduating from the University of Minnesota with a BFA in Art (with honors).

*Driven by a desire to live with interesting and challenging artwork but faced with a need for economy, Blegan's do-it-yourself ethic led him to re-fabricate the artworks he loves. (While he makes them with great care and attempts to maintain the original artists' vision and craftsmanship when possible, they are not to be confused with the real thing). By circumventing the art market and exploring new ways to collect and share art, Blegan proposes an alternative approach for other collectors and art enthusiasts to follow.*

### BORDERLAND COLLECTIVE

#### Jenny Browne, Joey Fauerso, Jason Reed, and Ryan Sprott

Borderland Collective is a social art project that facilitates the participatory exploration and documentation of geographic and sociocultural borders. Fueled by collaborations between artists, teachers, youth, and families we use art to trouble notions of who holds knowledge and what stories are told, providing an inclusive representation of contemporary America.

*Over the last year artist Joey Fauerso, writer Jenny Browne, educator Ryan Sprott, and photographer Jason Reed began working intimately with the Niyonkuru, Love-Day, and Paw Moo families – all displaced from their native homes and now living at the Wurzbach Manor*

# PRESENTERS

apartments in San Antonio. Using art to bridge sociocultural borders and provide space for these largely unheard voices, this collective and reciprocal process has brought forward important insider narratives about home, family, identity, and community, while speaking to art's ability to function not simply as an end product but also as a practice in self-realization, cultural exchange, and community building.

## BRENNAN BROOME

See CHLOÉ WOMACK AND BRENNAN BROOME

## BRUCE HIGH QUALITY FOUNDATION

See BIOGRAPHY, page 8. See INTERVIEW, page 17.

## C

### NOLAN CALISCH

#### WEALTH UNDERGROUND FARM

Nolan Calisch is a multi-disciplinary artist and organic farmer. He managed Wealth Underground Farm, a CSA farm in Portland, Oregon. He has a BA in 16mm film and is currently pursuing his MFA in Art and Social Practice program at Portland State University.

*Nolan Calisch will host a picnic panel discuss at Wealth Underground Farm on the topic of Art and Agriculture, featuring Harrell Fletcher and Fritz Haeg. The picnic is potluck. Wealth Underground Farm is located at 14019*

#### THE CAKE AND EAT IT COLLECTIVE

Cake and Eat It creates happenings, performances and visual works that deal with the underbelly of gift economy, fashion, anarchism and queer identities. Cake and Eat It has given away copious amounts of free clothes, thrown fashion shows in dingy holes, hosted anarchist variety shows and anarchist salons, has given away cursed gifts, staged riotous fashion marches, styled defendants for court as well as ran a year long boutique of free clothes and orchestrated an experimental opera tribute to Jean Genet. Cake and Eat It keeps on keeping it on, and is based in Denver and Los Angeles.

*As the Inuit say, "Gifts make slaves as whips make dogs." Our society is based on one model of gifting, the glory and power of the giver and the invisible subservience of the receiver. This talk explores alternative models of gift economies such as Intimate Kleptocracies and Grift Economies that reclaim our violence from the state in order to increase the intensities of our relationships, whether in hospitalities or hostilities. In looking the gift horse in the mouth, this talk will give artists a framework by which to critically challenge their own gift giving practices and offer enough food for thought to send everyone home fat and happy.*

## M. CALLEN

See DAWN WELESKI AND M. CALLEN

## TRACY CANDIDO

See PUB DISCUSSION SERIES

### THE CENTER FOR GENOMIC GASTRONOMY

The Center for Genomic Gastronomy (presented by Zack Denfeld and Cathrine Kramer) is an independent research institute engaged in exploring, examining and understanding the genomes and biotechnologies that make up the human food systems of planet earth. The Center presents its research through public lectures, research publications, meals and exhibitions.

*The Center for Genomic Gastronomy will serve a 3-5 course meal including dishes such as Brinjal 4-Ways, Glowing Sushi & Vegetarian Bouillabaisse. The Genomic Gastronomy meal series is a fun and participatory way for eaters to investigate the complex ideas, artifacts and organisms that relate to agricultural biodiversity, transgenic food and intentional cuisine.*

## BRETT COOK

Brett Cook's work cohesively integrates the breadth and depth of his diverse experiences with art, education, science, and spirituality. For over two decades, Cook has produced instal-

lations, exhibitions, curricula, and events widely across the United States, and internationally. [www.brett-cook.com](http://www.brett-cook.com)

*Brett Cook presents on the expansive and impactful public art project Face Up: Telling Stories of Community Life. The Face Up project grew out of long-term conversations about improving quality of life among residents in six neighborhoods in Southwest Central Durham, North Carolina. As the 2008 Lehman Brady Visiting Joint Chair Professor in Documentary Studies and American Studies at Duke University and the University of North Carolina at Chapel Hill, Cook spearheaded the Face Up project as a way to transform long-standing economic, social, and cultural boundaries through collaborative art-making and contemplative exercises in settings across Durham.*

### SYDNEY COOPER

Sydney Cooper was born in Los Angeles, California, the daughter of a half-Japanese and half-Jewish family. The question of how these cultures might meet and mix has influenced her longtime interest in the idea of hybrid identity. Cooper lives and works in Santa Fe, New Mexico.

*My Constellation is an easy and fun self-portrait project. This project offers a way for people to represent themselves using language as image—a portrait made of words. The Portraits will be created using mind-mapping strategies, tracing over templates, and generating content by using ideas, phrases and questions as a departure point. Having the variables of form and content provided, these portraits become an almost automatic process. Participants can represent themselves as they wish pointing toward the communities they belong to as a means to define themselves, or by representing their identities in terms of desires and affinities and experiences.*

### CONFLICT KITCHEN

**Dawn Weleski (presenter) joining via Skype with Sohrah Kashani (Iran) in Tehran, Hamed Alizadeh (Afghanistan) in Kabul, and Marwa Abdel Benhalim (Libya), Amado Al-fadni (Sudan), and Sarah Rifaat (Egypt) in Cairo.**

Conflict Kitchen is a collaboration between Jon Rubin and Dawn Weleski. Weleski re-purposes found public systems as transformative social, cultural, and political stages. Her latest work includes City Council Wrestling, a series of wrestling matches where citizens and council members personify their political passions in wrestling characters, and Once a Sheep Twice a Shepherd, a live sheep that acted as a roving graffiti wall led through Cairo, Egypt during the city's revolution this winter.

*Conflict Kitchen is a take-out restaurant that only serves cuisine with which the U.S. is in conflict. The food is served out of a take-out style storefront, which rotates identities every four months to highlight another country. Each Conflict Kitchen iteration is augmented by events, performances, and discussion about the culture, politics, and issues at stake with each country we focus on. The second and current iteration via Bolani Pazi is an Afghan take-out restaurant that serves a savory Afghan turnover. Developed in collaboration with members of the Afghan community, our bolani comes packaged in a custom-designed wrapper that includes interviews with Afghans both in Afghanistan and the United States on subjects ranging from Afghan food and culture to the current geopolitical turmoil.*

### CREATIVE MIGRATION

**Susannah Tantemsapya (Founder/Director), Christopher Steidle (Creative Director), Gabriel Mindel Saloman (Red76: documentary subject) and Edward Morris (Green Patriot Posters: documentary subject/collaborator)**

Creative Migration (CM) is a not-for-profit organization that produces documentary films promoting socially engaged art projects that mobilize change. Through an original documentary web series, their programming instigates awareness, action and collective impact.

[www.creativemigration.org](http://www.creativemigration.org)

*This panel will discuss its mission, current projects and future collaborations. Since projects that operate as "social practice" are complex and contain emerging ideology, film documentation is the best method to convey the heart of these artistic environments and strategies.*

*CM chooses subjects that are dynamic and challenge established norms. Participants from the first web series (WHERE'S MY REVOLUTIONARY SPIRIT?) and the third series (GREEN PATRIOT POSTERS) will discuss their projects in relation to art and social practice.*

### CLAIRE CRONIN

Claire Cronin is an artist and songwriter whose work blurs the boundary between psychic and creative processes. Since 2009, a large part of her practice has been about composing folk songs through a method that mirrors spirit channeling. Claire was born in 1985 in Los Angeles, where she continues to live.

*Folk Songs of Invisible Portland: Using the "new age" method of Psychometry as a paradigm, Claire Cronin will compose songs based on her impressions of Portland to be performed on the final day of the conference. By quietly spending time with buildings, neighborhoods, historic sites, and ephemera, she will contact the spirit of the city and translate its messages into a short series of folk songs. Cronin's emphasis on channeling – rather than authoring – this material is a deliberate strategy to soften her mark as an individual and draw from a collective history.*

## D

### SARA DALEIDEN

Art + Education Summit · Otis MFA Public Practice

### JOSEPH DEL PESCO AND CHRISTIAN NAGLER

Joseph del Pesco is Program Director at the Kadist Art Foundation in San Francisco.

Christian Nagler is a writer, translator and lecturer in art and social practice at San Francisco State University.

*Over the next twenty years, the mass retirement of the baby boom generation will present the greater culture with an huge surplus social energy that was once tied up in wage-labor. In the face of this shift, del Pesco and Nagler investigate the ways artists use social practice strategies to understand and be understood by, to activate and be activated by, their parents' generation. They argue for cultural legibility and radical provocation across-generations and propose a strategic leveraging of this generation as a natural resource of the United States. How can artists work with elderly populations in ways that integrate their own political imaginations with those of the retiring generation? How can the latent radicality of the "civil rights generation" be reactivated under the present conditions of mass screen culture and economic inequality?*

### JEN DELOS REYES

See BIOGRAPHY, page 3.

### STEPHANIE DIAMOND

Growing up in New York City and studying under the John Dewy Educational System, Stephanie Diamond has thrived on community engagement all her life. She has worked with communities throughout the United States and abroad. She employs art as a vehicle to bridge gaps and provide access to places and people that would otherwise never come together.

*Stephanie Diamond presents Listings Project, her free weekly email of real estate and opportunities listings focused on our creative community. Stephanie creates Listings Project every week by reading, curating and personally emailing each lister. In 2003 when she was in grad school and looking for a place to live she emailed her list of 50 artists to inquire. Stephanie found a place and emails continued to be sent. She forwarded them. Many people took notice of this and began to send her specific listings to forward. She did, and has continued ever since. During her presentation Stephanie shares the history, current and future of Listings Project. She explains how the project began and continues today. She leads a discussion about community and group work that stems from natural desires to connect people, and encourages people who use Listings Project to tell their stories.*

### ALLY DROZD

Ally Drozd wants to do and make things that help people relate to and respect one another and therefore not hurt each other. Ally believes that in a world that often feels overwhelmed by cynicism, apathy, and fear, demonstrating and representing how to be nice to people and take care of one another are highly critical actions. Ally hugs in the face of hate. OPTIMAL IS POSSIBLE.

*Local Experts is a card with names and phone numbers of people who live in Portland and are available to help out-of-towners find what they are looking for in our fair city. I distribute these cards to people who have traveled to attend Open Engagement from outside of Portland. These wallet sized cards are a simple list of the local expert's first name, phone number, and area of expertise. For example, Bryon is the food expert. Bryon agreed to have his phone number distributed to conference presenters who are visiting from out of town and for the duration of the conference he is on call for anyone who has questions about where to find whatever type of food they were looking for. The card also provides local experts on things like directions or oases. All experts have volunteered their personal contact information and decided what they felt comfortable declaring themselves an expert on for Portland.*

*Local Experts encourages people to use their cell phones to talk to each other, meet new people, and connect on a more human level to one another and the place they are in an attempt to redirect their inclinations for the more isolated experience of looking up info about the place they are visiting on the internet.*

## E

### JOE EDELMAN

TRYST, presented with Sarah Thacher

### THE EMELY / Rosalie Schweiker

The Emely is a name for the need to set up an own thing. Its a name for the place where we produce work, potter about, store materials, develop ideas and invite other people to use methods, resources and concepts of contemporary art. The Emely started 2009 in an MA studio and is now set up in various places around the UK, for example in a flat on a London council estate, a shed in Bedfordshire or a secondary school in Romford. By 2019 we want to have a permanent space for the Emely, preferably in a suburban semi-terraced house in South Germany. Please see [www.emely.wikispaces.com](http://www.emely.wikispaces.com) for more information.

*While the Open Engagement conference is taking place in Portland, the Emely will organise three special walks in London. Every evening at 8pm we will meet to promenade and discuss themes of the conference. Each walk will be hosted by an artist who will pick a theme and suggest a spontaneous route. To sign up for a walkabout, please email [rosalie.schweiker@gmail.com](mailto:rosalie.schweiker@gmail.com).*

### EXPLORATORIUM

#### Marina McDougall and Jordan Stein

Marina McDougall is Arts Project Director and Jordan Stein is Visiting Artist Coordinator at the Exploratorium in San Francisco.

*Exploratorium: Open Index #1 is a collaborative lecture that interweaves excavated stories, mini-biographies, and visual essays. Together these stories suggest the rich cultural soup of art, science, and education that surround the post war science museum. Generated by a list of themes and keywords tied to the Exploratorium, San Francisco's museum of art, science and human perception, this presentation is a series of generative strands that have largely gone uncollected, undocumented and uncontextualized.*

*The presentation is made up of five- minute talks solicited through an index of words circulated amongst Open Engagement participants and the wider Portland community.*

EVERYONE

HAS

SOMETHING

TO GAIN  
FROM THE  
EXPERIENCE

# PRESENTERS

## F

### HARRELL FLETCHER

See BIOGRAPHY, page 3.

*Moderator, Panel: Examining Long and Short Term Site Based Work Practices. The panel will examine Portland State University's Flexible Residency Art and Social Practice MFA students' site based work in relationship to variations in duration and personal commitment. We will discuss the differences between working on projects in the place where you live as opposed to operating as an outsider with a limited involvement in a project's location and community.*

### FRESHMAN INQUIRY: LEARNING COMMUNITIES

#### Sarah Wolf Newlands / Work of Art Freshman Class Food: Democracy, Sustainability and Art

PSU Freshmen explore food related art as an agent as social change. This food and hospitality project will engage issues surrounding democracy, sustainability, and art.

Collaborators include Andrea Gorman, Glenn Evart, Julia Kirkpatrick, Greg Stuart, Sarah Wolf Newlands, Jeff Fletcher, Chris Carey, Danielle Klein, PSU Community Garden, Portland Art Museum, and New Seasons Market.

*Each day of the Open Engagement Conference, PSU freshmen will serve homemade and local food in the PSU Community Garden. Each of these days falls under the theme of democracy, sustainability, or art. Students will engage guests in conversation about these issues when they eat together. Throughout the weekend, attendees and guests are invited to the Portland Art Museum for theme-based tours in the galleries. Gallery walk-throughs will focus on how issues of food, democracy and sustainability are represented in the Portland Art Museum's collections. Students worked on other food related projects during fall and winter terms.*

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## G

### DILLON DE GIVE

Dillon de Give makes projects that involve small groups of people in a creative act. He lives in Brooklyn, studied film at Northwestern University, grew up in New Mexico, and was born in 1978. Currently enrolled in Portland State University's Art and Social Practice low-residency MFA program. [www.implausibot.com](http://www.implausibot.com)

*In "A Limited Ticket Engagement" Dillon de Give will arrange to work as a ticket salesperson for a number of local institutions (art museum, movie theater, sporting arena etc). In each he will request training from a regular employee, then cover that employee's shift as a volunteer. In this way they trade places, but not wages: the employee re-enters the outside world and receives regular pay, while de Give's work with the institution is compensated by being dubbed art. This exchange is meant to explore the idea of value as it relates to the job of facilitating cultural experience.*

### LORI GORDON

Lori Gordon's work investigates the structure and power of belief, creating projects that attempt to decipher both humanity's and her own connection with the universe. Through collaborative endeavors, she explores the distance between coincidence and intention, with an emphasis on setting up moments that deviate from the expected.

*Not unlike a hug, this reassuring piece of paper carries out a simple gesture of compassion. Lori Gordon's contribution from her Snippet series embodies a level of emotional support that everyone needs and deserves from time to time. The document is being given to each conference participant and they in turn are being asked to pass it on to someone else. This project is dedicated to the memory of Dawn Levin, the originator of this particular Snippet, who passed away in January 2011.*

### DARA GREENWALD

See INTERVENTIONS IN PUBLIC AMNESIA

## H

### Fritz Haeg

See BIOGRAPHY, page 7. See INTERVIEW, page 19

*QUOTIDIAN OPTIMUM Fritz Haeg and the PSU students will collectively explore their daily routines - both real and ideal - while temporarily domesticating the project headquarters, a storefront on Portland's Jefferson Street. Spending four days in a residence on a day-camp-like schedule they will investigate the quotidian; making themselves at home in the space and out on the streets of the city; performing their personal and collective desires for daily life; considering their relationship to routine and ritual; playing out their fantasies of the ideal-typical day; considering the possibilities for an evolved sense of domestic activity and daily duties; questioning the comfortable divisions between art, entertainment, exercise, government, home, housekeeping, labor, life, maintenance, play, school, street, theater, and work; while inviting visitors to join them.*

### CHELSEA HAINES

See PUB DISCUSSION SERIES

### AMY HARWOOD

See JULIE PERINI AND AMY HARWOOD

### PATO HEBERT

Pato Hebert is an intermedia artist, educator and cultural worker based in Los Angeles. Recent exhibitions include *The Plains of Id: Mapping Urban Intervention in Los Angeles*, and the *Spring* Exhibition at Kunsthal Charlottenborg in Copenhagen. He is the recipient of a 2010 Mid-Career Fellowship for Visual Artists from the California Community Foundation.

*"I'm Feeling You: A Communication Reciprocal if Sometimes Still Asymmetrical" will profile recent text-based and participatory works initiated by artist Pato Hebert. Many of Hebert's projects utilize the strategy of the open-ended prompt to help encourage interpersonal communication and cultivate a more reciprocal engagement with participants and site. Issues to be discussed include: Typography's emotional impact on language, alancing the eccentricities of individual voices with the harmonies achievable in choruses, anonymity as a strategy for participatory candor, and the challenges and possibilities of working with institutions as diverse as public elementary schools in urban working class neighborhoods, rural state universities and major suburban museums*

### PABLO HELGUERA

See BIOGRAPHY, page 7. See INTERVIEW, page 20.

### DEE HIBBERT-JONES

Art + Education Summit · UCSC

### CHRISTINE HILL

Artist and collector based in Berlin; proprietor of Volksboutique and chair of the department Media, Trend & Public Appearance at the Bauhaus University in Weimar. Projects merge mixed-media installation and performance with archiving and collecting and investigate the proximity of contemporary art to mass entertainment, consumerism, and popular culture.

*The Volksboutique Small Business is housed in a Berlin storefront. It features an oak apothecary counter filled with an inventory of found object talismans. Together with shop visitors, Christine assembles a care package of objects they've selected with special properties they've assigned them. The conversation between Christine and client focuses on quotidian objects, certain methods of artistic economic survival, the evaluation of daily over-the-counter transactions and their social content, and the personalization of the work environment. The resulting Small Business Sampler is a unique ephemeral package that represents the exchange between Christine and the visitor and provides a formidable keepsake.*

### J.P. HUCKINS

J.P. Huckins is one of twelve; he is also one in 11 million (ask him about those figures). As an artist, J.P. has made things from a variety of materials including but not limited to clay, friendship, metal, wood, bike rides, and leaves. One aspect of life that interests J.P. the most are human interactions and how these interactions can be influenced by context.

*This project is an experiment in social interaction called B.F.F.A.D@O.E. (Best Friends For A Day @ Open Engagement). Those who wish to participate will need to email me prior to April 15th so I can send out pertinent information and survey questions before the conference. During the conference the best friends will meet and spend the day, at Open Engagement, as best friends. I will have several events and activities set up just for best friends, including but not limited to, a best friend olympics, best friend confessionals, and best friend photo booth.*

### SARA HUSTON

Sara Huston is interested in bringing heightened awareness and reflection to passive behaviors, relationships and expectations that we develop when interacting with everyday objects. Her practice is a mix of art and design methodology in an effort to engage and integrate both disciplines in new and exciting ways.

## I

### IMAGINATIVE LABOR UNION

Julia Cole is a public artist, community strategist and educator. Sean Starowitz's artwork is based in community engagement, with a focus on the development of experimental economies. Together they are exploring a common interest in how humor, generosity and inventing magnetic alternatives can deepen public dialogue.

*This engagement explores how artists produce value in the world, distinguishing between quantitative and qualitative value, and critiquing how artistic labor intersects with fiscal and social economies.*

*Cole and Starowitz propose that artists integrate seamlessly into global service workforces and openly produce a surplus of unsaleable, imaginative labor. Examples will illustrate how seeding business-as-usual with charismatic, irrational, inefficient, and joyfully iconoclastic behaviors redefines the production of value. The traveling offices of the Wheel Of True Fortune Artists' Imaginative Labor Employment Agency (WOTFAILEA?), and the Imaginative Labor Union (ILU) will then offer free counseling and union membership to all workshop participants.*

### INTERVENTIONS IN PUBLIC AMNESIA

**Panel discussion featuring Dara Greenwald, Josh MacPhee, Valeska Populoh, Olivia Robinson, Joanna Spitzner and Fereshteh Toosi**

All six projects in this panel created an ephemeral and share a mission to animate lesser-known histories of Rust Belt towns in the United States. This panel focuses on recent public art projects and strategies that make visible and audible marginalized or repressed histories of specific sites. The artists on this panel combine interdisciplinary practices to contribute to the discourse and experience of public memory. Focusing on the embodied actions of people in public space, the presenters will discuss various issues of the audience as a "public" entity and memory as a performed discipline.

## J

### ARIANNA JACOB

See BIOGRAPHY, page 3.

### HANNAH JICKLING

Art + Education Summit · PSU Art and Social Practice MFA

## K

### BILL KELLEY JR.

Art + Education Summit · OTIS MFA Social Practice

### KENNETH KRAFCHER

Art + Education Summit · MICA

### BOSEUL KIM

Art + Education Summit · OTIS MFA Public Practice

### PETRA KUPPERS

Petra Kuppers teaches on the low residency MFA in Interdisciplinary Arts at Goddard College, and at the University of Michigan. She is the author of *Community Performance: An Introduction* (Routledge 2007), and the forthcoming *Disability Culture and Community Performance: Find a Strange and Twisted Shape* (Palgrave, 2011). [www.olimpias.org](http://www.olimpias.org)

*New Writing Public Art: Transforming Genres of Criticism. This workshop focuses on performative writing, or, to a use a term more familiar to Canadian or Australian practitioners, fictocritical writing, to witness art practice. How can we respond to art work differently, transforming genres of criticism? What does response-able mean in the context of art criticism? How can we not only transform the art practices we engage in, but also the ways we write or speak about these works? This is a hands-on workshop, please bring a laptop or writing materials.*

## L

### NICOLE LABELLE

Nicole Lavelle is an artist and graphic designer living and working in Portland, Oregon at various locations in America. She works on projects alone and with others, some of which are objects and some of which are not.

*EVERYONE HAS SOMETHING TO GAIN FROM THE EXPERIENCE is the pink piece of newsprint you hold in your hands. While designing this catalog for Open Engagement, Nicole experienced the content on an intimate level: page by page, column by column, word by word, letter by letter. She took notes. Her favorite note was this phrase taken from Mack McFarland's conversation with the Bruce High Quality Foundation (page 21.) A note became a piece, a gift, for you. Tack it to a wall, send it through the mail. Put it somewhere and think about it.*

### BECCA LOFCHIE

Becca Lofchie lives and works in Echo Park, LA. She studied visual art at Pomona College where she started The Late Night Diner. Her latest endeavor is roaming her adopted city of Los Angeles without a car.

*The daytime is filled with opportunities to eat and be together – but those options tend to disappear with the daylight. Inspired by the 24-hour diner, the Late Night Diner serves to correct this nightly injustice. The Late Night Diner functions as a venue for multiple forms of participation. Friends, acquaintances and strangers are invited to co-host events. Previous collaborations have yielded musical performances, readings, new recipes and, on one occasion, a séance. The most important participants, however, are those who show up with an appetite. Pancakes and other breakfast staples will be served.*

### RICK LOWE

Rick Lowe lives in Houston. He has exhibited and worked with communities nationally and internationally. His exhibitions includes; Contemporary arts Museum, Houston, Museum of Contemporary Arts, Los Angeles, Neuberger Museum, Purchase, New York, Phoenix Art Museum, Kwangji Bienale, Kwangji, Korea, the Kumamoto State Museum, Kumamoto, Japan, Venice Architecture Bienale. Community projects includes; Project Row Houses, Houston, Texas; Watts House Project, Los Angeles, CA; Arts Plan for Rem Koolhaas designed Seattle Public Library with Jessica Cusick; Borough Project for Spoleto Festival

# PRESENTERS

with Suzanne Lacy and Mary Jane Jacobs, Charleston, SC; Delray Beach Cultural Loop, Delray Beach, Florida, Anyang Public Art Program 2010, Anyang, Korea. Among Rick's honors are; Rudy Bruner Awards in Urban Excellence; AIA Keystone Award, Heinz Award in the arts and humanities; Loeb Fellow at Harvard University; Skowhegan Governor's Award; Skandalaris Award for Art/Architecture, and USA Artist Award.

*Rick Lowe will moderate the final Open Engagement panel discussion with Julie Ault, Fritz Haeg and Pablo Helguera.*

## THE LOWER MAINLAND PAINTING CO.

**Nathan Crompton, Sylvain Daval, Heather Jones, Brodie Kitchen, Nicholas Perrin, Byron Peters, and Gabriel Mindel Saloman**

The Lower Mainland Painting Co. (LMPC, est 2010) is a Vancouver, BC based initiative around art, labour and art labourers. Operating as a professional painting and carpentry company, the LMPC is also a conceptual artwork / performance / residency / and research engine that situates the modes of labour and negotiation through which artists work and dialogue amidst shifting forms of value and broader social struggles.

*The LMPC is a painting company comprised of artists, activists and philosophers. The LMPC views the intersection of all these modes of labour as a site for formal experimentation into relationships between value and work, both inside and outside of the art world. Their project at Open Engagement will act as a vehicle for community and knowledge production, while engaging in questions of object-hood and economy that test the privileging of art as a non-alienating form of labour. Open Engagement worked to find the LMPC a painting gig at a local business. There will be a public presentation based on this search for a contract and completion of the work. For more information go to [www.LMPC.ca](http://www.LMPC.ca)*

## LYNN CHARLOTTE LU

Lynn Lu is a Singapore artist trained in the U.S., France and Japan. Lynn completed her PhD in Australia; she exhibits, performs, and lectures extensively throughout Asia, Oceania, Europe and USA. Lynn teaches at Southampton Solent University, and University of the Arts London, Camberwell College of Arts; London, UK.

*A Space with Total Sonority (or what do mirror neurons have to do with Art?): Roland Barthes compares friendship to "a space with total sonority," where "the friend – the perfect interlocutor – constructs around us the greatest possible resonance." Why do certain art experiences vibrate throughout our beings, while others enter/exit our consciousness without leaving a trace? And what do mirror neurons (of all things) have to do with art?*

## JENNY LUNA

See ALYSHA SHAW AND JENNY LUNA

## M

## JOSH MACPHEE

See INTERVENTIONS IN PUBLIC AMNESIA

## ELYSE MALLOUK

Elyse Mallouk is an artist and writer based in Los Angeles. Her work is published in Art Practical and on the Landfill archive, which she launched with Ted Purves in February 2011. She holds an MA in Visual and Critical Studies and an MFA from California College of the Arts.

*Landfill is an online archive, material subscription service, and print journal that aims to build a non-linear history of socially engaged projects. The archive at [www.thelandfill.org](http://www.thelandfill.org) makes a record of projects that largely existed in non-material form by documenting the byproducts they produced, such as maps, pamphlets, props, and publications. The quarterly redistributes a selection of those materials to subscribers, along with a printed journal that contextualizes the objects and investigates issues they raise. Landfill provides past projects with a second venue for reception by dispers-*

*ing their supplementary materials, and aims to produce a cumulative history as complex as the projects it records.*

## RODRIGO MARTI

An avid cyclist who sprung up in Mexico, lindo y querido, bred in Canada and presently basaed in Los Angeles, Rodrigo has been most recently galvanized by student protesters in California, the cut of their jib, their strut, their way with words, he's swooning.

*What? Confetti newspaper in the conference tote-bags. Why? The project was kicked started last year by a Thomas Griffith quote "Journalism is history on the run" and is part of his interest in forms of journalism as they relate to institutions and forms that proclaim a proximity to truth, especially the universal all present truth of journalism. When/How? Rodrigo was thankfully helped along by the boys of Hideous Beast in running around and gathering opinions at last years OE conference, "being everywhere all the time." To facilitate reading of this miniature paper a magnifying glass or two will be provided, just ask a conference staffer.*

## ROZZELL MEDINA

Rozzell Medina is an artist, teacher, musician and student interested in battling alienation and promoting social justice and decolonization of human minds. He believes that things do not have to happen in spaces where authority figures say they are supposed to happen. He co-directed Public Social University and now he coordinates Chiron Studies.

*One of the only programs of its kind at a major university in the world, Chiron Studies at Portland State University makes it possible for upper-division undergraduate and postbaacalaureate students to design and teach courses not already offered in the school's curriculum. Instructors work with a faculty mentor of their choice and get paid for teaching. Chiron Studies courses are fully credited and are selected by a committee comprised of faculty, Portland community members, and a student majority. Chiron Studies Coordinator Rozzell Medina will discuss the program and facilitate a discussion on student curriculum empowerment in higher education.*

## TAKESHI MORO

Moro attended Brown University, where he received his BA in 2001 and briefly worked in the field of finance. He completed his M.F.A. graduate studies at The School of the Art Institute of Chicago in 2008. Based in Chicago, he teaches at Otterbein University as an Assistant Professor of Photography.

*The gesture of bowing, an apology in Japanese culture, is at the heart of Moro's "Collecting Apologies." Through his public intervention, Moro will engage the viewer with an interactive sculpture/floor signs. The signs invite participants to explore and share a personal apology by assuming the bowing position. The simple bowing gesture, raised to an iconic level, is meant to frame ideas of humility and forgiveness for whoever takes the opportunity to perform this act, and also whoever witnesses others performing this act. Perceiving this simple gesture of apology is complicated by its very public situation, which may be seen as equally ridiculous or irreverent.*

## N

## CHRISTIAN NAGLER

See JOSEPH DEL PESCO AND CHRISTIAN NAGLER

## BERIT NØRGAARD

Reflecting the social potential of everyday-life, Berit Nørgaard's art practice focuses on human relations and interactions. Her frameworks produces real life actions and frequently require direct participation of the viewer to complete. The projects deal with themes connected to daily experience, and relate to how getting in touch with others somehow expands ones perspective on things. Berit Nørgaard lives and works in Copenhagen, Denmark. She has received her MFA from The Academy of Fine Arts, in Aarhus, Denmark 1996-01, and has since attended Malmö Art Academy for Critical Studies, in Rooseum,

Sweden, 2002-03. She has participated in both local and international exhibitions, artist residencies, conferences and conducted workshops. Nørgaard maintains among her other activities an ongoing project with hospitalized teenagers at The Main Hospital of Copenhagen. For further information please visit: [www.beritnoergaard.dk](http://www.beritnoergaard.dk)

*I'm Yours (if you need me): An edition of 50 handmade notebooks to be handed out for free. "Pick the notebook you like, write what you need it for, post your note on the wall and voila! - the book is yours to keep" Each note replaces a notebook and represent the person behind. When all books are served out the notes stay on the wall documenting the coming use of 50 notebooks, to be filled with substance by 50 people.*

## O

## OCCUPATION/PREOCCUPATION

**Ron Burns, Dana Dart-McLean, Christopher Dougeris, Heather Mackenzie, Brian Mumford, John Niekrasz, Dan Sasaki and Helen Schumacher**

The United States has over 700 military bases on foreign soil in sovereign countries where we have no declaration of war. This project unites musicians, researchers, and music-lovers to gather covers by American musicians of songs that originate from each of these places, raising awareness of our global military presence.

*We project a limited version of American culture into foreign territory with the presence of our bases. Distant places reflect into our territory when we cover their songs. American musicians observe a second (symbolic) occupation when they cover a song from an occupied region. Select songs as specifically as possible for proximity to a base. Choose and cover contemporary or traditional songs, faithfully or loosely. Participate here: [www.occupation-preoccupation.tumblr.com](http://www.occupation-preoccupation.tumblr.com)*

## CHRISTINA OLSEN

Museum Summit · Portland Art Museum

## DUSTIN O'HARA

Art + Education Summit · PSU Art and Social Practice MFA

## DAVID OSBORN

David is an instructor at Portland State University and has been involved in social movements and advocacy organizations. Currently he works on climate justice and transportation issues. His academic work focuses on the role of narrative, imagination and dream in social change and he seeks to engage narrative approaches to social change through multimedia.

*Narrative, Remembering and Engagement: David's project attempts to organically connect local history to contemporary issues. On May 11th, 1970 police violently broke up a student occupation of the park blocks at Portland State University. Through oral histories available at listening stations, a continually looped PSU student film The Seventh Day (1970), and associated historical and contemporary images participants will encounter this history in the exact physical location where it occurred 41 years ago. The installation seeks to engage participants with questions about war, the police, the use of violence by the state and the suppression of political dissent in the past, present and future.*

## ADAM OVERTON/artSPA

artSpa currently exists as a shifting public & private forum, subtly amplifying the connective tissue(s) of Los Angeles, the art-and-then-somes – artistsperformerswritersdancersmusicians[...] + bodyworkerspsychicspsychonautsyoginis[...] – weaving energetically among bodies and spirits and minds, as they co-habit the contexts of the aesthetic, the individual, and the relational.

*Since 2007, artSpa has been tracing what seems to be a growing interest in the healing, psychic and shamanic arts among experimental artists in Los Angeles, and has presented workshops, performances, projects, and walk-in clinics in a variety of artistic contexts. Proceeding heretofore without too much irony or therapeutic aspirations,*

*our interest lies primarily in observing what happens when these interpersonal skillsets and the permission-to-facilitate are placed into the hands of artists and artist-communities. Such work, for us, seems to highlight a relational tendency found within many of the more "typical" artistic practices lurking around us.*

## P

## CARMEN PAPALIA

Carmen Papalia is an artist and writer that produces socially engaged projects that are initiated by, and informed by, his body. Often based in lived experience, Papalia's work is participatory and creates the opportunity for productive conversation. Papalia is enrolled in the Art & Social Practice program at Portland State University.

*Shuttle (walking tour): "Shuttle" is a non-visual shuttle service in which the legally blind artist Carmen Papalia transports groups of people to and from a given location. Participants form a line behind Papalia – each person grabbing the right shoulder of the person in front of them. Papalia then serves as a tour guide, leading the group and passing useful information and directions to the person behind him. Participants are asked to keep their eyes closed for the duration of the walking tour. The trip culminates in a group discussion.*

*Landmarks and Landscapes in Transit: (In collaboration with Jason Sturgill) Until the late 1970s, which marked the humble beginnings of support for artists with disabilities by government and charity funded institutions, the words "disability" and "art" would only be considered in relation to one another when speaking of therapeutic art activities or the work of artist such as Vincent Van Gogh. Despite the goal of a fair and equal integration of individuals with disabilities into greater, mainstream culture, there still exists an obvious schism between Contemporary Art and what is understood as "Disability Art." Five panelists (who vary in their proximity to Disability and Art) will attempt to address this fact and develop some possible solutions.*

## HELEN PARK

Art + Education Summit · UCSC

## PERFORMANCE APPRAISAL

Performance Appraisal is a performance art collective founded by Arzu Ozkal & Nanette Yannuzzi in 2009. Focusing on spontaneous actions and comprised of various participants, their work seeks to engage activities of the everyday in an ongoing dialogue about culture, politics, the absurd, and the possible.

*How to Explain a Contemporary Art Audience to a Robotic Hare, will collect public opinion on different expectations of art audiences. The project draws on ongoing discussions about art, meaning, and audience. Since the 1960s, cultural producers have experimented with various formats in an attempt to explore ways to meaningfully engage public space. However, while there has been an appreciation and demand for experimental and conceptual art, there remains criticism both from the audiences and the art institutions. This project intends to support public participation and opinion regarding contemporary art practices in an effort to question the role of conceptual art within today's cultural practices.*

## JULIE PERINI

Originally from Poughkeepsie, New York, Julie Perini is a Portland-based video artist, writer, and educator. Her video work has exhibited at the Northwest Film Festival in Portland, Baer Ridgway Exhibitions in San Francisco, Anthropology Film Archives in New York City, and other national and international venues.

*Julie Perini will discuss her practice-based research into a type of media making she calls relational filmmaking. All types of filmmaking involve building relationships of some kind. However, some media projects set out to explore the ways that the apparatus of cinema can facilitate, hinder, or change the social relations that exist among media-makers, documentary subjects, performers, audiences, and other elements involved with a production. This brief presentation will highlight a few of the historical trends*

# PRESENTERS

that precede today's relational filmmakers, including video artists, conceptual artists, Direct Cinema documentary filmmakers, media collectives, narrative filmmakers, and personal/experimental filmmakers.

## JULIE PERINI AND AMY HARWOOD

Julie Perini is a video artist collaborating with Portland activists working against state repression, police brutality, and the Prinson Industrial Complex. Amy Harwood has been involved in forest conservation since 1998. Harwood is the co-founder of Signal Fire, an organization providing opportunities for artists to engage in the natural world.

*This discussion examines questions about the intersection of art and activism. How does the synthesis of art and activism happen? How can artists and activists functionally work together? How can the efficacy of the process and products of these collaborations be determined? In what ways do institutions and organizations facilitate, inhibit, or otherwise influence the creation of politically motivated or socially engaged artwork? When is it advantageous for artists to work independently of movements and campaigns and when is collaboration called for? What is the role of context and venue in this conversation?*

## DEANNA PINDELL

Deanna Pindell addresses deforestation and water quality issues, while examining interspecies relationships and social ecology. Her completed and current remediation projects, public art and sculptural installations incorporate a scientific perspective with a poetic attitude. Other professional experience includes: faculty at Olympic College and other venues, curator and gallerist, performance. Goddard MFA-IA 2011.

*Consider our relationships to the flora and fauna on our planet ... not just the "charismatic megafauna" (whales and polar-bears) but the gooey gritty "unloved others" (fungi and bacteria). How can art serve a non-human audience? Do animals, or plants, or microbes, have a sense of aesthetics? This open discussion will begin with a look at numerous examples of art made by human artists with/for non-human species, and a consideration of critical issues. How might humans explore, understand, and collaborate with the non-human sensibilities of our entangled inter-species world?*

## PLAND

**Practice Liberating Art through Necessary Dislocation**  
**Co-founders: Erin Elder, Nina Elder, Nancy Zastudil**  
PLAND is an off-grid residency program that supports the development of experimental and research-based projects in the context of the Taos mesa. PLAND finds its inspiration in a legacy of counterculturalists who – through both radical and mundane activities – reclaim and reframe a land-based notion of the American Dream.

*PLAND authors a discourse in the spirit of exchange, and literal and figurative definitions of "residency." In Jan Verwoert words, PLAND will "inhabit the space we open up through our voice, our discourse, to spend time in this space, furnish it and turn it into a place for living..." looking at what residency is and what it proposes. Because of PLAND's sensibility of sustainability, self-determination, collaboration, and site-specific community-building, and to emphasize curiosity and deep respect for a specific place, the discussion takes place, and takes as its central case-study, the Portland residence that hosts PLAND during Open Engagement.*

## VALESKA POPULOH

See INTERVENTIONS IN PUBLIC AMNESIA

## PROJECT GROW

Project Grow is a space where people engage in urban farming, art making, advocating for human rights and the pursuit of passions. Composed of a thriving art studio and urban farms, PG hosts lectures, coordinates a free school, and is a movement against the segregated system for adults with disabilities.

*Project Grow artists will spend four days of fieldwork interacting with those who work at and visit Portland's City Hall culminating in a transdisciplinary discussion and exhibit. Through this exhibit, those elected to represent the public*

*will in turn become represented by those that have historically not been given the privilege to even represent themselves. PG artists will exhibit findings on May 13th as well as facilitate a discussion hosted at City Hall about "representation." This discussion will be moderated by Kevin Kecskes of PSU, Associate Vice Provost for Engagement, and Director for Community-University Partnerships.*

## PUB DISCUSSION SERIES

### Tracy Candido, Chelsea Haines and Eric Steen

Tracy Candido and Chelsea Haines are two creative educators based in Brooklyn, NY who met while attending the MA program in Visual Culture Theory at NYU, where they both graduated in 2009. Eric Steen is a homebrewer and a teacher at the University of Colorado at Colorado Springs.

*The Pub Discussion will take place after the seminars on May 13 at local Portland pubs, at which the public is invited to engage in an open discussion regarding issues presented during the conference.*

*The Pub Discussion Series will act as a bridge between the intellectual environment of the conference and the informal culture of the pub. Discussion moderators Tracy Candido and Chelsea Haines will collect ballots at the conference for which the public will list topics to be discussed, and participants will be given a pint of special crisp spring beer crafted by artist Eric Steen.*

## JILLIAN PUNSKA

Museum Summit · Portland Art Museum

## TED PURVES

Art + Education Summit · CCA

# Q

## QUEER EXPLORER'S CLUB

### Auxiliary Committee meeting, led by S. Rauers

The Queer Explorers Club is a civil service technical guild. Their job is to investigate the in-between spaces of gender and identity. Membership is rolling and activity-based. They meet to tell stories, make art, share candle-lit dinners and adventure into the night, exploring the androgynous unknown. Anyone can propose a project - the QEC will assemble to provide their technical expertise, one adventure at a time.

*Trans-monument(al) invites the gender-queer community of Portland to think creatively, subversively and collaboratively about the mapping and public commemoration of queer experience. This installment of the QEC's ongoing project will celebrate the coming wave of transdemocracy in the United States by exploring the dynamic reaches and boundaries of formal cartography and playful iconoclasm. Participants will join members of the QEC for a cross-continental discussion of narrative geographies, radical cartography & queer historiography, and will be invited to contribute exponentially and artistically to the production and presentation of one or more such representations.*

# R

## STEFAN RANSOM

See CRYSTAL BAXLEY AND STEFAN RANSOM

See also BIOGRAPY, page 3.

## HELEN REED

Helen Reed's artistic practice is primarily concerned with collaborative ways of engaging specific invested communities such as Twin Peaks fans, lesbian separatists and, most recently, high school art teacher candidates. Most recently, she has exhibited her work at Prefix Institute for Contemporary Art (Toronto), apexart (New York), Smack Mellon (New York), Portland Art Museum, Seattle Art Museum and La Centrale Galerie Powerhouse (Montréal). She holds a BFA from the Emily Carr University (Vancouver), and an MFA in Art and Social Practice from Portland State University.

*True Stories: Social Practice and Reinventing Realism*  
*True Stories is a collection of work by three contemporary artists whose work explores social relations and collaboration through film and video. These works weave together artifice and authenticity by staging scenes and activating experiences in an exploration of realism. True Stories is a co-presentation between the Northwest Film Center and the Open Engagement conference and will take place at the Portland Art Museum in the Whitsell Auditorium.*

## JAMES REED

James Reed born in South African 03-19-1973. Social Sculptor and Practice Based Researcher, Contemporary Artist and Art Instructor. Received an MA in Social Sculpture with distinction, from Oxford Brookes University United Kingdom (UK) in 2007. Core Network Member of the Social Sculpture Research Unit (SSRU): Oxford Brookes University, since 2007. Project Navigator for the Agents of Change Project of the SSRU.

*The Agents of Change (AoC) project, is an international Social Sculpture Intervention engaging communities affected by ocean levels rising 10ft by year 2107 because of Climate Change. AoC is Deep Collective Aesthetic methodology made up of reflective group conversations, Deep Thought and Listening, and, actively engaging with sensual knowing through research apparatus used "on-site." "On-site:" 10 AOC (kitted out) stand along oceans or rivers edges, reflecting quietly on their concerns and issues, in a public space. Passers by engage with the AoC through the kit and conversations emerge, with valuable exchanges. The 10 kits include life vests, ten foot high water measure sticks (indicating the level of the ocean in 2107) and a small journal. AoC activates our' ability to respond' (Sacks) as AoC in the Ecological Crises. AoC generates a sustainable practice of dialogue (Bohm,D) informed by consciously developing New Organs of Perception.*

## KERRI-LYNN REEVES

Kerri-Lynn Reeves is an interdisciplinary artist based in Winnipeg, Manitoba. Her work explores human relationships and interactions, and the memories and objects associated with them.

*Presented with Daniel Wong: The Temporary Library of Sentimental Objects is a traveling site that explores the relationships that people have with objects and the value that they attach to them. Visitors to the library may peruse its archive of collected stories of impermanence. They are encouraged to add to the collection by considering an object that they would never part with or one that they wished they had never lost and then describe it through drawing and text. In this way, the memories of their valued or lost objects are preserved and gain longevity through the sharing of them with other visitors.*

## LAWRENCE RINDER

Museum Summit · UC Berkeley Art Museum

## OLIVIA ROBINSON

See INTERVENTIONS IN PUBLIC AMNESIA

## ROCKET SHIP

### Rocket Ship presents: Rocket Ship!

#### Brette Gabel and Robin Lambert

Brette and Robin met in Regina, Saskatchewan while attending the University of Regina. Their friendship was forged around a love of breakfast, art and talking shop. They have been involved in Open Engagement since Regina '07. In 2010 they formed Rocket Ship and now work together investigating friendship and community

*Rocket Ship wants to meet you! They will be seeking out all participants of Open Engagement in an attempt to befriend each and every one. They will do this by sharing an experience with as many people as possible – a late night beer or afternoon tea, a walk to the food carts, fight club or leg wrestling, a simple or complex conversation, getting lost and being late to another artists event, and so on.*

## SARAH RODIGARI

Sarah collaborates across a range of mediums to create performance through public encounters and social exchange. She is a founding member of Field Theory and one half of Panther who have presented work at The South Proj-

ect Gathering Yogyakarta, The National Review of Live Art, Glasgow, and Anti\_Contemporary Arts Festival, Finland.

*A Calm Centre in the Heart of Chaos: Presented by Key Artist, Sarah Rodigari, this topic, Peoples and Publics: Democracy, Group Work, Participation, Audience, Folk, Activism, is approached through two collaborative projects recently undertaken in Australia, The League of Resonance (2011) and Indonesia, The Agency For Collective Action (2009). Both projects used dialogical exchange in an attempted to engage with political, social and geographic concerns specific to each site. The first has been supported directly through local government, and the latter an arts organisation with a belief in how art can affect change. This in turn has produced a melting pot of questions about the role artists and organisations play in cultural / social exchange projects.*

## JAMES ROJAS

James Rojas is an urban planner, community activist, and artist. He is a nationally recognized urban planner to examine U.S. Latino cultural influences on urban planning/design. He holds a Master of City Planning and a Master of Science of Architecture Studies from the Massachusetts Institute of Technology. He developed a new tool to engage children and underserved communities in the planning process. Interactive planning breaks down the planning process into simple terms and helps participants translate conceptual planning ideas into physical forms.

*Interactive Portland Workshop will invite the community to reflect, explore, participate and create a three-dimensional model in twenty minutes. Participants will use their hands, minds and thousands of small colorful, tactile, objects that trigger their connections to the built environment. By using non-represent objects people are forced to be creative and the city becomes a canvas of expression. Participants gain the greatest satisfaction from this process because they were able to translate memories, visions, and ideas from their mind into a physical form. This enables them to articulate a vision for their community.*

## jesikah maria ross

jesikah maria ross is a media artist who collaborates with community groups to create participatory media projects that generate social change. She is currently collaborating with Johanna Tague on the Restore/Restory project through the UC Davis Art of Regional Change program, www.artofregionalchange.ucdavis.edu.

*Reclaiming Nature & Culture Through Public History / Restore/Restory is a community media project that documents the changing cultural, economic, and physical landscape of the Cache Creek Nature Preserve in rural Northern California. The project brings students, scholars and artists together with a diverse cross-section of County residents to co-create a public history website of the Preserve.*

*The website includes photo essays, audio slideshows, maps, interviews, sonic tours and archival documents – all collaboratively researched, produced and curated by project participants. This work-in-progress presentation shares the project's social practice model, features recently created media artwork, and discusses the benefits and challenges of working across disciplines and with diverse constituencies.*

## GARY ROZANC AND ALYSON BEATON

Gary Rozanc and Alyson Beaton have been teaching and developing design curriculum together at Columbia College Chicago. Their approach to curriculum involves transdisciplinary methodology utilizing design, sociological and research disciplines to solve problems facing 21st century citizens. Their curricular developments have been recognized nationally and internationally.

*Instead of undergraduate design education using curricular models 60 years old, from an era where unemployment was at 5% and "terrorism," "global-economies" and "food-deserts" were non-existent, a new educational paradigm in design needed. Today, only designers who understand the complex systems of the world through the lens of research can solve its problems. Through a transdisciplinary approach in education involving training*

# PRESENTERS

*in all disciplines including product, graphic and architectural design and art methods such as print making, photography and illustration, guided by sociological and anthropological research, designers can solve the complex problems facing the 21st Century world.*

## S

### SARAH SCHULTZ

Museum Summit · Walker Art Center

### JOSE SERRANO

Art + Education Summit · Queens College

### ALYSHA SHAW AND JENNY LUNA

Alysha Shaw and Jenny Luna are artists based in Santa Fe, New Mexico. Shaw's work includes performance, video, installation, writing, and music. Luna's musical repertoire includes Jazz, Americana, Balkan and Middle Eastern music, and pop. Shaw and Luna have collaborated together in Balkan and Middle Eastern music projects since 2007.

*Alysha Shaw and Jenny Luna present a program of live Balkan folk music from a variety of regions as performed by Portland locals and others, accompanied by live folk dance instruction. They also present the product of conversations, interviews and collaborations with Americans involved in Balkan folklore communities across the nation, exploring why so many Americans without ethnic ties to Balkan countries grow to incorporate Balkan folk music and dance permanently into their lives in life-altering ways. The project addresses the ways in which these folk traditions have created and reinforced communities amongst their practitioners in America.*

### MOLLY SHERMAN

Art + Education Summit · PSU Art and Social Practice MFA

### JULES ROCHIELLE SIEVERT

Art + Education Summit · OTIS MFA Public Practice

### MATTHEW SLAATS

Based in New York, Matthew Slaats' artistic career has a vast array of interests focusing around community engagement, performance, installation, video, and sound. This has led him to pursue various media based projects that explore the relationship between people and place. Presently Matthew is the executive director of PAUSE and the producer of the Dead Hare Radio Hour.

*Freespace is an exploration of the relationships built between people and place, may they be urban, suburban or rural. It looks to inhabit the everyday space, the space that once was, and space that is constantly in between. The objective is to develop a network of sites, through partnerships with individuals and communities, to elucidates the vitality of peoples relationship with what is around them.*

### TRAVIS SOUZA

Travis considers the interrelationships and activities of work, art, learning, and knowledge production in terms of home economics. Both in self-initiated and through institutional/organizational partnerships Travis' participatory projects have involved: brewing beer, a pop-up school, walking, competitions, two-person public screenings, sculpture, and improvised actions in public spaces.

### SPARE ROOM

**Devon McKnight, Donovan McKnight, Adam Moser, Jodi Owen** Spare Room is a group of makers and thinkers that utilize alternative space to create and nurture dialogue across disciplines, embracing experimental thought and work in the social context. Unlikely, dormant spaces become platforms for experiential engagement. Spare Room is interested in guest curators, various media, and working in collaboration to push ideas into fruition, allowing them to progress and remain indefinable.

*Spare Room Radio – WSPR is an internationally unsyndicated radio station, which broadcasts music upon request to the 1100 block of SW Jefferson St. in Portland, Oregon. Though WSPR receives requests from all over the world, via*

*sms text message and online social media, only the immediate area experiences it. A nurse in North Carolina closes her eyes and imagines what she would want to hear when walking in Portland. A retired schoolteacher chooses a dreary song for a dreary day in May. WSPR will periodically break from the music to broadcast live artist talks from PSU's Field Work location. WSPR – Street Radio for the People.*

### JOANNA SPITZNER

See INTERVENTIONS IN PUBLIC AMNESIA

### ERIC STEEN

See PUB DISCUSSION SERIES

### SUSAN STEWART

Susan Stewart is a trans-disciplinary artist whose current work is concerned with the relational, ecological, and political aspects of the social body. Change Without Notice (2009) is an exhibit of immersive video projections, which consider notions of social sustainability within the context of environmental crisis.

### JASON STURGILL

See BIOGRAPHY, page 3.

*THIS IS WHAT I AM THINKING, THIS IS WHAT I AM DOING* Jason Sturgill has created this gift of a notebook and pencil for conference goers to record their thoughts, as well as reflect on the very act of contemplation and implementation. Scout Books courtesy of Pinball Publishing.

*Landmarks and Language in Transit: collaboration with Carmen Papalia.*

### MICHELLE SWINEHART

Michelle Swinehart grew up on eleven acres in Ridgefield, Washington. She has a Bachelor's degree from Whitman College, a Master's in Teaching from Lewis and Clark College, and a pending Master's in Fine Arts from Portland State University. Her work explores conversation as a medium of everyday living practices.

*During Open Engagement, Michelle Swinehart will record an audio survey with conference presenters and participants. The aim of the survey is to explore the themes of the conference through a set of questions. Do a series of questions illicit shared ideas or responses about social practice? How can brief conversations document Open Engagement? The survey will be recorded throughout the conference at various locations and compiled into a podcast for your listening pleasure.*

*Michelle Swinehart is the Open Engagement announcer.*

## T

### tART COLLECTIVE

**Represented by Anna Lise Jensen with Nikki Schiro and Julia Whitney Barnes**

The tART collective in NYC functions as a support structure for women artists committed to exploring the intersections of visual art and public engagement and participating in post-graduate studio visits. Since 2004, the collective has used exhibitions as a platform to present workshops, discussions, collaborations, 'zines and fundraise.

*Well aware that post-MFA life is often difficult and lonely, and of the statistics for women artists, the tART collective got started by artists who perceived a need to create a support structure that could prevent future isolation, provide feedback to artistic production and opportunities for public engagement. Our presentation will illustrate the importance of integrating strong ties (within collective, politics of friendship and commitment) and weak ties (social media and collaborations with individuals and groups outside the collective) and examples will be provided from tART's seven year history of support, activities and art making.*

### SARAH THACHER

TRYST, presented with Joe Edelman

### FERESHTEH TOOSI

See INTERVENTIONS IN PUBLIC AMNESIA

### TRANSFORMAZIUM

Transformazium is a collaborative project that makes its home in North Braddock, PA. Transformazium's practice examines the systems for communication, resource exchange, valuation and evaluation that exist in their neighborhood, while seeking to expand these systems through dialogue and intentional relationships with their neighbors. *Transformazium invites you to an active coloring hour. Participants will interact with Transformazium's Activity Book, while Transformazium members facilitate a discussion of methods of working as social practitioners and residents of a neighborhood. The Activity Book was made in order to share the learning and experience of one year in North Braddock, after relocating from New York City. It is a frame for the exploration of the many possible roles of art, artists, economy and creative exchange in a neighborhood. Activity book pages, crayons and pencils will be provided.*

### EDIE TSONG

Edie Tsong's explorations in interactive portraiture have used traditional media as well as performance, facsimile, videoconference and plasticene. She has exhibited her works nationally and internationally including exhibitions at the Mattress Factory, Yerba Buena Center for the Arts, Time-Based Arts Festival, and April Meetings in Belgrade, Serbia. Tsong lives and works in Santa Fe, New Mexico.

*Tsong's interest in portraits began as a way to explore identity as a political and social service. Coming from an invisible ethnicity, she developed a need to be seen as one of her creative strategies. Tsong's many portrait projects rely on the intimate act of drawing and touching to investigate the interactive nature of identity. She continues to ask, how does the self reflect the larger whole?*

## V

### CONSUELO VELASCO

Art + Education Summit · OTIS MFA Public Practice

### JAMES VOORHIES

Bureau for Open Culture: See BIOGRAPHY, page 7. See INTERVIEW, page 19.

## W

### LEXA WALSH

Lexa Walsh has lived, worked, exhibited and toured in the San Francisco Bay Area, New York, Europe and Asia. Walsh was a recipient of the CEC Artslink Award and the Gunk Grant, and has done several international artist residencies and projects. She is currently resident artist at Portland Art Museum.

LIBRARIFICATION *is a space focusing on resources for emerging artists and those interested in social engagement. Included in this library are:* Books, Periodicals and Articles on contemporary art issues · Artist Ephemera · Artist files: International and local socially engaged artists, library projects · Venue files: International to local, institutional to independent · Listings of international artist opportunities · Workshops on applying for artist residencies, proposal and budget writing · Interactive Website with annotated bibliography.

*Librarification welcomes donations of books and ephemera from Open Engagement participants. Located at Field Work. www.librarification.tumblr.com*

FOOD CART SONGS *Walsh is working as artist in residence at a few of Portland's Food Carts, to get to know their processes and experiences, exchange recipes and write songs about work with their owners/workers. The songs will be played at participating carts during lunch on Friday, May 13th.*

### DAWN WELESKI AND M.CALLEN

M. Callen is a multidisciplinary artist and poet whose work explores intimacy in the public sphere. Using a variety of media and tactics, her work often re-purposes structures embedded in the daily environment. Projects include a series of sunset videos displayed in storefronts windows, a sing-along shared between two cities, and a neon sign that roams throughout the city of Pittsburgh.

Dawn Weleski re-purposes found public systems as transformative social, cultural, and political stages. Her latest work includes Conflict Kitchen, a restaurant that only serves cuisine from countries with which the U.S. is in conflict, and City Council Wrestling, a series of wrestling matches where citizens and council members personify their political passions in wrestling characters.

See also CONFLICT KITCHEN.

*We Were Here is a tour of private encounters throughout Portland, Oregon where intimately connected friends, lovers, and relations first met. Over the course of a day, sets of Portland residents will return to these places to share the story of their relationship with the public while dancing to their favorite song. By reuniting sets of people at the place of their first encounter, We Were Here celebrates everyday public spaces in Portland neighborhoods as markers of personal significance. In turn, the stories of these fateful places form a nuanced and intimate notion of the city's identity.*

### ANDREW NORMAN WILSON

Andrew Norman Wilson has worked as a curator for Artists' Television Access in San Francisco, a video editor for Google at their headquarters in Mountain View, a researcher for the labor union UNITE HERE, and a video editor for filmmaker Craig Baldwin. He will complete his MFA degree at the School of the Art Institute of Chicago in 2011.

*The Virtual Assistance project began with research geared towards unpacking the relational system of Get Friday, a virtual personal assistant service based in Bangalore, India. Get Friday typically provides remote executive support, where a largely American client base is assigned a "virtual" personal assistant. Andrew Norman Wilson is a part of that client base, paying monthly fees for a primary assistant who works out of the Get Friday office in India. His "assistant" is a 25-year-old male Bangalore resident named Akhil. In paying for their relationship Norm is not attempting to lighten his work load, but rather to attempt collaborative projects and even reversals of the normative outsourcing flow under a corporate contract arranged for one-way command. Norm's use of the service has been a method of engaging with, understanding, and reacting to an economy in or der to learn, with the help of Akhil, how to peel back the corporate veneer, revealing limitations, histories, biographies, networks, power, desire, and more.*

*The Virtual Assistance Powerpoint is an exercise against the limited expressive potentials of both the presentation of project documentation and PowerPoint as an artistic medium.*

### AMELIA WINGER-BEARSKIN

Amelia Winger-Bearskin is currently an Assistant Professor of Studio Art at Vanderbilt University in the area of Video and Performance Art, in Nashville, Tennessee. She has performed at the 10th Annual OPEN ART Performance Art festival in Beijing, China, The Performance Art Network PANAsia 2009 in Seoul, South Korea, the TAMA TUPADA 2010 Media and Performance festival in the Philippines and is the editor in chief of ArtArtZine.com

*Choreography in every day life with Amelia Winger-Bearskin is an interactive presentation and workshop about the presentation of human intimacy in our daily lives. This workshop will be of interest to any artist who uses the body or perfo mance in their work as well as other genres of experimental performing arts. Participants will use their bodies to create interventions with architecture and reconstruct movements with other participants mirroring daily actions. The movements will be broken down and re-arranged in spaces around the city through generative exercises and projects, each participant will present a short performance study project to the group at the end of the workshop.*

#### JENNIFER VAN WINKLE

Artist and arts choreographer, Jennifer Van Winkle investigates excess, ownership, waste, play, and the environment through site-specific, large-scale, collaborative installations made with recyclables and built with shifting communities in the mid Atlantic, Midwest, South and now Oregon. Former adjunct faculty at Virginia Commonwealth University and Piedmont Virginia Community College.

*Van Winkle's passion for choreographing large-scale projects and simultaneously building and interweaving relationships, inspires site-specific, collaborative installations. She will present the forest of REPAIRations which opened on March 12, 2011 at the Jordan Schnitzer Museum of Art (University of Oregon in Eugene). Van Winkle worked with university and school students and instructors to create this forest of reclaimed materials, a large abacus, toy animal boxes, and a soundscape composed of natural sounds and human voices. She will discuss their behind-the-scenes processes. A few collaborators may also present. Audience members will have the opportunity to create a component for the forest.*

#### PAUL WITTENBRAKER

Paul Wittenbraker grew up in Indiana and studied liberal arts, experiential education, and then art at Cranbrook. At 27, he was director of the UICA in Grand Rapids, Michigan, one of the original NAAO spaces. In 1999 he started Civic Studio at Grand Valley State University, where he teaches.

*Started in 1999, Civic Studio operates with the idea that public culture is plastic; mutable and embedded. The project is situated, public, and emergent. Members develop art processes that are relevant to their context. Work emerges from extended engagement in particular contexts. The studio's work is based on a commitment to expand the utility of art in everyday life in both practical and imaginative ways.*

*In 2006 the studio's pedagogical and cultural developments were used to organize additional courses in contextual and media practices into the Visual Studies Studio BFA at Grand Valley State University in Michigan.*

#### CHLOÉ WOMACK AND BRENNAN BROOME

Born and raised in Portland, Oregon, Chloé Womack and Brennan Broome have been experimenting in collaborative work for the past four years. The duo created O.E. Rogue as a way to give the audience a public forum to voice their opinions of the festival.

*O.E. Rogue is an alternative publication covering the daily activities of the Open Engagement Conference from an outsider's perspective. This supplement to the conference catalogue covers stories, gossip, reviews and previews of the day-to-day happenings of the 2011 Open Engagement weekend. Employing the help and participation of conference attendees, O.E. Rogue will highlight different aspects of the conference, focusing on the perspective of impartial sources. Participants are invited to contribute materials (photographs, reviews, first-hand experiences, etc.) to the piece each day. A new issue will be created and published each night and available the following day at the conference.*

#### DANIEL WONG

Daniel Wong is an interdisciplinary artist from Lethbridge, Alberta. He is interested in collaboration and solitude and the relationship between the two.

*Presented with Kerri-Lynn Reeves: The Temporary Library of Sentimental Objects is a traveling site that explores the relationships that people have with objects and the value that they attach to them. Visitors to the library may peruse its archive of collected stories of impermanence. They are encouraged to add to the collection by considering an object that they would never part with or one that they wished they had never lost and then describe it through drawing and text. In this way, the memories of their valued or lost objects are preserved and gain longevity through the sharing of them with other visitors.*

## X

#### XHURCH

Ashley Florence, Matthew Henderson and Peter Pendergrass

Ashley Florence is an MFA candidate at UNC-Chapel Hill. Matthew Henderson is a Portland resident, musician, and founder of the Xhurch, a repurposed church. Peter Pendergrass is a BFA student at UNC-Chapel Hill.

*Xhurch: Residential Residency will take place from May 10th to May 17th. During the course of this week, the artists will interrogate and perform residentiality to explore the potential of a re-purposed church as both private residence and communal space. The work will expand the notion of a traditional artist residency in that the artists will be providing to the space rather than the space being provided / providing to the artists. It is not specified as a project to be "completed," but instead as the initiation of a transformative process, intended to extend beyond the residency itself. [www.residingxhurch.tumblr.com/](http://www.residingxhurch.tumblr.com/)*

# BRUCE HIGH QUALITY FOUNDATION

*In March of 2011 Pacific Northwest College of Art curator Mack McFarland engaged the Bruce High Quality Foundation (BHQF) in an email interview as the Bruces prepared to take their free and proudly unaccredited art school, The Bruce High Quality Foundation University (BHQFU) on the road in Teach 4 Amerika presented by Creative Time, the New York-based nonprofit public art presenter. The Bruce High Quality Foundation is group of anonymous artists who have used objects and performances in a very unique and witty form of art world critique. Teach 4 Amerika is a five-week, 11-city, coast-to-coast road trip that crosses state lines and institutional boundaries to inspire and enable local art students to define the future of their own educational experience. BHQF will be exhibiting ephemera and insights from the trip at the Pacific Northwest College of Art's Gallery 214.*

**MACK MCFARLAND** I read that many of you met at Cooper Union, the famously free art school, was there an experience there – or in another educational environment – that made you desire to create a school?

#### BRUCE HIGH QUALITY FOUNDATION

Where did you read that? We claim no biographical material about the foundation to be accurate. It might be true that many people associated with the foundation went to art schools, but it's not our reason for starting a school. We started a school because we believe that talking to other artists is a critical component of being an artist. BHQFU is not modeled after accredited art schools.

**MM** OK, I understand that you can “neither confirm or deny” your origins. I wonder what part of BHQFU, in its architecture or process, provides for the kind of meaningful dialogue you are seeking, over say, starting a book club or dinner party?

**BHQFU** Well, book clubs and dinner parties are certainly an aspect of how BHQFU has operated. The main difference might simply be that those social forums get held to the same scrutiny as the book or topic in question. Further than that though, and why we decided to create a University rather than a school, is that we are hoping to sustain a network between different social forums.

So if there is a reading group on Sundays and a dinner party on Wednesday nights and a lecture series once a month – all those independently organized events can

be grounded in a more singular discussion about education itself.

**MM** On the BHQFU website it is written, “Blind romanticism and blind professionalism are in a false war alienating artists from their better histories.” What do you see as “better histories?”

**BHQF** “Better histories” is stolen from Obama's inaugural address. We imagine, for him, it refers to a kind of pragmatic social justice. For BHQFU, it's meant to refer to a pragmatic educational model. All artists need to talk to other artists. We need each other's help. Critique is often a difficult experience, the highly problematic work of applying words to works of art. Running away from the fascinating collaborative thing we call human knowledge is not an option. And running full bore into the boring mechanics of commerce is also not an option.

**MM** What are some of The Bruce's strategies for a pragmatic art educational model in face of “the boring mechanics of commerce?”

**BHQF** We should be clear, we haven't really broken the mold in terms of how a class is conducted. If you were to come to one of our critiques you'd get an experience largely similar to many of the critiques conducted in accredited art schools. The real differences are: there are no grades, attendance is completely voluntary, and whoever is leading the discussion clearly understands his or her role as a facilitator, not as an expert.

**MM** Also you write that the art education and in particular the debt-model of art education poses “a form/content problem. Arts education is divided between the practical problems of form (e.g., money: how to get it, raise it, administer it, and please the powers that control it) and the slippery problems of metaphor (e.g., education: how to learn, what to learn, why to learn.)” Can you expand upon this line of thought? Is it an issue of the metaphor or content being used? The first point is crystal clear, art school does not provide the knowledge of how to make and deal with funding.

**BHQF** I suppose what we’re getting at is that art school, despite its curricular reliance on self-reflexive critical thinking, pretends that its own context is a blank slate. But art school is a power structure that ought to be subject to the same scrutiny we apply to the history of painting. If we believe arts education is important, we should be interrogating its forms.

**MM** Is this interrogation of form utilizing the methods employed by institutional critique, or some other form of examination, i.e. how an art historian may do an analysis on Pre-Raphaelite paintings within the context of the avant-garde? Perhaps we can look at Chris Burden’s Five Day Locker Piece (1971) as a gesture towards the type of interrogation your looking for.

**BHQF** We simply mean that an artist’s education ought to make some time for looking at the history and theory of arts education. It’s through that history that we begin to grasp how art has been gendered male, how it has been sexualized homosexual, how it has institutionalized the lone genius depressive poverty-stricken anti-social weirdo with no relevance to society.

And it is through the theory of art education that we can understand how art has been instrumentalized as a tool for the rising creative business class. It’s important to us that knowledge begins with a critical evaluation of where we actually are, not the magical no man’s land of the academy.

**MM** Obama made famous the idea of the “teachable moment.” Have you ever been in a teachable moment, either as a pupil or teacher, that has had a lasting impact?

**BHQF** We’d suppose that any event that has had a lasting impact must be a teachable moment. That sounds like a reasonable definition of experience. As the operation of the Foundation has expanded, as we’ve gained more attention and access within the art world, we’re constantly faced with the problem of how to contend with those situations critically and creatively.

**MM** Is there a shift in meaning with the work that comes from this access? Do you foresee any lasting impacts on the University due to the attention and access?

**BHQF** We couldn’t tell you how the meaning of the work has changed for others, but to our minds this was part of the plan and part of the work from the beginning. We’re investigating myth-making, ambition, and the construction of history – the irony of exceptionalism. So gaining access is part of the program. As for the University we know it has helped gain support and we hope to continue to use that into the future.

**MM** What do you gain from being anonymous? Is that hard to maintain? I know folks who know you, though they have not outed you, how long do you feel you can keep this up in our age of transparency and Wikileaks? And what happens once your identities are known?

**BHQF** We aren’t exactly anonymous. We just don’t like the work of the Foundation being attached to individuals. The work arises out of a collaborative practice and it would be a mistake to attribute it to individuals. Plenty of people know a lot of the people who work for the Foundation. If someone felt it made an interesting story, we suppose we’d be annoyed. But hopefully people that actually care to think about the work would recognize that the biographies of Foundation employees are immaterial to the work.

**MM** As you set out on Teach 4 Amerika you are stopping at many art schools to, “learn from different models of art education and to rally art students, engaging them in dialogues around how we define “art education,” how it should be taught, and how we can build meaningful artistic and educational experiences locally, nationally, and beyond.” This sounds a little like sowing the seeds of revolution among the students. Yet I can’t help but think about how these institutions will use your visit to boost recruitment. Is your message of revolutionizing arts institutions already recuperated into the institutions because of their sponsorship of your presence? Is there a shared co-opting in your relationship with these institutions? Does one side have the upper hand?

**BHQF** We seriously doubt that once Teach 4 Amerika actually happens that it will do anything to boost enrollment. We’re hopeful for the opposite effect.

**MM** Fair enough. There is quite a history of these phenomena of arts institutions sanctioning artists to be their critiquing consciousness, which then lends greater credibility to the institution itself. Here the artist serves in the capacity of a kind of public edi-

tor or secret shopper in corporate consumer culture. So, 1. Do you feel that you are taking on that kind of a role?

And 2. As you do gain the attention and access mentioned above does BHQF begin to be subject to the kind of examination as other institutions? Is it fair to look into the deals of individual artists in this way? I am thinking of the New Museum exhibition, Skin Fruit and the controversy around the exhibition curator Jeff Koons and Dakis Joannou’s collection from which the show was culled.

And lastly, are you implying that a situation where more artists were less professionalized would be an improvement, and if so, in what ways?

**BHQF** 1. We don’t really feel comfortable saying we have just one role. It’s true that in many cases critical artists are brought in to add credibility to the institution, though that is a somewhat cynical way of looking at it. Institutions may also just feel guilty for past indiscretions or the fact that they aren’t saving the world. We don’t mind helping out in that regard if it provides us a platform for our own agenda.

2. Being both an artist and an institution, it’s par for the course. We tend to side with Mr. Wilde – there is no such thing as a moral or immoral book. Books are well written, or poorly written. But artists are people too. And some of them – very few, but some – are very wealthy collectors, board members, and real estate tycoons. There’s no reason to give anyone a pass.

3. It would be an improvement, certainly. The market has a flattening effect on contemporary art. Artists are afraid to take risks because they want to appear salable.

**MM** Benjamin Buchloh asked Thomas Hirschhorn “Who was more important for you, Warhol or Beuys?” When looking at your oeuvre the same thought comes to mind, yet I want to add Haacke into the equation, so, Warhol, Beuys or Haacke?

**BHQF** Haacke, for us, has been more of an entry point for how to think about the contextual politics of the art world. But he’s a seriously unfunny dude. Warhol and Beuys gave us access to the more diverse expressive possibilities within institutional critique.

**MM** Your work does contain a level of humor, sometimes absurdist, as in the press release for *The BRUCENNIAL 2010: Miseducation*, which claimed to bring “...together 420 artists from 911 countries working in 666 discrete disciplines...” that is not found in Haacke, or even Andrea Fraser, perhaps in a bit of Marcel Broodthaers, and yet I find a

melancholy in many of your objects. Could you talk about how you employ humor and sadness?

**BHQF** Perhaps the biggest difference between BHQF and the mainstays of institutional critique, at least how they’ve been discussed, is that with us, we aren’t inclined to instrumentalize art in the service of an ideology. We are often ideological, but we think the ultimate point of what we’re doing is empathy. The point is the sharing of human feeling - wherever it falls on the spectrum. So in that sense we aren’t employing humor or sadness. The shared experience of humor and sadness is and end in itself.

**MM** This interview is occurring for the 2011 Open Engagement conference. A free annual conference on socially engaged art, held in connection with the Art and Social Practice MFA program at Portland State University. Within that context I am curious to hear your thoughts regarding the language and history around social practice, participatory practice, public practice, relational aesthetics, public art, new genre, etc?

**BHQF** So much language! It’s a challenge to get past all the academic bunk that fills the pages around social, participatory, relational etc. It’s not that we aren’t interested in knowing what we’re doing, but most of the language surrounding social practice is a crime against humanity. We spend more time talking about Las Meninas and John Hughes movies than we do engaging with Bourriaud. Some worry about being relational. We worry about relating.

**MM** With BHQFU whom do you worry about relating to? Art students, arts academics, the arts administrators?

**BHQF** We think of the participants in BHQFU the same way we think of our art audience – they are people with an abiding interest in art. Students, academics, administrators, working artists – it doesn’t matter. Everyone has something to gain from the experience.

**MM** In your interview with the band Pablo Picasso for Interview Magazine you asked them the simple question “Dream gig?” I now ask you the same.

**BHQF** We have a plan to build a geodesic dome in Manhattan to house Bruce’s remains and his university. We suppose the dream gig is the inaugural party.

**MM** What might be the motto or epitaph to be inscribed over the geometric entry to this mausoleum/university?

**BHQF** Professional Challenges. Amateur Solutions. ♦

# BUREAU FOR OPEN CULTURE

**DILLON DE GIVE** Bureau for Open Culture is a kind of shape-shifting institution. Can you say a little about its genesis and how it typically functions?

**JAMES VOORHIES** Bureau for Open Culture was initiated in 2007 in order to identify the kinds of exhibitions I was producing at Columbus College of Art & Design. The exhibitions and events were taking place inside and outside the gallery, generally in downtown Columbus. Bureau for Open Culture was a way to practically define the programming.

The conceptual impetus comes out of trying to reconsider how we engage with contemporary art and its discourses. Each exhibition is a proposition to increasingly explore new ways of shaping the art institution as a productive site for learning without the typical hierarchies at academies or add-on educational programs for exhibitions. The exhibition-as-education model is a very important aspect of these intentions.

To respond specifically to your term “shape-shifting,” I think the uneasy determination of what exactly is Bureau for Open Culture is an asset that helps to destabilize the influence an art institution can make on audiences and artists. There is always a basic framework put into place, but also a variance for uncertainty that gives room for projects to develop in response to the texture of the site, the people and the moment. This way audience, artist and institution may move forward hand-in-hand to investigate the topics addressed by the exhibitions.

The name Bureau for Open Culture describes this open process. It simultaneously acknowledges the history of the curator or institution as caretaker, organizer (a bureaucrat) while speaking to a curatorial practice that pursues an expansion of the traditional limits of exhibition-making. This model, of course, has a history in Group Material, Martha Rosler and other incredible practitioners like them. Bureau for Open Culture looks toward that history but also acts in response to the increasing dissolution of disciplines in contemporary art and nebulous academic structures of the present moment.

**DG** How is the theme for a Bureau program decided?

**JV** Ideas for exhibitions are sometimes responsive to the locations where we are invited to work or where I am living. For example, the exhibition *Consumption Junction* was the first exhibition I curated for CCAD. Having moved from San Francisco in 2007, I found surprising the disparity between West Coast and Midwest interests in recycling, bicycling, organic gardening, etc. Generally, a strong appreciation for these things wasn't quite there in Columbus at that time. So, the exhibition, which was about consumer actions and the environment, was kind of an immediate reaction to these conditions.

The projects Bureau for Open Culture will produce at Open Engagement and at MASS MoCA are responsive to my now living

*Bureau for Open Culture is a nomadic institution for the contemporary arts operated by James Voorhies and based in North Adams, Massachusetts. It works intentionally to re-imagine the art exhibition as a new kind of learning site. I met Voorhies at the Art Book Fair in NYC to say hello. Later the interview was conducted over email.*

INTERVIEW CONDUCTED BY DILLON DE GIVE

in North Adams. The specter of large manufacturing industry is everywhere in this city, and a number of other mill towns throughout the area. I've never lived anywhere where gigantic factories are the tangible evidence of a city's former economic existence. I am fascinated by the way North Adams in particular is a kind of transitional economic zone. The city was originally home to textile manufacturers and to Arnold Print Works, the first occupant of the site of MASS MoCA today. After Arnold Print Works closed in the 1940s, Sprague Electric moved in and made conduits and other electrical components in that complex. And, the loft building I live in was also at one point home to Sprague Electric. We can read about these conditions but it's incredible to see it and to feel it like I do here. In many of these spaces the current occupants are now manufacturing immaterial culture and experiences.

**DG** The Bureau's contribution to Open Engagement is a comprehensive work in itself, as opposed to a curated exhibition.

**JV** *On Symptoms of Cultural Industry* is based on a series of research conversations conducted with former employees of Sprague Electric. These folks have lived in North Adams for many decades and worked for Sprague for most of their lives. Some of them started work for the company and living in North Adams, when the city's existence was based on a Fordist manufacturing model, are incredible. In the 1980s Sprague faced economic challenges because of global competition and other factors related to labor. In 1985 they finally shut down operations at the Marshall Street complex, which is where MASS MoCA operates today.

*On Symptoms of Cultural Industry* examines the way North Adams and many other cities around the world (including Portland, Oregon) have transitioned from manufacturing goods and materials to manufacturing experiences and knowledge: from Fordist to post-Fordist economic frameworks.

The personal stories of the Sprague employees are edited to 20 minutes total, the length of one coffee break at Sprague. The artist Cassandra Troyan edited these interviews, interweaving them with facts about North Adams and Sprague. She will perform this monologue once in Portland (for Open Engagement) and again in North Adams. The performances will be filmed and eventually projected on the same wall against which they originally took place. The comprehensive work is this performance and photographs by the artist Timothy Nazzaro and video by the artist Rachel Sherk. The work gives texture of the environments – both domestic and public – that the Sprague participants discuss in the interviews alongside words and images of the artists / curators / culture makers / designers who live and work in North Adams now.

Bureau for Open Culture is making *On Symptoms of Cultural Industry* rather than commissioning a single artist or collective to do it because I've produced enough projects to know what works and what doesn't. The job of a curator is to mediate between the artist's vision and the experience of the audience, help the audience walk away with something. In this case, it's actually easier

and more interesting for me to do the project as a Bureau for Open Culture production. It's a vision of and a response to life in North Adams.

*On Symptoms of Cultural Industry* will be presented at Open Engagement and in the BOC space at MASS MoCA from July 17-31 as part of my series *I Am Searching for Field Character*.

**DG** Do you see all activities in a given project having a cumulative effect? I am thinking of *Descent to Revolution* (2009) in which artists engaged in various ways with the city of Columbus itself, sometimes simultaneously.

**JV** Yes. I think the exhibitions have overlapping and complementary ways of addressing the concepts, circling around from different angles and with different intensities. *Descent to Revolution* is exemplary in this regard because of how the artists (Learning Site, Claire Fontaine, Red76 and REINIGUNGSGESELLSCHAFT) were in residence for varying lengths of time during fall 2009. Their work was very visible in public parking lots, on the lawn of the Ohio State house, the off-site space Office of Collective Play, and in alleys. We needed so much help from students and others in the community to actually physically make the work. It was incredible how many people came out. These workers-cum-participants were accompanied by friends and other interested people and generated a momentum of community around the exhibition as it progressed throughout the fall.

Coming out of ideas of Lefebvre, Debord and a general annoyance by the way cities, like Columbus, abuse and neglect their downtown cores, *Descent to Revolution* examined the way cultural behavior might be changed through the production of knowledge. *Revolution* then is perceived in small progressive shifts. I believe participants learned a great deal about the city of Columbus, its odd annexation processes, and extraordinary infrastructure that accommodates and encourages vehicular traffic, and the histories of the downtown and suburban spaces. This knowledge hopefully shapes an understanding for how the city got to where it is, and encourages thoughtful considerations about what can be done to move it forward. The exhibition made this knowledge apparent through experience. In other words, we did not say, “Hey look! There are too many parking lots in this city.” We just started to build big obnoxious and quizzical things in those parking lots aggravating the drivers who actually wanted to use them to park their car. Of course, this could be viewed as rhetoric and who really knows if anything will change. The publication we produced is important for a comprehensive and cumulative view of all the works and the theories and threads of ideas that connect them. And, it was fun!

**DG** I'd love to know where you grew up.

**JV** I grew up in Ohio. I always felt like there was so much more to experience. Perhaps a sense of place was developed by an awareness and desire to experience other places. ✨

# JULIE AULT

*Julie Ault is a co-founding member of Group Material, a collaborative practice that produced over 45 events and exhibitions between 1979 and 1996. Shows ranged in theme but insisted upon a central, inseparable role for the political within artistic and cultural production. Her current practice as an artist, curator, writer and editor continues to examine cultural production and the entanglement of the aesthetic and the political in our construction of our shared spaces and contexts.*

INTERVIEW CONDUCTED BY TRANSFORMAZIUM

**TRANSFORMAZIUM** We are interested in your experiential knowledge of collaborative practice. We want to use this quote from a 1981 review of the Group Material exhibition *The People's Choice* by Tom Lawson in Artforum as our jumping off point:

*The artists of Group Material are clearly serious in their commitment to the idea that art can be used as an instrument for social and political change. But like all such groups, they will probably suffer from the contradiction that lies at the heart of their existence. No matter what their aspirations are, no matter their abilities, at some point each member of the group will be faced with a terrible, if familiar choice – between political or esthetic action.”*

In the making of projects and in the group process of Group Material how present was the negotiation between the political and aesthetic?

**JULIE AULT** I suppose as we were young and relatively inexperienced, and because that was a period where politics and aesthetics were widely perceived and represented as being at odds with one another, we didn't belabor the problematic that Lawson predicted. In the very founding of the group we were putting forward the notion that sociopolitical and aesthetic concerns are, can, and need to be merged; bringing together these interests in practice was a primary impetus for GM. I think we knew this assumed separation was specious and served a political purpose. The division was accepted to the point that it seemed a logical truism – that supposed neutrality of art and its production was something we were challenging. We viewed the cultural and the political as intricately intertwined and rejected the term “political art” as a counterproductive marker. So the negotiation wasn't really between politics and aesthetics but of cultural politics in practice and of aesthetics and form as political content and as politics.

**T** What about now?

**JA** I continue to believe the first mistake we make is in language; people continually replicate a division of aesthetics and politics as though it is a given...

**T** When did it feel comfortable or necessary for you to begin working with memory and history through editing publications?

**JA** The roots are in working on my first post-GM project, *Cultural Economies: Histories from the Alternative Arts Movement*, at The Drawing Center in 1996. The research process entailed visiting a lot of alternative spaces and individuals associated with defunct groups and encountering a motley range of saving habits, from comprehensive archives to scraps of information. This demonstrated the potential of archiving to shape history the consequences of exclusion.

I wanted to make a book in order to enter information and analysis of the field into the lasting record and organized *Alternative Art New York 1965–1985*, published in 2002 with University of Minnesota Press. I felt an academic publisher would insure the subject

be taken seriously and provide longevity. I also wanted to tap into academic authority even though I was an artist.

I have a somewhat investigational relationship to form and frequently take on methods from other arenas as part of my art practice. In addition to adopting curatorial activities, I've turned to editorial pursuit as artistic practice, frequently using publication as a medium over the last ten years.

Part of the initial allure of publishing for me was that it was unknown and somewhat mysterious terrain I had little experience of – it offered a chance to learn and I didn't feel burdened by publishing conventions. It was refreshing and new. I love making books and somehow regard them as exhibition spaces.

In the last ten years I've been especially intent on how histories of ephemeral, indeterminate, and peripheral activities in the art field are shaped into appropriate lasting historical representations. There's an implicit challenge of creating fitting representational forms in dynamic with particular practices that have not yet been formally historicized (for example Sister Corita Kent, or Group Material). I think each subject demands its own customized representational method and form. The books I've edited on the alternative arts movement, *Corita, Felix Gonzalez-Torres*, and *Group Material* for instance each have particular structures, methods, visuality, and distribution circuits that develop from close engagement with the subject over time.

**T** In *Show and Tell: A Chronicle of Group Material* conflicts between group members are presented. Was it your intention to present conflict as a productive force in GM's development? Was conflict exhausting? How did you stay energized?

**JA** Since Group Material ceased its activities I was concerned about the propensity of a potential book to streamline the group's histories and in the process produce a kind of resolution in representation contradictory to lived experience. For me, collaboration has been defined by difference and connection, in roughly equal measure. I feared creating the impression of GM as a fossilized harmonious entity, and was alert to the time gap from when the group disbanded to the making of the book – how those years tended to soften the edges and emotions of the group's processes, in memory. That is one reason I looked to the written record as a primary layer of information for *Show and Tell* – to recollect lost details and the nuance of moments and relations implied in the traces of communication that delineated the various incarnations of the group. So there was a consciousness about these hazards that influenced the process of selecting what information to include and exclude, and definitely not to gloss over conflicts and ruptures.

Difference is where things get interesting. Difference was at the heart of GM's practice in terms of both process and projects. Different perspectives in dialogue, various methods informing and building on one another, a repertoire of diverse forms, and different media rubbing up against one another. But compatible inten-

tionality in the larger sense bonds the efforts and differences.

Too much conflict can be exhausting and too much agreement can de-energize. This doesn't mean there has to be some happy medium or ultimate equilibrium, but it is essential to figure out effective methods to deal with these directions in context. There are so many co-factors at work in collaborative process, including moods.

**T** Is some form of organization necessary at the beginning of group process, in order to establish shared language and etiquette?

**JA** Every group agrees at some point either overtly or tacitly on how they're going to relate to each other and work together. I've witnessed new collaborations go through the same struggles that we did over structure, hierarchy, procedure, means, and power. It's part of the process that probably shouldn't be short-circuited as such working through has value in itself in how individuals develop and convey their perspectives within the group and how the group develops its groupness or collective subjectivity. As you probably know from your practice, these negotiations are not only necessary at the beginning of group process but are ongoing as individual members and the group as a whole are dynamic entities further compounded by being in dynamic with each other. Some agreements might not need redress but in general I think it's somewhat dangerous to set a way of doing things as a solid commitment, but rather prefer to view such things as flexible guidelines that are contingent. You can say for instance we don't want a hierarchical structure but then comes a situation when hierarchy or leadership is called for.

**T** Do you have any advice about communication for individuals embarking on a collaborative project?

**JA** There's no replacement for in person discussion with its nuance, expressiveness, and multi-directional aspect. I prefer it. Writing is also good as it allows one to think carefully and precisely (potentially) but email as a writing and reading media is a ripe arena for misunderstanding. Rhythm is a big factor to respect in communication and in a group generally. Ideas and discussions as well as the overall process tend to have an ideal rhythm, which might involve respecting gestation, slowness, even ennui. Force and manipulation are obviously dangerous.

Sensitivity is a must. Radical honesty, though difficult and perhaps unfeasible, can be transformative. Seriously listening is an obvious but not always practiced. I remember many occasions in discussion when one person is speaking and others are chomping at the bit or worse yet, interrupting, which confirms they are not really listening or trying to understand, but rather preparing what they want to say. Of course such heated dialogue can be terrifically productive despite being frustrating. There are no hard and fast rules, which is why I don't want to put Group Material forward as a model with a capital M. Sure there are things there to be learned, lifted, and built upon but it's just one example. 🗨️

# FRITZ HAEG

*Fritz Haeg's practice operates in and between architecture, design, gardening, dance, parades, teaching, writing, happenings, and quite a few more besides. He trained as an architect in Italy. He has lived in a biodesic dome in LA since 2001, which he has opened up for regular events and happenings as the Sundown Saloon now-become the Sundown Schoolhouse. I spoke to Fritz about the diversity and energy that goes into and comes out of such a vast array of activities and projects most often involving "deep collaboration." We went on to speak about gardens, ecology and pleasure within art and art practice.*

INTERVIEW CONDUCTED BY TRAVIS SOUZA

**TRAVIS SOUZA** The first thing I immediately get a sense of through the diversity of your projects, the website, and in the level of participation that your projects elicit, is the tremendous amount of energy at all stages of all these different activities and outcomes. Is there some conceptual basis from where this is coming or is this simply the way you work?

**FRITZ HAEG** I guess I'm an extremist. I go through different cycles. The last five years for me has been an extremely busy, active period. And this year I am very consciously trying to pull back. So it's not like there is a steady, consistent way of working for me. When I go deep into the work and develop projects it tends to consume my whole life for that period. I try very consciously to create empty spaces where I can retreat a little bit and gather myself in some way. But in terms of the level of participation, that is implicit in the work I think. Lately it has been predicated upon deep collaboration with lots of other people who are involved in a lot of different ways.

**TS** Well a lot of attention has been given over to the Edible Estates project in particular and quite a few articles referring to your projects have applied the term "farming" in a variety of ways, and there was also an architectural article you wrote quite a while back entitled, *The Building that Farms*. I wonder if you wouldn't mind talking about when you started to think about agriculture and how that thinking has developed in your practice over the years?

**FH** Well, I'm more interested in gardening, in terms of the history of gardening and what gardening means as a way of having a relationship with a particular piece of land over time. I think farming comes loaded with certain attitudes towards how plants are used. There is nothing implicit about the word farming that presumes places of pleasure for people. I guess I am more interested specifically in making pleasure gardens that happen to produce food, or places that produce food that happen to be places of pleasure for people. But its important that there be both for people.

It has been in my work since I've been in college. When I was younger whenever I saw works that somehow included some actual living presence, either plants or compost or water or animals or anything like that it got me extremely excited. Coming from a very conventional architectural background there's a sort of maniacal control that is necessary and that is a huge part of the way architects are trained: that is to exert as much control as possible, and to surrender as little control as possible.

As I've grown away from architecture and buildings and towards something else – which I'm not really sure about – I think I've always been drawn to activities and systems and ways of working where there were elements which required me to surrender

control, and that involves working with animals and plants and other people.

**TS** It's been useful for me to think specifically about farming in relation to art practice from the viewpoint that, traditionally it was a very placed lifestyle where home was at the centre of activity and production. Whereas the art world, on one hand tends to require its 'workers' to live more of an itinerant lifestyle, or on the other, like in some social practices, to contribute in some way to "place-making." How would you tend to think about "place making?"

**FH** I guess one point I'd make right off is that there is the tendency to approach a site where perhaps there is no building, and say "well there was nothing there and I put something there" and then there's this idea that until people arrive there is nothing, there is no sense of place. This idea, that an empty lot is nothing and that people are required to provide a sense of place, I think is deeply flawed in a way. So I don't think I am ever providing a sense of place. I think it's more about revealing the sense of place that is already there.

As I think specifically about your point about farming, there is this extremely important idea for me, for those of us who live in cities, for those of us who are extremely dependent on all of these invisible systems for surviving and being comfortable in these cities, there's something very exciting about revealing those systems and making evident all of the systems that are keeping the place going. And I think specifically with food that there is something so incredibly sensual and universal about it.

If you look at a garden of food growing in the middle of the city suddenly you snap back into a sort of primal consciousness that I think in our typical daily lives in cities we are disconnected from. I am not saying that all the food a city eats needs to be grown within the city because with the density of the cities we are living in it isn't possible. And it's not a panacea for all the problems that we have. But I do think that there is something powerful about that physical experience within the city and experiencing that in a very immediate way.

**TS** How would you tend to think about experience, economy and pleasure in your practice and projects?

**FH** In some ways I think maybe there's a presumption with a lot of the work that I am doing, that it is motivated by a sense of duty when in fact for me it is almost entirely motivated by pleasure and just moving towards what gives me pleasure and what I need in my life and that's what the work grows out of. And even beyond that I think it is important to note that I don't have an overtly commercial aspect to my practice. All my work is like service industry, so there are no real commodifiable

products being produced.

And this isn't because I think things are bad or that ability to buy and sell things is inherently bad. I get this profound sense of freedom when my work is un-tethered to physical objects and instead is growing entirely out of ephemeral activities. I guess you can say experiences, but I don't know if that is the right word because I think then that privileges the firsthand human experiences with the work, which maybe isn't even the case.

I think there are these expanding rings of influence in the work that radiate out from a central activity so that you are no longer able to circumscribe exactly what the work is in. Its influence radiates outside of the narrow confines of the platform for contemporary art even, hopefully to penetrate into a mainstream dialogue. Maybe getting so far from the form of contemporary art that its relationship to it, and your awareness of its relationship to it disappears.

**TS** Yes, in one of the Edible Estates video there was a family that just had just too many vegetables to know what to do with; that even after trying to jar them and freeze them and give them away there was this excess. But because they grew it themselves there was this excess and waste that no one is feeling any guilt about. There was something about that that was nice to see. Excess seems to be characteristic of your practice in some way [laughs] and that is really great to see.

**FH** I am really interested in models that exist in nature, so if you look at how a lot of different organisms reproduce there are sometimes helpful models to compare to how creative people create, or artists create. I think there are some people whose ways of working are much more like human reproduction. Where in your entire life give birth to one or two very precious things that you then nurture and take care of. And you pour all your energy into these very few things that require long gestation and a lot of care and are very precious in that way. And another way of producing, lets say like an apple tree, is producing thousands and thousands of seeds each one with the capacity to produce another tree. I think I tend to be much more in that category, which also can become even like subterfuge where you just throw enough things out and just see what sticks.

Of course there's some level of editing that happens. So in that way I like my work to exist as text, as video, as images, as shows, as books, as websites, as printed materials, in as many forms as possible, none of them being it and none of them being terribly precious but they're all out there feeding off each other and maybe after a while you get a sense you're never really able to get to the middle of it, because no matter what you're looking at you feel that there's more and that your only touching the surface, which of course in fact is true. ▲

# PABLO HELGUERA

*Pablo Helguera's diverse body of work includes installation, sculpture, photography, drawing, performance, writing, education, music, humor, and satire. Helguera explores many themes in his work including memory, history, interpretation, dialogue, pedagogy, sociolinguistics, and ethnography. In 2006, Helguera travelled nearly 20,000 miles from Anchorage, Alaska to Tierra del Fuego, making 40 stops in between in a "nomadic think tank" called "The School of Panamerican Unrest." He maintains an ongoing work called the "Dead Languages Conservatory" which is a museum comprised of wax cylinder phonograph recordings of songs and texts of languages in extinction.*

INTERVIEW CONDUCTED BY ALYSHA SHAW

**ALYSHA SHAW** When are labels useful for socially-engaged artists, and when are they obstacles?

**PABLO HELGUERA** Labels are problematic to every kind of professional (not only artists), but we all learn to live with them in one way to another. In terms of how labels work for socially-engaged artists, I find a particularly interesting paradox in how the word "art" discreetly vanishes from the term "social practice." While we refer to what we do as "social practice," we still implicitly acknowledge that we are artists. It is not a breaking up with art, but an attempt to de-emphasize the aspect of art making that perhaps we find most personally embarrassing – namely, the cult of the individual.

Yet I would pose that the term "art" is problematic for us within the art field, but it actually is conveniently useful in the outside world when we engage with others. I believe it is problematic from within because we want to break with the notion of the artist as an elevated illuminated individual whose work participates in a centuries-old dialogue of art history. Yet it is beneficial, because saying we are artists helps us in many instances penetrate communities under a role that is relatively understandable and doesn't pose many threats – it doesn't presuppose, to a general audience, that we may have a political or a social agenda. It is also a way to encourage engagement and reflection through activities that may not be seen, at first, anything more than leisure or play.

**AS** Does an artist's potential role in society have any inherent strengths or handicaps? To what extent is an artist's potential social role flexible?

**PH** I believe that being an artist is both a strength and a handicap in that one is necessarily positioned as an outsider of society. This outsider-ness gives us the possibility to be an external viewer and to intervene from a place of knowledge that is hard for others to attain. This condition is paradoxically a handicap in that we cannot, as ethnographers or anthropologists also experience or integrate ourselves completely into our subject. Our artistic contribution is then necessarily the container of both our unique outsider perspective and our wanting to intervene in that internal reality.

**AS** In your experience from *The School of Panamerican Unrest*, how can an artist foster cross-cultural and cross-geographic connections that respect and promote locality and diverse folk culture within a globalized and increasingly culturally homogenous world?

**PH** The conceptually simple (although not so simple logistically) idea of crossing the Pan-American highway in small ways managed to link people in very unexpected cities, such as Mérida and

Vancouver, or Mexicali and Anchorage, or Asuncion and Phoenix. This, however, was not done only through the simple act of arriving to those places, but rather by proposing a kind of dialogue that was not art-centric nor one where I would be positioned in a place of authority. Instead, it had to depart from a horizontal thematic platform, which meant that we would talk about things that local individuals would be the most authoritative to talk about and this meant in general that it needed to be something related to the local reality. As exemplified by the documentation of the project, I believe it is clear that we give too much credit to hegemonical forces. In fact, there are still enormous complexities to each geographical region and these become manifest the moment you start a conversation on one of those places.

**AS** Are technology, the internet, and global capitalism tools of global connection? If not, what are they?

**PH** Global capitalism and the internet are very different things, so they should be thought about separately. In very general terms, however, they are certainly forces that have changed our world. What is more interesting to me is how they have changed our way of thinking about the world as artists. Whenever these issues are brought up in the discussion of hegemonic dominance, it would appear that they have infinite reach. While it is a mistake to believe, for example, that the internet contains all the knowledge of the world, it is also a mistake to think that contemporary forces of communication and global capitalism are all-inclusive. Vast amounts of population are still outside the reach of technology, and while globalization impacts the economy of every country, there are vast regions of the world that hardly have seen any impact in their way of living for a hundred years.

It is important to think about these forces both in terms of who they include and who they exclude. Technology is our new way to westernize the other; the un-technologized, un-globalized individual.

**AS** In the course of your voyage from Anchorage, Alaska, to Tierra del Fuego you interviewed two women who were the last to speak their languages. How would you describe those women, their experiences, and their current place in society? Why did you seek them out?

**PH** I was interested in identifying those aspects of places that were absolutely unique and who are quickly vanishing from our world. Without being too dramatic about it, it is a fact that we will never have the same kind of language diversity in the world, precisely because of technology and globalization. These women who happened to live in opposite parts of the world were average people who landed onto a very unusual situation- being the last speakers of their respective language. I wanted to understand more about what it felt to be the bearer of that dubious honor. I

realized that both carried their condition with some heaviness, both did not choose their fate and were making the best to come to terms with it. Ultimately it is a place of loneliness. In a way, come to think of it today, I had inferred that these women represented all that slowly dies within us, that which we keep from previous generations and is never transmitted to the next due to negligence, forgetfulness, or indifference. I wanted to foster a discussion on the losing of cultural specificity, and language is the most tangible human example of that.

**AS** Is art a tool of cultural preservation? Or can it more effectively function as a constructive tool for the evolution of culture and society?

**PH** I believe that art can do both: it portrays and represents moments in our culture (which is why artworks are primary objects of study for historians when they need to understand a particular period), but at the same time forces a critical analysis of that reality that generally promotes consciousness of problems or other issues, and allows a society to move forward. The German romantic poet Novalis famously wrote "when we dream that we are dreaming we are close to awakening." Art is the consciousness in our dream that tells us that we are dreaming; it portrays our dream within our dream, and then forces an awakening.

**AS** Your work over the past 20 years has taken form in so many disciplines, some of which traditionally might seem in opposition of each other. Do you exist in multiple worlds simultaneously?

**PH** I am interested in ideas and how they are expressed in a variety of disciplines, and in how content dictates formats and not the other way around. I am also inclined to embody the knowledge that a particular format provides, which is why I think I am closer to performance art – I usually become a performer of a particular discipline. This is to say that if I am interested in a piece of history I have not to make an artwork about that history, but to become a provisional historian, and the outcome will follow. I see this act essentially as a performative act, a method actor gesture perhaps. And as such to do such different things does not represent a conflict in my view, with the only and great frustration that one can never become more than a generalist.

The best way I can understand it is by using the analogy of the composer or the architect: my training is to understand disciplines as construction materials, to understand them in what they do, how they behave and function, and hopefully design structures that can make best use of them. It is perhaps a way to escape the whole "de-skilling" debate (the debate around art becoming trapped by the constant refinement of its own skill to the point that one loses critical perspective). In this sense, I relate to what Paulo Freire's statement that "my expertise lies in not being an expert." ■■■■

# SCHEDULE AT A GLANCE

See pages 4-6 for a complete schedule. Please note that locations are subject to change, and check Art Building Registration Table for updates.

## MAY 13 FRIDAY

- 9 Registration + Coffee and Pastries  
*Art Building, Registration Table*
- 9-2 Center for Genomic Gastronomy · *Outside Art Building*
- 10-11 Introductory Remarks and panel  
*Shattuck Hall Annex*
- 11-1 OPENING RECEPTION:  
Social Economies exhibition · *Littman Gallery*
- 11:30-1 Getting To Know You(Tube) · *Field Work*
- 12-12:30 Lunch
- Food Cart Work Songs  
*SW 4th Ave. Food Carts*
- 12-1 FRINQ: Community Lunch · *PSU Community Garden*
- 12-5 Temporary Library of Sentimental Objects · *Field Work*
- 1-2:20 Pablo Helguerra · *Shattuck Hall Annex*
- 2:30-4 **PARALLEL SESSIONS**
- PEOPLE + PUBLICS** Julie Perini and Amy Harwood  
**TRACKING + TRACING** Big Car's Year in Fluxus  
**SOCIAL ECONOMIES** Andrew Wilson  
**INBETWEEN SPACES** Xhurch  
**INBETWEEN SPACES** Project Grow  
**INBETWEEN SPACES** Christine Hill  
**DESIGN PANEL** Moderated by Sara Huston
- 4 Landfill Conversation: Ted Purves and Elyse Mallouk  
*Field Work Library*
- 5:30-9 Pub Discussion Series · *Multiple Locations*
- 9-10:30 Late Night Diner, Becca Lofchie · *Field Work*

## MAY 14 SATURDAY

- 9 Registration · *Art Building, Registration Table*
- 9-2 Center for Genomic Gastronomy · *Outside Art Building*
- 9:30-12 Portland Art Museum Summit  
*Portland Art Museum, Whitsell Auditorium*
- 10-11:30 **PARALLEL SESSIONS**
- PEOPLE + PUBLICS** Creative Migration  
**PEOPLE + PUBLICS** Sarah Rodigari and Brett Cook  
**SOCIAL ECONOMIES** The Cake and Eat It Collective  
**TRACKING + TRACING** Edie Tsong, Borderland Collective  
**SENTIMENT + STRATEGIES** tART Collective  
**INBETWEEN SPACES** Deanna Pindell, artSpa  
**INBETWEEN SPACES** James Reed and Agents of Change
- 12-12:30 Lunch
- 12-12:30 Lunch
- 12-1 FRINQ: Community Lunch · *PSU Community Garden*
- 12-1 FRINQ: Community Lunch · *PSU Community Garden*
- 12-5 Temporary Library of Sentimental Objects · *Field Work*
- 12:30-2 Fritz Haeg · *Shattuck Hall Annex*
- 2:30-4 **PARALLEL SESSIONS**
- PEOPLE + PUBLICS** Conflict Kitchen (Dawn Weleski), Joseph del Pesco and Christian Nagler  
**PEOPLE + PUBLICS** PSU Social Practice MFA  
Low-Residency Panel with Harrell Fletcher and Rick Lowe  
**TRACKING + TRACING** Interventions in Public Amnesia and Exploratorium: Marina McDougall and Jordan Stein  
**TRACKING + TRACING** David Osborn  
**SOCIAL ECONOMIES** Stephanie Diamond  
**INBETWEEN SPACES** Queer Explorers Club
- 4-5:30 Art and Education Summit · *Shattuck Hall Annex*
- 5 True Stories · *Portland Art Museum, Whitsell Auditorium*
- 5 Occupation Preoccupation · *Candlelight Lounge*
- 6-8 Alysha Shaw: Balkan Dance Party  
*Candlelight Lounge*
- 7 Bureau for Open Culture · *Field Work*

## MAY 15 SUNDAY

- 9 Registration · *Art Building, Registration Table*
- 9-2 Center for Genomic Gastronomy · *Outside Art Building*
- 10-11:30 **PARALLEL SESSIONS**
- PEOPLE + PUBLICS** Amelia Winger-Bearskin  
**PEOPLE + PUBLICS** Julia Cole and Sean Starowitz  
**TRACKING + TRACING** Petra Kuppers  
**SOCIAL ECONOMIES** James Rojas
- 12-12:30 Lunch
- Folk Songs of Invisible Portland  
*Outside Shattuck Hall / Park Blocks*
- 12-1 FRINQ: Community Lunch · *PSU Community Garden*
- 12-5 Temporary Library of Sentimental Objects · *Field Work*
- 12:30-2 Julie Ault · *Shattuck Hall Annex*
- 2:30-4 **PARALLEL SESSIONS**
- PEOPLE + PUBLICS** Jennifer Van Winkle  
**TRACKING + TRACING** Lynn Lu, Matthew Slaats and Julie Perini  
**INBETWEEN SPACES** PLAND  
**INBETWEEN SPACES** Carmen Papalia and Jason Sturgill  
**INBETWEEN SPACES** Panel and potluck picnic organized by Nolan Calisch at Wealth Underground Farm, featuring Fritz Haeg and Harrell Fletcher
- ART + EDUCATION TOPICS** Paul Wittenbraker, Rozzell Medina, jeskia maria ross
- 2:30-7:30 We Were Here, Dawn Weleski and M. Callen  
*Various Locations*
- 4-5:30 Art and Education Summit · *Shattuck Annex*
- 6-8:30 Group Dinner and Final Panel  
Julie Ault, Fritz Haeg and Pablo Helguera, moderated by Rick Lowe  
*PNCA Commons*
- 9-LATE Dance Party  
*Boxxes*

## VENUES

Please see the Open Engagement map for a complete list of venues and directions.

**ART BUILDING** 2000 SW 5th Ave.

**AUTZEN GALLERY** Smith Memorial Union, 1825 SW Broadway

**BOXXES** 330 SW 11th Ave.

**CANDLELIGHT LOUNGE** 2032 SW 5th Ave.

**CITY HALL** 1221 SW 4th Ave.

**COALITION BREWING** 2724 SE Ankeny St.

**FIELD WORK** 1101 SW Jefferson St.

**FOOD CARTS** SW 4th Ave. between SW College and SW Hall

**LITTMAN GALLERY** Smith Memorial Union, 1825 SW Broadway

**MIGRATION BREWING** 2828 NE Glisan St.

**PARK BLOCKS** SW Park Ave. between SW College and SW Salmon

**PSU COMMUNITY GARDEN** SW 12th Ave and SW Montgomery St.

**PORTLAND ART MUSEUM** 1219 SW Park Ave.

**PNCA** 1241 NW Johnson St.

**SHATTUCK HALL ANNEX** 14019 NW Newberry Rd.

**WEALTH UNDERGROUND FARM** 70 NW 4th Ave.

**WHITE STAG BUILDING** 70 NW 4th Ave.

**XHURCH** 4550 NE 20th Ave.