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Open Engagement 2014 catalog

Jen Delos Reyes

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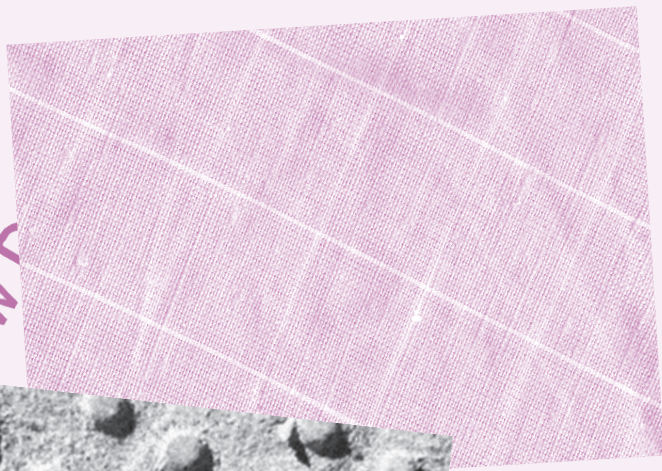
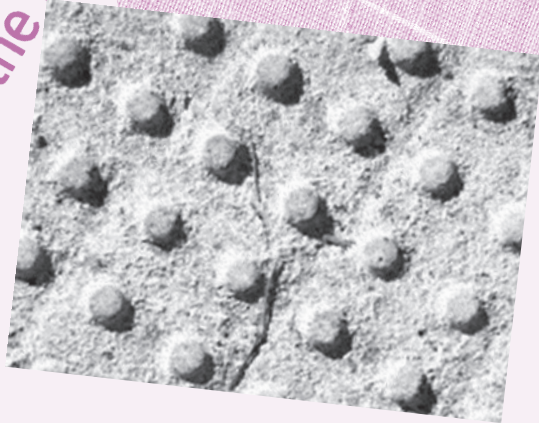
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2014

OE

Open Engagement



Received in the Low D

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Acknowledgments

First and foremost we must acknowledge Paul Ramirez Jonas for his encouragement, and his belief that Open Engagement is a site that is needed. When the future of OE seemed uncertain, he was an advocate. When it was in search of a new landing point he even generously offered his kitchen table. Thank you Paul for all you continue to contribute to Open Engagement, and the field.

A huge debt of gratitude is owed to Tom Finkelppearl and Deborah Fisher, and all of the work and resources that both the Queens Museum and A Blade of Grass have so generously provided. Open Engagement could not have asked for better partners. Their collaboration with OE 2014 embodies their organizations' commitment to supporting socially engaged art, and to creating the space to push these practices further. We are all thankful for their ongoing work. Special thanks to Prerana Reddy, Jason Yoon, Diya Vij, Silvia Juliana Mantilla Ortiz, David Strauss, Tim Miller, Joelle Te Paske, Thomas Anesta, and Ellen Staller and everyone else on the ground at the Queens Museum and A Blade of Grass who contributed to the OE effort.

Thank you to Maureen Connor, Greg Sholette, and Chloë Bass. It is key to Open Engagement that we are in dialogue with education for socially engaged art and partnering with Social Practice Queens at Queens College and CUNY has been so integral this year in connecting to these dialogues in New York. Special thanks to Mirana Zuger, and the SPQ students who generously donated their time and knowledge to the project.

This type of event is not possible without the support of many individuals and institutions. The OE team is made up of many incredible people who through their work on the conference show their dedication to supporting these practices. Thank you Kerri-Lynn Reeves for your tireless work serving as the Program Coordinator. You continually went above and beyond, and always brought positivity. Thank you to Gemma Rose Turnbull and Alex Winters, our extraordinary social media team who also coordinated the OE 100 blog which brought us amazing reflections and provocations in the lead up to the conference. Also, a huge thanks to all of the contributors to the OE 100 blog project. Thank you to Ariana Jacob and Sheetal Prajapati for organizing the lunch time conversation series and bringing together an amazing

group of individuals to be discussion starters. Thank you to Sandy Sampson, Laura Sandow, and Eliza Gregory for working hard to provide housing and hospitality for our conference presenters. Thank you to the design force behind Open Engagement, Nicole Lavelle and Sarah Baugh. Year after year they have worked to make Open Engagement feel true to its call. Big thanks to Martin Rosengaard and the Human Hotel for partnering with OE to provide housing for people traveling to the conference with children. We are also so grateful to Wooloo and Regeneración Childcare NYC for collaborating with the Queens Museum to produce an art camp for children that will coincide with the conference, as well as the drop in family area that will be located right here at the heart of our conference activities.

We wish to express our gratitude to our sponsors and media partners Big Car Collaborative, The Scherman Foundation's Katharine S. and Axel G. Rosin Fund, The Kresge Foundation, Surdna Foundation, The David Rockefeller Fund, Institute of Museum and Library Services, Immigrant Movement International, Otis College of Art and Design, New York Hall of Science, Listings Project, Lagunitas Brewing Company, Queens Theater in the Park, Bad at Sports, Temporary Art Review, and Guernica Magazine. You all help to make OE a reality, and to broaden the access to the ideas shared at the conference.

The spirit of Open Engagement is manifested through the generous hosts throughout New York who house our out of town presenters. Thank you all for your hospitality.

Our sincere thanks and appreciation goes out to all of the Open Engagement volunteers.

Our deepest gratitude to all of the Open Engagement presenters for allowing your work to enter this conversation. Without all of you none of this would be possible.

Thank you,

Jen Delos Reyes
Director and founder,
Open Engagement



QUEENS MUSEUM



a blade of grass
nurtures socially engaged art

Social Practice Queens

Listings Project

QUEENS
THEATRE

THE SCHERMAN FOUNDATION



HUMAN
HOTEL



OTIS
City College of New York
Graduate Public Practice

LAGUNITAS
BREWING COMPANY

nysci

THE DANISH ARTS FOUNDATION



BAD
AT
SPORTS
a r t t a k

BIG CAR
COLLABORATIVE

GUERNICA

Director's Welcome

The Open Engagement conference has in many ways captured the energy and spirit of the continued movement of socially engaged art. Since 2007 the conference has convened over 900 presenters and over 3200 attendees from around the world to share current perspectives and approaches to this work.

The feeling at the conference is palpable—that social art has value, that it can be harnessed as an agent of change, and that it has relevance beyond the scope of art. This is one of the reasons that so many have come together year after year to this free site, to be present to show their support, rally together, and to bring visibility to these issues. This kind of donation of time and energy is based on a shared belief in the potential for socially engaged art to create social change and address issues of social justice.

The people who support Open Engagement believe in the power of socially engaged art and seek to foster a site that pushes these practices further and promotes this way of artists working in the world. OE is a site that nurtures the growth of the field and supports contributors by offering a venue for continued development, education, and connection. The 2014 conference is co-presented by the Queens Museum and A Blade of Grass—two organizations that work to reinforce these practices and artists, and present this work in dynamic ways in the world.

Open Engagement 2014 was planned in conjunction with the Queens Museum, A Blade of Grass, Social Practice Queens at Queens College, and a selection of artists, educators, and invested parties. This year the selection process brought together groups of people representing the expansive and complex ecosystems that support these practices— museum perspectives, funding perspectives, education perspectives, artist perspectives, and student perspectives. Students, faculty, and committee members worked with one another to select the presenters and create the conference programming. This year we have brought together a diverse group of over 200 presenters from around the world, including keynote speakers Mierle Laderman Ukeles and J. Morgan Puett. We have assembled these voices to reflect on subjects that are inextricable from our daily existence; life and work. Through conversations, presentations, workshops, interviews, open reflections, and related projects created for or presented at the conference, we will be investigating, questioning, celebrating, and challenging the current state of socially engaged art.

Since the first Open Engagement conference in 2007 it has become a key meeting point for people interested in art and social practice. Open Engagement began as a hybrid project that used a conference on socially engaged art practices as its foundation and incorporated elements including workshops, exhibitions, residencies, pedagogy, curatorial practice and collaboration. When the conference began it was a student project. Open Engagement was the basis of my education, and then for the past four years while partnered with Portland State University it was part of how I approached my work as an educator. Through the move of the conference this year to the Queens Museum in New York I have already seen how a re-siting has allowed for expanded thinking, partnerships, support, and addressing the field and its needs from a new perspective. This aspect has become clear in this year of planning and I see this as having the potential to make a significant impact on the wider field through a receptive mobility. When Open Engagement started it was in large part because I felt that there was a need to create the space for these conversations. Over the past seven years we have seen the spaces for these dialogues widen and diversify. What I believe there is a need for now is support for these practices. How can we support artists creating this work? How can we ensure that these are sustainable practices? How can the institutions of art create the space for this work in their canons? As Open Engagement moves it has the potential to highlight, mobilize, and strengthen existing networks of support, but that it also creates the opportunity to open up new institutions to embedding these practices into their missions.

It is my hope that Open Engagement is a space where we can continue to live and work alongside one another and find ways to support each other, not only for this brief moment that we are assembled, but into the future.

Welcome the sixth Open Engagement conference!

Jen Delos Reyes
Director and founder,
Open Engagement

Support programs

Welcome Families!

Open Engagement and the Queens Museum are committed to intergenerational spaces and will support children, parents, and caregivers to the best of our ability. The Queens Museum is stroller-friendly throughout the museum and our bathrooms have baby-changing stations.

The conference will feature a Kids Art Camp by Wooloo with ongoing activities for children ages 4-12. Parents and young children are also invited to come play in the Kids Lounge, an interactive play-space facilitated by Regeneración Childcare NYC in the Queens Museum atrium space for the duration of the conference. People who would like to drop by the Kids Lounge to tell a story or play a game are also welcome to stop by! This space is a central hub of the conference activities and also plays host to our Open Platform presentations and keynote lectures.

Though we provide space and activities for children, we do not require kids to remain only within these spaces. We ask all conference participants to be supportive of kids, parents and caregivers wherever they are, as we do not discourage them from attending any part of the conference, including workshops. As prison abolitionist Jason Lydon of the Community Church of Boston said, “kid noises are the sign of a growing movement,” so please join us in the community responsibility needed for a supportive, and truly intergenerational environment!

Language adapted from the NYC Anarchist Book Fair Collective’s statement on childcare.

Art Camp | Wooloo

Open Engagement 2014 is collaborating with Queens Museum staff and the Danish art collective Wooloo to provide an art camp to children of conference attendees on site during the conference. Sixten Kai Nielsen and Martin Rosengaard of Wooloo, both fathers, will personally run a free camp at the Queens Museum open to conference attendees with children aged 4-12.

Wooloo’s Art Camp addresses a primary need at the conference, as well as explores the ways in which areas of support and cooperation are essential to allow for structures of full participation in society.

- Camp is open to children ages 4–12 whose parents/guardians are registered for Open Engagement.
- Parents/caretakers and children are expected to abide by all museum and camp policies including dropping off and picking their children on time.
- Camp will be Saturday and Sunday 9:30AM to 5:30AM.
- Preregistration was required for Art Camp
- Camp will remain open until full.

Human Hotel | Wooloo

Wooloo’s Human Hotel in NYC provides free private housing for visiting cultural workers traveling with children. During Open Engagement 2014, the Human Hotel project will accommodate out-of-town presenters traveling with children in the private homes of New Yorkers.

Human Hotel (continued)

Wooloo’s contribution to Open Engagement 2014 addresses a primary need at the conference, as well as explores the ways in which areas of support and cooperation are essential to allow for structures of full participation in society.

On-Site Food

Queens Museum Cafe **12:00PM–OE closing hours**
NY Hall of Science Cafe **9:00AM–5:00PM**

Shuttle Bus

A shuttle bus will be available for OE attendees running between the Queens Museum and underneath the Willets Point/CitiField 7 Train stop for the following times: Friday night for the Opening Mixer hours, Saturday for the keynote lecture, and Sunday for the keynote lecture and Closing Mixer hours.

Transit

The closest Metropolitan Transit Authority stop is on the 7 line at 111st Street. For peak evening hours a shuttle bus will run between this stop and the Queens Museum. The remainder of the time, it is a short 10-15 minute walk. Please check for weekend service changes on the 7 Train line on weekends and see the maps at the website below for more detailed information.

web.mta.info/maps/submap.html

Selections Committees and Team Members

Selection Committees

Life/Work Panels and Presentations

Barrie Cline
Jen Delos Reyes
Deborah Fisher
Sheetal Prajapati
Prerana Reddy
Kerri-Lynn Reeves

Life/Work Projects

Jen Delos Reyes
Tom Finkelpearl
Maureen Connor
Deborah Fisher
Natasha Llorens
Kerri-Lynn Reeves

Immigrant Movement International

Sol Aramendi
Jen Delos Reyes
Elizabeth M. Grady
IMI community members
Silvia Juliana Mantilla Ortiz
Kerri-Lynn Reeves
Patrick Rowe

Panorama

Seth Aylmer
Gonzalo Casals
Jen Delos Reyes
Elizabeth M. Grady
Prerana Reddy
Kerri-Lynn Reeves

Watershed

Seth Aylmer
Gonzalo Casals
Jen Delos Reyes
Elizabeth M. Grady
Prerana Reddy
Kerri-Lynn Reeves
Jason Yoon

Open Platform

Jen Delos Reyes
Prerana Reddy
Francisco Karmelic
Deborah Fisher
Kerri-Lynn Reeves

Open Houses

Jen Delos Reyes
Tom Finkelpearl
Deborah Fisher
Prerana Reddy

Open Engagement Core Team

Jen Delos Reyes
Director/Founder
Kerri-Lynn Reeves
Program Coordinator
Gemma Rose Turnbull
Social Media Captain

Alexandra Winters
Social Media

Ariana Jacob
Lunch Time Talks

Sheetal Prajapati
Lunch Time Talks

Sandy Sampson
Housing Team

Laura Sandow
Housing Team

Eliza Gregory
Welcome Committee

Mirana Zuger
OE SPQ Volunteer

Nicole Lavelle and Sarah Baugh
Graphic Design

Queens Museum Team

Tom Finkelpearl
Executive Director

Prerana Reddy
Director of Public Programs and Community Engagement

Silvia Juliana Mantilla Ortiz
Public Programs Fellow & Artist Services Coordinator

Jason Yoon
Director of Education

Jose Serrano-McClain
Community Organizer & Corona Studio Manager

Tim Miller
Manager of Family & After School Programs

Diya Vij
Communications & Digital Media Manager

David Strauss
Director of External Affairs

A Blade of Grass Team

Deborah Fisher
Executive Director

Ellen Staller
Development Director

Elizabeth M. Grady
Programs Director

Joelle Te Paske
Programs & Communications Coordinator

Thomas Anesta
Executive Assistant

SPQ Team

Gregory Sholette
SPQ Co-Director

Maureen Connor
SPQ Co-Director

OE Core Team

Jen Delos Reyes

Director / Founder

Jen Delos Reyes is an artist originally from Winnipeg, MB, Canada. Her research interests include the history of socially engaged art, artist-run culture, group work, band dynamics, folk music, and artists' social roles. Jen is the founder and director of Open Engagement.

Kerri-Lynn Reeves

Program Coordinator

Kerri-Lynn Reeves is an interdisciplinary artist from Winnipeg, Manitoba. She holds a Bachelor of Fine Arts-Honours degree from the University of Manitoba and is currently a Master of Fine Arts candidate at Concordia University. At the heart of it, her work explores the relationship of the social and the material.

Gemma-Rose Turnbull

Social Media Captain

Gemma-Rose Turnbull creates collaborative photographic works, that examine ways in which the integration of collaborative strategies and de-authored practice can catalyse social change agendas and policies through image making and sharing. She has collaborated with street-based sex workers, elderly people who have suffered from abuse, and children. In each of these projects, issues of power, othering, objectification and alienation are unavoidable. Gemma's style of working acknowledges these issues from the beginning, and each of

her projects experiments with structures that can reflect those issues in a productive way. She is currently doing a practice-based PhD at The University of Queensland, Australia.

Alexandra Winters

Social Media

Since completing a Bachelor of Fine Art, Alexandra Winters has been traveling between the United States, U.K, Europe and Australia pursuing a self-directed approach to professional development and arts education. She is currently studying a Masters of Cultural Production and Arts Administration at the Queensland University of Technology in Australia. Harnessing arts capacity to communicate, Alex is concerned with developing projects that counter the academic critique commonly inserted into art by reinforcing the need and desire for art to be accessible. Functioning in the role of artist as organizer, Alexandra creates cultural products that demonstrate the capacity for art to be used as a universal language.

Ariana Jacob

Lunchtime Conversation Series

Ariana Jacob is a Portland, OR based artist whose work focuses on conversation. She holds an MFA in Social Practice Art from Portland State University. Her work has been included in the NW Biennial at the Tacoma Art Museum, Disjecta's Portland 2012 Biennial, and the Discourse and Discord Symposium at

the Walker Art Center. She has exhibited and organized events at apexart and Smack Mellon in New York City, Betonsalon in Paris, France, The Portland Institute for Contemporary Art's TBA Festival, The Portland Art Museum, Appendix Space and Gallery Homeland in Portland, OR, Southern Exposure in San Francisco, CA; and in many public places.

Sheetal Prajapati

Lunch Time Conversation Series

Sheetal Prajapati is Assistant Director for Learning and Artists Initiatives at The Museum of Modern Art (MoMA) where she develops short and long-term artist collaborations to create learning and socially-engaged experiences for the museum's public. Sheetal has worked in museum education for over 12 years in New York and Chicago. She earned her MA from the School of the Art Institute of Chicago and her BA from Northwestern University.

Sandy Sampson

Housing Team

Sandy Sampson, based in Portland Oregon is an interdisciplinary artist and educator with a thirty-five year exhibition history. Locating and framing casual pedagogy as it presents in the everyday is the thematic constant in her collaborative public practice. This entails a profound reliance on the wisdom and expertise that each individual brings about their own place within their community and their own lived experience.

She is a founding member (2007) of Parallel University; a shared platform made to grant the illusion of institutional validation to self initiated projects that celebrate teaching and learning in the everyday.

Laura Sandow

Housing Team

Laura Sandow is a Portland, Oregon based artist, photographer and writer that is interested in socially engaged, collaborative, community-based, and multi-media projects. Her interests include politics, history, nature, social justice issues, as well as empowerment and education through art.

Eliza Gregory

Welcome Committee

Eliza Gregory is an artist and educator. Her work illuminates diverse experiences in a given community using images, relationships, experiences, interviews, events and many other media. Trained as a fine art photographer, a creative writer and a social practice artist, Eliza now lives and works in San Francisco. See her work at elizagregory.com

Mirana Zuger

OE Team / SPQ Volunteer

Mirana Zuger is an artist and MFA candidate at Queens College, City University of New York. A graduate of Concordia University, Montreal (BFA with Distinction) Zuger has also been selected for artist residencies in Croatia and France. Her work Vrtlar was the subject of the first monograph on her, written by

James D. Campbell and senior Montreal artist, Françoise Sullivan in 2012. She has exhibited widely in Canada, as well as New York, Paris and Zagreb. Her works are found in public and private collections in Canada, the United States, Europe and Asia.

Nicole Lavelle
Graphic Design

Nicole Lavelle is an artist, designer, and MFA candidate in Social Practice at the California College of the Arts in San Francisco. She prefers to collaborate.

Sarah Baugh
Graphic Design

Sarah is pursuing an MFA in Graphic Design at Virginia Commonwealth University.

Queens Museum Team

Tom Finkelpearl
Executive Director

Since 2002, Tom Finkelpearl has been Executive Director of the Queens Museum which completed an expansion project 2013. His second book, *What We Make: Conversations on Art and Social Cooperation* was published by Duke University Press in 2013. He begins his tenure in May 2014 as the Commissioner of the Department of Cultural Affairs for the City of New York.

Prerana Reddy
Director of Public Programs and Community Engagement

Prerana Reddy is the Director of Public Events at the Queens Museum, where she oversees the Museum's community engagement and public art initiatives working with a full-time community organizer to combine arts and culture with social development goals in nearby neighborhoods predominately comprised of new immigrants.

Silvia Juliana Mantilla Ortiz
Public Programs Fellow and Artist Services Coordinator
Silvia Juliana Mantilla Ortiz is a transnational artist whose work lies at the intersection of migration, feminism and oral

histories. She holds an MFA in Public Practice from Otis College of Art and Design and is currently the Public Programs Fellow and Artist Services Coordinator at the Queens Museum.

Jason Yoon
Director of Education

Jason Yoon is the Director of Education at the Queens Museum where he oversees QM's on and offsite education programs for learners ranging from pre-k children to seniors. Prior to QM, he was the executive director of New Urban Arts, a teen art studio in Providence RI. He has a BFA from RISD and an MPA from NYU.

Jose Serrano-McClain
Community Organizer and Corona Studio Manager

Jose Serrano-McClain is a community organizer, art worker, and social entrepreneur. Jose is involved in Queens Museum's creative and political work in Corona. He is a co-founder of TrustArt.org, a community for supporting social and artistic innovation. He recently completed his MFA as part of Social Practice Queens.

Tim Miller
Manager of Family and After School Programs

Tim Miller is the Manager of Family and After School Programs at the Queens Museum. He has a BFA and an M.Ed. from the School of Visual Arts. Tim is also a children's book illustrator, check out his work at timmillerillustration.com

Diya Vij
Communications and Digital Media Manager

Diya Vij is the Communications and Digital Media Manager at the Queens Museum where she works on marketing and press and runs all social media. Additionally, she was a co-curator of Tania Bruguera's *Arte Útil Lab* at the Queens Museum

during Winter/Spring 2013. She is currently pursuing her Masters in Art History with a concentration in contemporary art and activism at Hunter College.

David Strauss
Director of External Affairs and Capital Projects

David Strauss, Director of External Affairs and Capital Projects, is responsible for overseeing the Museum's marketing and public relations initiatives, government affairs outreach, and expansion project. He holds a B.A. from the State University of New York at Albany and an M.A. in Visual Arts Administration from New York University.

A Blade of Grass Team

Deborah Fisher
Executive Director

Deborah Fisher is the founding Executive Director of A Blade of Grass. An artist, administrator and entrepreneur, Fisher has worked as an arts and philanthropic advisor to Shelley and Donald Rubin, studio manager of Socrates Sculpture Park, as an educator and curriculum developer for the Brooklyn Center for the Urban Environment, and has taught classes at New York University, St. John's University, and Nassau Community College. Fisher's art practice seeks to understand the things we build as interconnected ecosystems, and focuses on public projects.

Ellen Staller
Development Director

Ellen Staller is Development Director at A Blade of Grass. She has over eighteen years of experience in non-profit visual arts administration, spanning development, communications, public programming, gallery management, and curating. Staller came to A Blade of Grass from Socrates Sculpture Park in Long Island City, NY, where she served as the Director of Development and Communications (2006-

2013). She also served as Program Director of ArtTable (2001-2006), Manager of Fellowships and Placement at College Art Association (2000-2001), and Gallery Director at HERE Arts Center (1995-2000). Staller holds a Master's degree in Visual Arts Administration from New York University.

Elizabeth M. Grady
Programs Director

Elizabeth M. Grady, Ph.D., is the Programs Director at A Blade of Grass, a curator, and a critic. She was Program Manager of smARTpower, a U.S. State Department program run by the Bronx Museum which sent fifteen artists to fifteen countries to do 6-week art projects that engaged local communities (2010-2012). Recently she curated *Proyecto Paladar*, a large-scale participatory food-based installation project for the 11th Bienal de la Habana in May 2012 and contributed to the accompanying catalogue-cookbook *Ten Dinners in Havana*, published by the Paladar Group in 2013.

Joelle Te Paske
Programs and Communications Coordinator

Joelle Te Paske is Programs and Communications Coordinator at A Blade of Grass. She is a graduate of NYU's Gallatin School of Individualized Study, where she completed her concentration, "Art Practice As Political Play," in New York City and in Prague, Czech Republic. Prior to joining ABOG she was a registrar at Paula Cooper Gallery, where she helped coordinate hundreds of exhibitions domestically and abroad.

SPQ Team

Gregory Sholette
SPQ Faculty

Gregory Sholette is an artist and writer whose recent books include: *It's The Political Economy, Stupid* and *Dark Matter: Art and Politics in*

an Age of Enterprise Culture (both Pluto Press UK). He exhibits at Station Independent Projects, NYC, and his Imaginary Archive travels to Kyiv, Ukraine this Spring. Sholette is an Associate in the GSD program at Harvard University and together with Maureen Connor is lead faculty for the new MFA Concentration SPQ: Social Practice Queens at Queens College, CUNY.

Maureen Connor

SPQ Faculty

Maureen Connor, Professor of Art at Queens College, CUNY since 1990 and now lead faculty of Social Practice Queens designs projects that combine installation, video, interior design, ethnography, human resources, feminism, and social justice. Recent work includes collaboration with Winter Holiday Camp, a collective intervention at Center for Contemporary Art, Ujazdowski Castle, Warsaw with whom she continues the work begun with Personnel, her project about the workplace, and the collective she co-founded, the Institute for Wishful Thinking, producing interventions that explore the attitudes and needs of individuals and institutions. Her feminist work from the 80s and 90s is included in numerous publications and collections.

Partners

Queens Museum

Queens Museum is a local international art space in Flushing Meadows Corona Park with contemporary art, events, and educational programs reflecting the diversity of Queens and New York City. The Museum presents the work of emerging and established artists, changing exhibitions that speak to contemporary urban issues, and projects that focus on the rich history of its site. In November 2013, the Muse-

um opened its new space, a 105,000 sq. ft. venue with a soaring skylit atrium, suite of daylight galleries, and improved flexible event space. queensmuseum.org

A Blade Of Grass

A Blade of Grass is a new funding non-profit that is dedicated to nurturing socially engaged art—an evolving field at the intersection of art and social change. We provide Fellowship resources to artists who demonstrate artistic excellence, work actively in dialogue with communities at ambitious scale, and enact social change. We create events and content in order to foster an inclusive, practical discourse about the aesthetics, function, ethics and meaning of socially engaged art.

Social Practice Queens

Social Practice Queens (SPQ) is a unique MFA concentration bringing together the resources of an academic research institution, Queens College (City University of New York: CUNY), with the long-standing community-based activism of the Queens Museum. The new MFA concentration in social practice integrates studio work with social, tactical, interventionist and cooperative forms. SPQ's goal is to initiate interdisciplinary projects with real world outcomes rooted in CUNY's rigorous departmental offerings (e.g.: urban studies, environmental science, public policy, experimental pedagogy, social theory) in tandem with the Queens Museum's ongoing community-based activities.

Media

Bad at Sports

Founded in 2005 Bad at Sports (B@S) features a weekly podcast, a series of objects, events, and a daily blog produced in Chicago, San Francisco, Detroit and New York City, it features

artists and “art worlders” producing conversations about art and the community that makes, reviews and participates in it.

Temporary Art Review is a platform for contemporary art criticism that focuses on alternative spaces and critical exchange among disparate art communities. Temporary is an international network, highlighting both practical and theoretical discourse through reviews, interviews, essays and profiles on artist-centered spaces and projects. Visit online at temporaryartreview.com.

Guernica

Guernica is an award-winning magazine of literature, politics, art, and ideas published twice monthly. Guernica Daily, the magazine's blog, is updated every weekday. Guernica's content gives equal weight to reportage, polemic and criticism of domestic and international affairs, alongside first-person narrative, fiction, poetry and visual art by established and emerging artists. Guernica authors and artists come from more than sixty countries, write in dozens of languages, and offer original, at times radical, takes on global issues.

Selected Sponsors

Big Car Collaborative

Big Car Collaborative is an artist-led nonprofit organization based in Indianapolis, Indiana that brings art to people and people to art. Big Car uses socially engaged art, design, and public programming to help encourage creativity, invigorate public places, and strengthen communities. Learn more at bigcar.org.

Listings Project

Stephanie Diamond's Listings Project is a free weekly email of real estate and opportunities listings serving artists, creative communities, and

beyond. As a proud sponsor of OE2014, Listings Project is offering OE attendees a discounted rate to post a listing.

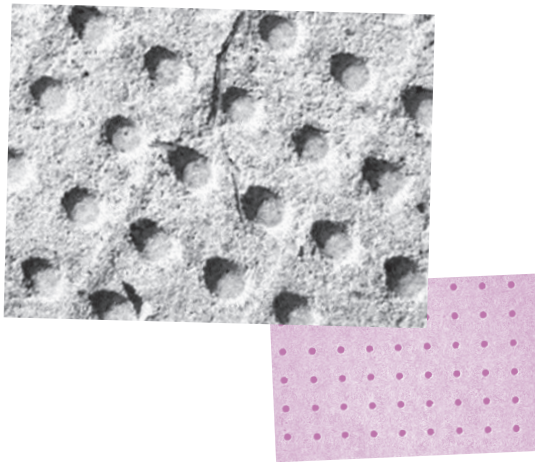
Human Hotel

Human Hotel in New York City provides free private housing for visiting cultural workers traveling with children. HUMAN HOTEL is run by Wooloo. The project began in Denmark in 2009, as a practical solution for the activist community during the UN Climate Summit in Copenhagen. Today, Wooloo continues to run Human Hotel in Copenhagen, as well as in New York and Eindhoven (Holland). In each site, the focus of the project is organized according to local need—always using intelligent matchmaking to connect talented visitors with resident hospitality and knowledge.

Regeneración Childcare

NYC is a radical childcare collective that participates in child-raising in order to build radical communities and relationships. Our collective provides childcare at organizational meetings, events, and conferences, by partnering with community-based collectives and cooperatives building movements for social justice. We are committed to growing an intergenerational movement for collective liberation, in which people of all ages can participate, learn from and take care of each other, and dramatically reshape the conditions of their lives.

A Conversation with J. Morgan Puett and Mierle Laderman Ukeles facilitated by Jen Delos Reyes



Artists have a way of provoking new forms of being, examining and challenging the ways that we live and work, proposing alternative approaches, and suggesting ways of navigating and negotiating existing systems. Open Engagement 2014 features keynote presenters Mierle Laderman Ukeles and J. Morgan Puett, and focuses on the theme of Life/Work. The conference examines how economic and social conditions connect to life values and philosophies and situate the everyday in relation to larger political and social issues including labor, economics, food production, ways of being, and education.

The legacies of these two seminal figures have through their practices defined and redefined how life and work can be the foundation for artistic exploration. Mierle Laderman Ukeles is a defining artist in the history of performance, feminist, and socially engaged art and has been the official artist in residence with New York City's Department of Sanitation for over three decades. Her work models possibilities of how an artist can create

long-term, sustainable alternative contexts within which to situate and create their work. J. Morgan Puett is an interdisciplinary artist, cultural producer, fashion designer, and Co-Founder and Director of Mildred's Lane and The Mildred Complex(ity). Her work explores pedagogical structures, systems of labor, sociality, ethics, and all-encompassing lived experience.

The work of both of these artists challenges the segmented notions of art and life, challenges expectations of an artist's work, explores the relationships of art and service, art and infrastructure, and looks at ways that art is embedded in our daily lives.

This conversation was conducted by email with Jen Delos Reyes in March 2014 and further explores the intersection of life and work in their practices, creating systems of support, and proposed education for socially for socially engaged art.

Was there a particular moment in your practice when you made a conscious decision to merge your life and your work as an artist?

J. Morgan Puett (JMP) First I would have to say that happened in childhood. But that is a long story. I believe the conscious decision was realized in graduate school, as I was having crits at my supper table in a loft in Chicago. It made some of the professors furious to come off campus and converse about how I spent my financial aid money.

But once out of graduate school, whilst engaged with filming-dwelling-clothing-researching projects, I found that making clothes for people gave me great pleasure, (I continued to do so for some 20 years.) Somewhere along that path I realized that was a way to survive as an artist—creating new problems for myself.

Although, in learning the industries, I seem to have forgotten that pleasure for a time while struggling with capitalism, trying to make a difference. I thought of my work in the rag trade as a series of conceptual storefront projects; then later I created a long series of research projects and art installations for institutions that were about those (disturbing) experiences in fashion industry. It was all extremely important to the development of the ideas and methods that permeate everything I do now.

Mierle Laderman Ukeles (MLU) I lusted for the freedoms expressed in the work of my art heroes: the freedom of the moving body inside the art from my Uncle Jackson Pollack; the freedom to name from my grandfather Marcel Duchamp; and the freedom to pass from one dimension to another from my uncle Marc Rothko. That's really why I became an artist: I wanted that life of the autonomous artist in pursuit of freedom—pushing into the unknown, creating the new. I struggled for many years to be an artist. Then out of love, Jack Ukeles and I had a baby in 1968. My teacher in grad school, seeing me with my pregnant belly finally showing had said, despite my being his best student, "Well, I guess you can't be an artist." That gurgling baby—I had fallen madly in love with her—was depending on my constant maintenance for life. Her needs needed to come before my own. I became a mother/maintenance worker. I found that my art heroes didn't change diapers. I had no models. I tried to split my life in half: half the mother/maintenance worker and half the artist. I hated feeling as if I were two people. Why hadn't my long finest education that Western culture offered prepared me for this? I was in a full crisis. Then, after one and a half years of twirling—an epiphany! If I am the boss of my freedom, if I have this power, then I call maintenance art; I call necessity freedom. I can collide these two poles, crash them together. In a quiet rage, in October 1969, I sat down and wrote the Manifesto for Maintenance Art, 1969! I named Maintenance as Art. Why? Because I say so. The artist must survive. It is art that must change.

What are the advantages and challenges of having a practice that is so entwined with aspects of daily living? For many artists creating a practice and making a living can be more easily compartmentalized. How have you each approached "making a living" when your life and art are so integrated?

MLU: Advantages: My insight as a mother/maintenance worker in 1969, enabled me to see – really through a flash of light– into the dark gap in Western culture where those who serve and support are not inside the picture. The picture is the picture of power, of culture, inhabited by the powerful and the cultured– those who are meant to be seen. That's not how democratic culture is supposed to work. I was seething. Why? I asked myself why was I so pissed off? Because my education promised me that I belonged to the entitled; it was supposed to be me in the picture. And here I was stuck changing diapers; people had stopped asking me questions, as if they knew all about me and it wasn't very interesting. But what actually happened with my epiphany was that a door opened and I could walk out, and a gate opened and I could walk through and have a chance to become connected to most of the people in the whole world who spend most of their lives surviving and enabling life to continue, most of whom The Western Culture hadn't seen, didn't know how to see, how to acknowledge, how to honor, how to respect. I set out to make coalitions.

We were so many, if we joined forces, we could change the world and we could make a picture of Democratic Culture where everyone is in the picture.

Challenges: So how do I eat? Keeping going as an artist has been difficult and never gets easier. Like most of you. The philosophy and conceptual part is so much a part of me, that's not hard. Most of all what keeps me going has been Jack Ukeles, my soul-mate who believes in me as I believe in him. Others, the Ronald Feldman Gallery. And the Sanitation Department, though I made a devil's bargain with them from the beginning in 1977 until today: They don't tell me what to do, but they don't pay me either. They provide "technical assistance"; that can be huge sometimes, but it doesn't pay the rent. The art world: visiting artist gigs and lectures. Grants and fellowships. Like you. Sometimes, all too rarely, we sell some of my work.

Everyone and everything that keeps life going feeds me as an artist and person. This includes people and also remediating infrastructure systems that keep the planet going; all everydayness feeds me.

JMP My life as a traditional artist never ceased, those tools that I have are just more complexly integrated into my existence as a human being.

But it is always so difficult. That is why I started the fashion business fresh out of graduate art school, (J. Morgan Puett Incorporated), so that I could make an income for myself. I later drenched the entire business—archives, artifacts, clothing, drawings—in beeswax, and particularly waxed and framed the bricks of checks that were made out to me, by me, for me as a corporation.

But now I have created a new contemporary art complex(ity) and a school of sorts, the Mildred's Lane Project. It does not support me financially, but it does enrich me intellectually—something even better—and allows for me to share with my friends. I feel the need to make every aspect of living meaningful, artful, and thus in every way that perpetuates—life as a practice... being as the practice.

Both of your practices challenge understood ways of working as an artist and propose and create alternative ways of being in the world. Are there histories, or any figures outside of an art context that have been instrumental in the ways you have chosen to work?

JMP I would have to say my childhood histories, in an attempt to find the quality of life I lived as a child in the deep, swampy south, daughter of four generations of beekeepers. My parents and their friends were artists, writers, musicians, poets, sailors...and I am still inspired by their lives and times in the tempestuous mid 20th century.

MLU My sources of inspiration start with a love of big scale which I absorbed from growing up in Denver with the incredible Rocky Mountains and big sky always in my peripheral vision, and second a love of process and play from growing up in a middle class neighborhood where we played outside most of the time, and had to be dragged in at the end of the day. I was brought up on open, liberal and spiritual principles stirred to see life in a more social and communitarian way from the lives and work of different members of my family. Jack Ukeles has always inspired me as a city planner and then as a policy planner especially with his early work on the Comprehensive Plan of NYC where he and his colleagues envisioned the city's mission, besides its traditional maintenance role of keeping the city open and healthy as also having a radical human development role as a generator of opportunity advancement for each and all of its citizens. Both of my parents were models because they were community dreamers who became community builders in a stunning variety of ways, for the young city of Denver. And each of our children inspire me as they pursue culture-making change both in the environment and in trying to create deep peaceable Middle Eastern culture.

Many art schools do not teach what I imagine to be the skills and approaches necessary to creating and supporting practices like yours. What assignment(s) would you give students to begin to build a foundation for these ways of working?

MLU First, the artist needs to trust her/himself. The art grows out of this trust which goes to the core of the person. The artist needs to understand her/his metaphysical state of being free and to cherish freedom. There are many people out there who want to tell young artists what are the important, noble, current progressive subjects to focus on. Fine. But I don't think it works that way. Work comes from deep inside and from personal passion coupled with the freedom to explore—no matter what, where, what about. It has to be personal passion. And then, if you care about others, learn an ability to open up to others and take time to engage in deep listening, in profound learning about others. That is equally important.

Freedom education. Who has power and who does not and why. Cultural practices. Open to the delightful understanding that all in the world is open to you, that there is resiliency in the world and you can dare a lot, so much. But watch it! You can become an invader and a colonizer in how you enter the zone of others, if you don't understand your own core passion and how you are or want to relate to others. Be aware of this. It

is important to talk about this to the others, so they can make their own judgment about coming into relationship with you.

Strategy education. This is incredibly important for anyone dealing with others. How to know if what you are doing is what you are doing. And are there a different ways to move? Are you missing central items and key subtle items? Why? Can you do anything about this? In public socially engaged, cooperative, what I call social/shmocial art, this is an undeveloped area. In my own work too and in the art of those whose work I love. We're so busy making the work happen. It would be good to bring in non-art strategy analysts to interact with after a level of confidence in one's work already is present.

So now let's also mention learning skills. Skill education can be trickily gendered in a hidden way. You have to be very alert to this. If you are interested, don't let anyone tell you it is or is not for you. Building skills can really help you down the road, and you never know when they will come in handy. I was too ideological in grad art school and refused to learn traditional skills if they didn't fit directly into what I was crazy about at the time. This was short sighted. A whole bunch of traditional skills packed under my belt would have come in handy. Mostly it helps to learn how to handle a huge variety of materials and also to understand where in their flow trajectory you are meeting them: raw, malleable, processed, possibly re-processed, re-processed, fatigued. Also non materials, not just materials: ideas and social constructions and where in their flow trajectory you are meeting them and intersecting with them and how you can interact with them.

Integration education. Practice putting everything together into a perceptible whole. Then maybe, if it doesn't make you sick, practice putting it together in different ways. A goal is so people can perceive the whole of what you are doing, even if the parts are very different from each other.

Flexibility. Finally, there is the question: what is the difference between being in school and being done with school? Can you think about school as a place to make a mess and not worry about it so much, i.e. practice stuff and try lots of things? When I was in school I would have said this is immoral. But you know that was really rigid and why couldn't I take the time in school to do this more?

JMP

- Collaboration is an essential practice in the 21st century; we can't make change happen alone;
- Open a storefront practice instead of a studio,
- Be in the world,
- Be of the world, and
- Be for the world in any way you can.

You each have key pieces of writing that disseminate aspects of your philosophies/politics, with Mierle I see one of these as your MANIFESTO OF MAINTENANCE WORK 1969!, and for you Morgan, I see this as your *Comportment Manual*. Can you talk about how and why these pieces developed and how they continue to play a role in your practices?

JMP *The Comportment Manual* is an ever growing and changing work that I find very necessary to introduce and

orientate visitors to Mildred's Lane and to a system thinking I call workstyles, to enable us to cohabitate in this landscape... It was evident that many needed help being in the woods, and more, being in the world. Thinking of comportment as commons grounds workstyles.

The Comportment Manual is a part of the greater project "Excerpts from the User's Guide to Mildred's Lane." There is also a Lexicon of Terms we use daily. We invent terms, definitions and titles that reassemble our roles; and helping us to keep our sense of humor.

MLU In other sections here I already discussed how the MANIFESTO OF MAINTENANCE ART 1969! developed. It still forms the basis of my continuing art making since I am still focusing on the triad of personal, social and earth maintenance. It has been for me a way of being in the world and an attempt to stretch who is in the Picture and never stop until everybody, simply everybody is in the Picture. Then we will have a living democratic culture.

I did think in the 1970's and 1980's that radically transforming the scale of democratic culture would be easier that it turned out to be. I thought that artists/creators belonged at the decision making tables of all levels of governments and power structures. This has not happened enough at all. I way underestimated the territoriality instincts of other design professionals who do not want to share the little bit of turf they have gotten their hands on. Artists are not taken very seriously, yet. This has been a grave disappointment and I look to you to keep pushing for this.

I want to end this part of our interview by asking your thoughts on the overarching questions of Open Engagement 2014: Life/Work.

What are the impacts of artists living and working in community?

MLU Most important, I think, artists are trying to work with others to break through barriers, especially class barriers of all kinds, whether economic, racial, or ethnic, that are getting more rigid. I didn't think our society would be like this when I was young in the 1960's. I thought that with our passions for transformation, we could melt barriers and that we could fix everything and everything would become more equitable, just, fair, with more opportunities opening up for everyone. Today, the huge yawning gaps between the richest sectors of societies, all over the world, and the growing numbers of people slipping downward, slipping down like silt to levels of the almost poor and impoverished, much of it racially charged as well with shrunken opportunities, is shocking. And the existence of huge scale corruption at the top. Democracy—which means that everyone is in the picture, not downstairs or outside of the picture—is threatened. It is artists living and working in community who are trying to create pictures, often living pictures where everyone, simply everyone is IN the picture. These pictures are fertile both for the artist and for the participants. They breathe respect and they do not go away. These living tissues of art, often made by the few that can speak to the many, give birth to continuing hope and conviction.

JMP I feel this is an age for artists to be and act as ambassadors to their practices; after all, we don't own them—we share them. It is a time to collaborate together, gathering our strengths. Work is an artist's life; so weave life through our work with our communities. There is no room for exclusionary thinking. There is too much at stake, importantly, water, soil, and other such nonhuman topics.

What is the work of art today?

MLU No matter how dangerous or how incredibly personal and unrelated to a list of "Big Subjects", no matter how "progressive" this list might be. No matter what materials, what subject, what kind of space, no matter who, where, what is the what. An artist acts, names, moves, chooses out of freedom. If an artist chooses to work with others, to co-create with others, then the artist needs to work it out with others. But an artist must enter this relationship fully free.

JMP As always, to generously share and generate innovative ideas. Rearranging ideas into new forms, activating everything that we have at hand, anywhere that we can, creating new habits.

How has the idea of life's work changed in the 21st century?

MLU More people—getting past all this sounding like a big cliché of television talk shows—think of themselves as having more agency, although their agency might be heavily virtual. I also think a lot more people are more selfish, more focused on getting theirs, first or foremost. But generally I think people in the 21st century have more room to take themselves more seriously as counting for something and what they do in life can count for something, that their presence here in the world can count for something and that their lives have meaning or could have meaning if they could just...

It gets mixed up and eaten up with consumerism. When the ATM machine tells me "Thank You," those words get suffocated, even killed. So many words have been eaten out alive in that way. Collapsed meanings.

Women—we still, in the 21st century, don't know what women could be and could do. For eons, women have been told by authorities and by the weight of whole cultures who they were and what they were. Now women for themselves and people in general are trying to find out what can a woman be? And then what does that do to all the people in relation to her? Mate, child and grandchild, parents, other family, bosses and sub-bosses, friends, colleagues, community; the people who used to have a claim on authority to say who she is and what she can do. We are in a process of needing to make this up. Many, of all genders, at last have more room to ask "What is my life's work?" Many many still do not.

JMP It seems there is a need to resist the endless compartmentalization of beings and things. Resisting takes time, so we slow down the process in order to seek greater clarity, forcing ourselves to deal with the details of life that in the past were left for women to sort out; which are, ironically, now our greatest strengths.

Friday May 16

*At indicated program items, a message sayer will be available to relay your messages to presenters and attendees. See page 27 for Federation of Message Sayers description.

REGISTRATION

10:00AM–6:00PM

Conference materials pick up at
Queens Museum *OE Registration Area*

OPEN HOUSES

8:30AM–10:00AM

[Immigrant Movement International
Morning Exercise Class](#)

Immigrant Movement International, (IMI) is a community space that hosts a variety of free experimental educational workshops facilitated by both artists and community members serving the needs of local immigrants. IMI acts as a think tank for those interested in creating a more humane and dignified legal and economic reality for migrants in the future.

Join Veronica Ramirez of Immigrant Movement International for a morning exercise dance class. This class is one of IMI's most popular workshops; it is not your average Zumba, Jazzercise, or aerobics class. Vero choreographs energetic dances to a variety of Latin American rhythms from Mexican Banda to 80s Spanish rock ballads, and uses dance to raise awareness about health issues as well as build community and empower women in our community. Come dance and meet the amazing women of IMI.

108-59 Roosevelt Ave, Flushing, NY

10:00AM–12:00PM

[Aperture](#)

[Photo-based Social Practice:
A discussion of socially engaged,
transdisciplinary, and expanded practices
in contemporary photography](#)

Aperture, a not-for-profit foundation, connects the photo community and its audiences with the most inspiring work, the sharpest ideas, and with each other—in print, in person, and online. This panel is offered in conjunction with the Spring 2014 issue of Aperture magazine, produced in collaboration with guest editor Susan Meiselas and the Magnum Foundation, which explores how the ground for socially engaged documentary storytelling has radically shifted over the last decade and how photographers might adapt. The panel is co-presented by Aperture Magazine Presents and the

Photography, Expanded Initiative of the Magnum Foundation.

It is increasingly evident that expanded, participatory, and socially engaged photo-based projects are of public interest and in need of heightened discussion and analysis. Often, the very bones of these projects restructure the power dynamics inherent within representation, challenging the patterns through which we engage with media, distribution systems, technology, journalism and images themselves. This panel will ask a group of critics, curators, and practitioners of photo-based social practice to engage the urgent questions artists are tackling in this field. Moderated by Eliza Gregory, panelists include: Pete Brook, Gemma-Rose Turnbull, Mark Strandquist, and Wendy Ewald.

547 West 27th Street, 4th Floor, New York, NY

12:00PM–2:00PM

[Vera List Center for Art and Politics
Making|Meaning](#)

Founded in 1992 and named in honor of the late philanthropist, the Vera List Center for Art and Politics at The New School is dedicated to serving as a catalyst for the discourse on the role of the arts in society and their relationship to the sociopolitical climate in which they are created. It seeks to achieve this goal by organizing public programs that respond to the pressing social and political issues of our time as they are articulated by the academic community and by visual and performing artists. The center strives to further the university's educational mission by bringing together scholars and students, the people of New York, and national and international audiences in an exploration of new possibilities for civic engagement.

Students curate student projects on intention and material. Drawing from programs across Parsons, the exhibition Making|Meaning examines how ideas are translated into objects, and what agency the material itself has in this process. In an environment of study and learning, what can be gleaned from the process of making itself? What literal and metaphorical qualities do materials convey, and how can projects such as computable fashion

or paper architecture be employed in the service of social justice. Every lunch hour, one "Object of the Day" is selected from one hundred, and activated by student companions. For Open Engagement, we will engage with five projects dealing with sustainability, pride, fragmentation, time and revolution.

*Sheila C. Johnson Design Center, Parsons
The New School for Design, 66 5th Ave, (between 12th and 13th Streets), New York, NY*

1:00PM–3:00PM*

[Flux Factory Artists in Residence Show](#)

Flux Factory is a non-profit art organization and collective that supports and promotes artists and cultural producers through exhibitions, commissions, residencies, and collaborative opportunities. Flux Factory is guided by its passion to nurture the creative process, while cultivating a global network of peers through resource-sharing and participatory decision-making.

On view in our gallery, we will be exhibiting work by the past years residents. The show will highlight the communal nature of the building's spaces which toe the line between frenzy and control. The show will bring together the interdisciplinary working practices of Flux. To close this annual show we will highlight durational projects on view in an afternoon of time-based Fluxworks. This program will focus on those artists whose practices involve music, dance, movement, sound, video, and more. Join us for lunch and a performance.

39-31 29th Street, Long Island City, NY

1:00PM–6:00PM

[Alicia Grullon](#)

[Three-one-one/El Tres-uno-uno](#)

With the artist's assistance, local residents and visitors will be encouraged to make 311 calls on-site about neighborhood problems (environmental, structural, social, etc.) needing improvement. The artist will set up a small portable stand and move throughout the Corona area near the museum.

*Various locations throughout Queens, NY.
Find her through Twitter @aliciagrullon*

1:00PM–6:00PM OPEN HOUSE

1:00PM–2:30PM PANEL

[International Studio and Curatorial Program \(ISCP\)](#)

[The Curatorialization of Activism in Art as a Neo-Avant-Garde Panel](#)

International Studio and Curatorial Program (ISCP) is a leading nonprofit, residency-based contemporary art institution for emerging to mid-career artists and curators from around the world. To advance its core mission of supporting artists in producing and exhibiting a wide range of contemporary artistic approaches, ISCP annually presents a series of innovative exhibitions and public programs both on- and off-site. Since 2008 demonstrations have taken place across North America, Europe and the Middle East. Although these protests occurred for different reasons, they are a resistance to neo-liberalism. Artists have responded by participating in actions and embracing calls for change—are they implicit in this process of Institutionalization, how does this relate to the neo-avant-garde? Organized by Michael Birchall and Megan Johnston, with presentations from Gregory Sholette, Elissa Blount Moorhead and Arthur Jafa on the theoretical idea of the neo-avant-garde and the practical nature of social practice and the political exhibition.

1040 Metropolitan Ave, New York, NY

1:00PM–3:30PM

[The Laundromat Project](#)
[Hello, Neighbor!](#)

The Laundromat Project brings art, artists, and arts programming into laundromats and other everyday spaces, thus amplifying the creativity that already exists within communities to build community networks, solve problems, and enhance our sense of ownership in the places where we live, work, and grow. Believing that arts, culture, and creative expression are powerful engines for turning strangers into neighbors, The Laundromat Project's (The LP) artists will lead participants in a series of creative exercises that explore what it means to be a neighbor. Participants will have an opportunity to visit some of The LP's partner laundromats along the way.

Marmy Laundromat,
197 Malcolm X Blvd, Brooklyn, NY

2:30PM–4:00PM

[Creative Time](#)

[Mierle Laderman Ukeles:](#)
[Seven Work Ballets Discussion](#)
[and Screening](#)

Since 1974, New York City-based organization Creative Time has collaborated with artists and others to present ambitious art

projects in public spaces. Guided by the belief that artists—and their ideas—matter in society, that artists need opportunities for experimentation and innovation, and that public spaces are places for creativity and free expression, Creative Time commissions, produces, and presents work that challenges the status quo, catalyzes civic engagement, and inspires millions of people in New York City and across the globe to look at the world in new ways.

This event celebrates the upcoming publication, *Mierle Laderman Ukeles: Seven Work Ballets*, Ukeles' first monograph to date. The event will feature an informal discussion between Ukeles and Kari Conte, and a screening of *Snow Workers Ballet* from 2012. The publication focuses on the artist's ballet works, and their proposals and realizations in the artist's words. These large-scale collaborative performances involved workers, trucks and barges and took place between 1983 and 2012 in Givors, Echigo-Tsumari, New York, Pittsburgh, and Rotterdam. This richly illustrated publication includes an interview with Shannon Jackson and Tom Finkelpearl, is edited and contains an essay by Kari Conte and is co-published by Sternberg Press, Kunstverein Amsterdam, Grazer Kunstverein and Krist Gruijthuisen, in collaboration with Arnolfini and Ronald Feldman Fine Arts.

59 East 4th Street, 6th Floor, New York, NY

3:00PM–5:00PM

[Bibi Calderaro](#)

[Walking—Activating the Senses,](#)
[Expanding the Categories](#)

Threshold: What is it? From life to work; from self to world; from consciousness to non-consciousness; from sentient to inert matter; what separates one "thing" or state from another? Walking in an urban garden can create a more dynamic awareness of these liminal spaces. Walking is an opportunity to nourish our ability to perceive, it aims to find ways to become more attuned to behavior. The Queens Botanical Garden, established in 1939 as backdrop for the World's Fair, has a little known history of intercultural and inter-species relations. It was also an early adopter of urban farming, and other environmentally friendly activities. This history will act as metaphor through which the transition from perception and emotion to behavior and knowledge production is explored.

Preregistration is necessary and spots are limited. Please register here: <http://tiny.cc/oewalking>

Queens Botanical Gardens, 43-50 Main St, Flushing, Queens, NY

3:00PM–5:00PM

[Chloë Bass and Sally Szwed](#)
(with special guests TBA)

[FIELD TRIP: A Series in Five Adventures](#)

A series of off-site, thematic adventures that will introduce OE participants to eclectic local neighborhood offerings. These activities will provide an amplified social context for conversation beyond the conference format, encouraging deeper and more personal engagement with content.

Bowling at Jib Lanes. Limited to 18 participants. Registration required: <http://tiny.cc/oebowling>

3:00PM–6:00PM

[MoMA Studio: Breathe With Me](#)

Organized by the department of Education at the Museum of Modern Art, MoMA Studios are free, interactive spaces offering drop-in programs and artist-led workshops to visitors of all ages. Offered in conjunction with an exhibition or a topic related to modern and contemporary art, MoMA Studios encourage exploration and engagement with art in participatory, creative ways. Organized in conjunction with the exhibition *Lygia Clark: The Abandonment of Art, 1948–1988* (May 10, 2014–August 24, 2014), MoMA Studio: Breathe With Me is an interactive space that explores the intersections between art, therapeutic practice, and the ways in which we relate to objects and people through physical encounters. Taking Lygia Clark's practice as a reference point, the Studio will present a series of drop-in programs, participatory experiences and artist-led workshops that reveal the profound resonance Lygia Clark's work has had on contemporary artists' practices. Collaborating artists include Allison Smith, Ricardo Basbaum, Michel Groisman, Stephanie Diamond and others.

The Lewis B. and Dorothy Cullman Education and Research Building, Mezzanine, The Museum of Modern Art, Entrance at 4 West 54 Street, New York, NY

3:00PM–6:00PM

[Immigrant Movement International](#)
[Meet the Community](#)

Immigrant Movement International, (IMI) is a community space that hosts a variety of free experimental educational workshops facilitated by both artists and community members serving the needs of local immigrants. IMI acts as a think tank for those interested in creating a more humane and dignified legal and economic reality for migrants in the future.

Join us to learn about the variety of actions, programs and workshops hosted

at IMI and to meet many of our members and teaching artists who make IMI such a rich, committed and creative community. Members of our newly formed Community Council will be present to talk about how the project is transitioning from Tania Bruguera's leadership to leadership of a council of community users and leaders. Tania Bruguera will be present to share some of the history of the project and conceptualization of IMI as an Useful Art project.

108-59 Roosevelt Ave, Flushing, NY

4:00PM-7:00PM*

[Queens Museum Open Studios Studio Residency Program](#)

The Queens Museum is dedicated to presenting the highest quality visual arts and educational programming for people in the New York metropolitan area, and particularly for the residents of Queens, a uniquely diverse, ethnic, cultural, and international community.

This past August, the Queens Museum launched its Studio Residency Program, welcoming seven artists and one artist team—Juan Betancurth, Onyedika Chuke, Shahab Fotouhi, Caitlin Keogh, Mike Kenney, Jewyo Rhii, Caroline Woolard, and collaborators Filip Olzewski and Bunny Rogers into newly-built, subsidized studios in the Museum's north wing. The idea behind the Residency Program is for the Museum to serve artists and its communities in a new way. The Studio Wing will be open to the public during OE's Open House.

The Studio Wing, Queens Museum

OE OPENING PROGRAMMING AT QUEENS MUSEUM

5:00PM-6:00PM*

Ariana Jacob

[Meet and Greet: Speed Ideating](#)

SPEED IDEATING is an activity for quickly getting in deep with a bunch of new

people. This rousing and intimate event invites Open Engagement participants to share their ideas and get a feel for each other through a swift series of 2 min discussions. Come get to know the people with whom you will be sharing the weekend through a round of fast, facilitated conversation about how you experience art, work and life.

Queens Museum Atrium

OPEN A.I.R. WORKSHOPS

5:00PM-6:30PM

[Writing for Socially Engaged Art](#)

How do we write about art that may not look like art on first glance? Socially engaged and participatory projects are a major current in artistic practice today, meanwhile, art critics frequently remain conflicted about how to describe and assess these new projects, which are often designed for and with a specific community, and are durational, process-based, and lack any object as its final product.

What are the stakes for writing about social practice? Must new languages be developed? What do those languages sound like and who is being addressed? This panel discussion looks at new directions in writing about social practice from diverse perspectives. Panelists include Sandra de la Loza, Juliana Driever and Christopher Howard. The conversation will be moderated by Chelsea Haines.

Co-organized by Guernica, Open Engagement and the Queens Museum. This session is generously supported by the Queens Museum Open A.I.R. Artist Services Program. Open A.I.R. is made possible by a generous grant from the Scherman Foundation's Katharine S. and Axel G. Rosin Fund. Additional support provided by the New York City Department of Cultural Affairs and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Queens Museum Theater

7:30PM-8:30PM*

[OE Opening Remarks](#)

Queens Museum Atrium

OPENING MIXER

8:30PM-11:00PM

[Getting to know You\(Tube\)](#)

[Open DJ session](#)

Getting to know You(Tube) founders Crystal Baxley and Stefan Ransom invite you to bring the noise by collectively DJing the first night of Open Engagement. After opening remarks on Friday night, share one of your favorite music videos on YouTube as a way to introduce yourself to fellow conference goers, and maybe start a dance party in the process.

Queens Museum Atrium

8:30PM-11:00PM

[Card-Carrying Feminist Photobooth](#)

CCF is a participatory project that seeks to capture all the faces of feminism. Our intention is to create an ever-expanding collection of portraits celebrating the beautiful individuality and powerful togetherness that is feminism. CCF consists of an open print edition of "Feminist" cards, and a website displaying portraits of self-identified feminists. While the cards themselves exist as objets d'art, they also act as props in the photo project. Participants are invited to upload snapshots of themselves and their friends posing with the cards. These are then published online at cardcarryingfeminists.com and to social media.

Queens Museum Atrium

Saturday May 17

**At indicated program items, a message sayer will be available to relay your messages to presenters and attendees. See page 27 for Federation of Message Sayers description.*

10:00AM-12:00PM

PARALLEL PROGRAMMING

LIFE/WORK

Edgar Arceneaux*

[New Financial Architectures for Creative Communities](#)

What does a more just and equitable financial architecture that reflects the collective aims and values of today's creative community look like? I figure the best way to think about what creative people/com-

munities need tomorrow is to understand directly what we are all doing today.

Viscusi Gallery, NY Hall of Science

LIFE/WORK

Marisa Jahn, Studio REV-
[The NannyVan](#)

Created by Marisa Jahn (Studio REV-), artist-in-residence with The National Domestic Workers Alliance, The NannyVan is a bright orange vehicle whose pull-out table, colorful design, and carpeted walls/sound booth convenes domestic workers, artists, media-makers, and parents to produce new tools to “accelerate the movement for domestic worker rights.” On Saturday, Studio REV- will lead a workshop that draws from lessons learned through the NannyVan. Participants will walk away with new co-design tools and frameworks for fostering open-ended and sustainable participation. In addition, The NannyVan will be present throughout OE, providing opportunities for participants to help create humorous content for the NannyVan App, a public art + know-your-rights app for domestic workers—accessible by any kind of phone.

[Queens Museum Theater](#)

PANORAMA

Green Map System and
Hibridos Collective
[Jammin' with Green Map
for a Just and Resilient NYC](#)

Participants will learn about the Queens DiverCity Map and Green Map's icons, resources and mobile tools; chart sites in the Panorama of NYC with traditional mapmaking tools and new technologies; explore how maps can be used as tools to advocate for social change and share “green ways of being.”

WATERSHED

Matthew Friday and Greg Sholette
[Everything is Downstream: A Political
Ecology of New York's Watershed](#)

A panel/installation that uses the techniques of political ecology/economy to address the modes of living and working that are producing and produced by New York City's watershed. Join Bonnie Ora Sherk, the founder and director of A Living Library, and author Linda Weintraub as well as activists, citizens, municipal authorities and scientists to rethink agencies and alliances.

IMMIGRANT MOVEMENT INTERNATIONAL

Meta Local Collaborative w/ James Rojas
[Latino Urbanism: Shaping US Public
Spaces through Imagination and Culture](#)

This two-part workshop will explore the ways that people shape their environments to serve cultural, emotional, and social needs. Through a presentation and a bike ride around Corona, participants

will consider the role of immigrants in transforming the use and character of neighborhood spaces.

Please note that while this workshop is open to all participants, a bike is needed for the second portion of the workshop. If you are from out of town or do not own a bike we recommend you use [spinlister.com](#) to rent one locally.

OPEN PLATFORM 12:00PM-5:00PM

12:00PM-1:00PM
LECTURES: LABOR FOCUS

Bernard Klevickas
[True Cost of Labor](#)

What is the true cost of labor? Art fabrication straddles an odd line between art production and manual labor. The business strives to keep labor costs as low as possible. This in turn creates a hierarchy within the factory of young artists burdened with debt from art school, craftspeople with developed skills and lower paid immigrant workers. All are paid to make art for commercially successful artists. Should the labor involved be higher value than non art making labor? I intend to discuss my experience within this hierarchy, and how my values of it changed during my time employed.

Melinda Guillen
[Temporality and Labor:
Feminist Issues in Social Practice](#)

Melinda Guillen will discuss temporality and labor as feminist issues in social practice. She will explore theoretical notions of time, affect and collaboration in a reflective presentation of her work with the Los Angeles-based collaborative CamLab and artists Suzanne Lacy and Laurie Jo Reynolds.

Sarah Barnard
[How Do You Know](#)

A brief presentation about the How Do you Know Project (a prompt-based installation that investigates the patriarchal construct that is the gender binary and the ways in which self-identification is confined by the limitations of language) and an opportunity for attendees to contribute their responses.

1:00PM-5:00PM OPEN PLATFORM

1:00PM-1:10PM
Maggie Ginestra and Michael Stasny
SUMPTUARY

Having freshly closed a five-week residency at MINT gallery in Atlanta, SUMPTUARY artists Mike Stasny and Maggie Ginestra will reflect on highlights and challenges of

the experience in a slideshow format, as well as self-prescribe new ways to support SUMPTUARY's next incarnation.

1:10PM-1:20PM
Taryn Cowart and Corbin LaMont
[Day Job](#)

Day Job is a publication by Taryn Cowart and Corbin LaMont. It is a collection of work from contemporary artists, designers, and writers about making work and making a living. [day-job.co](#)

1:20PM-1:30PM
Sonya Darrow
[Artist in Residence at Goodwill](#)

Sonya started the residency program 3 yrs ago in Iowa; continues to work on making it sustainable. She's currently working with Goodwill NY and building case studies in other Goodwill communities about the role of an artist in its structure. The artist's role takes on the mission, impacting the lives of its shoppers to those who face barriers to independence. Sonya will discuss the beginning stages of this program and the paths it took from community organizer to artist-teacher.

1:30PM-1:40PM
John Hulsey
[Taking Place: Multimedia Practice
and Foreclosure Resistance](#)

This presentation explores questions of home and shelter when they are under threat of dispossession, looking at multi-disciplinary projects made within the foreclosure resistance movement in Boston: performance actions in foreclosed homes, community-produced books, media projects in sites of struggle.

1:40PM-1:50PM
Helen Smith
[The Lavender Project](#)

Is it possible for art as a social process to influence how an organization responds to economic and cultural change? This question is explored in relation to The Lavender Project (2013), an artwork made in collaboration with the community surrounding Woodend Barn, a rural arts centre in the North East of Scotland.

1:50PM-2:00PM
Jody Wood
[Healing Identity](#)

Jody Wood will address OE's life/work theme as it relates to ways in which identity can be entangled with one's economic worth, and the lack of support systems for those who fall out of the usual channels of production and consumption. Wood will present her two recent community-based

projects: Spoken Stage (2012, collaboration with So Yeon Park) with aging communities in the rapidly developing city of Seoul, Korea, and Beauty In Transition (2013) with homeless patrons of a Day Shelter in Denver, Colorado.

2:00PM-2:10PM

[Dylan Gauthier and Todd Lester Sunview Luncheonette vs. Lanchonete.org](#)

A presentation on the Sunview Luncheonette a member-based social space, located in Greenpoint, Brooklyn, founded by Dylan Gauthier (with other members) and Lanchonete.org, a project for a social space and residency in the center of São Paulo, Brazil founded by Todd Lester.

2:10PM-2:20PM

[Daniel Koff](#)

[The Path: Fall of the Pemberton Mill](#)

The Path: Fall of the Pemberton Mill uses interpretive signage and immersive video to contextualize the largest industrial disaster in Massachusetts history within an augmented reality city, calling into question the value of life and work in an industrial economy.

2:20PM-2:30PM

[Millie Cattlin and Joseph Leunig Norster These Are the Projects We Do Together](#)

These Are the Projects We Do Together will discuss their design practice and a number of recent projects that relate directly to the theme of Life/Work. This will include an overview of Testing Grounds, a temporary project occupying a 24,000sq. ft. vacant site in the city of Melbourne, Australia.

2:30PM-3:20PM BREAK

3:20PM-3:30PM

[Martin Rosengaard Human Hotel](#)

Wooloo's Human Hotel in NYC provides free private housing for visiting cultural workers traveling with children. During Open Engagement 2014, the Human Hotel project will accommodate out-of-town presenters traveling with children in the homes of private New Yorkers.

Additionally, Wooloo will organize and personally run a daycare unit at the Queens Museum open to all conference attendees with kids. Wooloo's contribution to Open Engagement 2014 addresses a primary need at the conference, as well as explores the ways in which areas of support and cooperation are essential to allow for structures of full participation in society.

3:30PM-3:40PM

[Laura Napier Group Behavior](#)

Drawing on her archive of video, photography, and text documenting crowds and crowd interventions, artist Laura Napier will locate social cultures of New York, showing how where we live, work, and play affect how we move through space.

3:40PM-3:50PM

[Amy Spiers Creative Dissensus: Altering the Realm of the Possible](#)

If we imagine the praxis of art is to generate "the destabilizing action that produces dissensus about what is sayable and thinkable in the world", as Ranciere does, then how are artists realizing this?

3:50PM-4:00PM

[Colleen Sheehy, Plains Art Museum Defiant Gardens for Fargo-Moorhead](#)

Colleen Sheehy, Director of Plains Art Museum, will discuss a long-term initiative, Defiant Gardens for Fargo-Moorhead, which aims to increase urban vitality and beauty through artist-led public art gardens that take a multitude of forms and engage varied stakeholders.

4:00PM-4:10PM

[Letitia Fernandez Ivins Project Willowbrook](#)

This will be a presentation and frank conversation about Project Willowbrook's iterative cultural asset mapping and public engagement process whose experimental approach and artist-driven format led to unlikely discoveries that deepened community development.

4:10PM- 4:20PM

[Anna Lise Jensen Fjellerup i Bund and Grund](#)

A performative panel, organized by Anna Lise Jensen, that takes into account the feedback of locals in the depopulated, coastal town of Fjellerup, Denmark, on her project Fjellerup i Bund and Grund. With participating project artists: Julia Whitney Barnes, Alyssa Casey, Monica Carrier, Jo Q. Nelson and Christine Sciulli.

4:20PM-4:30PM

[Alana Hunt On the necessity of art-work-ing](#)

Alana Hunt will put forward some ideas on the necessity of art-work-ing. The discussion will focus not so much on her art work, but the ways in which art has worked over the last 5 years in Indian occupied Kashmir and the remote East

Kimberley region of Australia. Central to this process of art-work-ing is the idea of necessity, which sits at the heart of both art and life, in radically contingent and subjective ways. Yet sometimes what we most need is that which might appear unnecessary. And here lies the beautiful irony in the ways that art works.

4:30PM-4:40PM

[Craig Shillitto Proyecto Paladar](#)

Proyecto Paladar, a cultural exchange of chefs and diners, explored attitudes toward labor, food, politics. Facing one another across the table, the universal familiarity of a shared meal provided the basis for trading stories as Cubans and Americans cooked and broke bread together.

4:40PM-4:50PM

[Manuel Martagon Cocina Poblansima: Something Was Missing in the Recipe](#)

Cocina Poblansima was a compilation of recipes from Mexican cooks working in NY kitchens. Unable to actually complete the book, Martagon had to adapt his project drastically. In this presentation the artist reflects on the blind spots around projects related to labor and immigrant communities.

4:50PM-5:00PM

[Laura Curry Rest Stop Bike Repair Shop](#)

Rest Stop Bike Repair Shop is a mobile community engagement and broadcast site. The bike trailer is designed for dialogic actions, which are broadcast via a built in sound system, calling attention to issues associated with the everyday occurrence of moving from place to place.

12:30PM-2:00PM

LUNCHTIME CONVERSATION SERIES

Please note: Lunch sessions are pre-registration only. Check availability at the OE Registration Area if you did not pre-register.

[Chloë Bass](#)

[Lunch with Wrong Criticism Magazine](#)

Let's make some false comparisons. If we call a socially engaged project a good performance/painting/meal, what might that mean? This casual chat invites you to bring in the lens(es) of your expertise—appropriate and inappropriate—to assess how and when we know that socially engaged work is working. Wrong Criticism Magazine is an as-yet unrealized concep-

tual project by artist Chloë Bass. The magazine invites experts from one field to criticize work in a different field, using the tools and parameters of their initial expertise. Results of this conversation will be shared online.

Viscusi Gallery 1, NY Hall of Science

Abigail Satinsky
[Is social practice gentrifying community arts?](#)

Rick Lowe of Project Row Houses posed this question in conversation with Nato Thompson at this year's Creative Time Summit, addressing how social practice as a contemporary art discipline threatens to obfuscate a legacy of community arts. Participatory contemporary art and social justice driven community arts share many strategies but not always the same goals. Where is it possible to draw distinctions and who is getting left out of the conversation because they do not trade in contemporary art discourse or have an MFA? How can we honor many different legacies and open up the doors to a broader history of grassroots arts organizing that can inform and challenge what we celebrate as social practice art today?

Viscusi Gallery 2, NY Hall of Science

Marc Mayer
[When All Else Fails...](#)

At the moment an institution puts forth a new vision, utilizing contemporary art to shine new light on its collection of antiquities, what are the responsibilities of museums to open up and engage with local artist communities? What type of investment should an institution make in the local arts infrastructure? What are the direct and indirect results of open collaboration? At the Asian Art Museum in San Francisco, a new program series works with a different cohort of artists each year. Encouraged to experiment with new ideas, genres, mediums, and technologies, each artist collaborates with the museum, its visitors, and other artists in his or her circle to present an original project. With a unique focus of presenting Asian American and American perspectives, these projects might draw attention to issues in the local art community and considers how museum of Asian antiquities can serve as cultural transmitter in our world today.

*Unisphere Gallery,
2nd Floor Queens Museum*

Robert Blackson
[Art and Accountability](#)

By starting from a model of programming that foregrounds urgent questions of local

relevance and international significance identified by a neighborhood advisory council comprised of local high school students and civic leaders, Temple Contemporary has been directed to collaboratively address a range of pressing issues from student debt and urban housing, to what makes people happy. This lunch-time conversation is intended as an open dialogue about accountability in the arts and the ways that we go about achieving it.

In Temple Contemporary's case we had to trade in the traditional exhibition model with its predetermined artists, openings, closings and adapt to a new methodology that is more like people of mutual respect having a conversation. The current project Temple Contemporary is working on is the arrangement of a "funeral" for a home that is about to be demolished in the Mantua neighborhood of Philadelphia.

Lab 2, NY Hall of Science

Caroline Woolard
[BFAMFAPHD](#)

According to the census, there are more artists than police officers, lawyers, or doctors in this country. Reporting on the census in 2008, The New York Times noticed that "if all artists in America's workforce banded together, their ranks would be double the size of the United States Army. This discussion will explore the professionalization of artists looking at Caroline Woolard's facilitation of a group loosely called, "BFA MFA PHD" – an emerging initiative that visualizes the number of students graduating with creative degrees, elicits proposals for collective work, and generates dialog and conversation. An exhibition of visualizations on this topic is held in Caroline Woolard and Lika Volkova's studio at the Queens Museum.

Artist Studios, Queens Museum

Nato Thompson and Pablo Helguera*
[Politics of Socially-Engaged Art](#)

Art works produced in the social realm are often discussed and scrutinized in terms of their ethics, but what about their politics? Ethically-centered critique usually suffers from a lack of definition about whose ethical standards we should work the work against. Would it be easier to identify the political philosophy of a SEA project and discuss it in those terms? Furthermore, can we speak of a collective political bent of this practice, and what are the benefits or downsides of looking at SEA this way?

*Black Box Theater 1,
Queens Theater in the Park*

The Socially Engaged Art Student Summit
[Student Summit Lunch](#)

Students! Bring your bag lunch and join the Student Summit lunch conversation to talk about what the next wave of socially engaged art will look like. Who are socially engaged art students? What are they doing? Why? What besides debt are they getting from their education?

*Triangle Room,
Queens Museum Artist Studio Wing*

Marnie Badham
[Spectres of Evaluation](#)

Today, the making of art is haunted by spectres of evaluation, with competing claims and judgments about the limits, uses, and value of art. Taking its cue from Hirschhorn's Spectre of Evaluation (2008), this lunch conversation looks to reconfigure the relationship between artists, art experts, and the "non-exclusive audience." What are the spectres (aesthetics, social justice, environment), which haunt the arts? What creative and critical frameworks can be used to explore 'value' and 'values'? What are the politics of cultural measurement (as opposed to the technical challenges of evaluating socially-engaged practice)? Are the processes of critical reflection, self-determination, or stakeholder accountability effective forms of evaluation?

Werwaiss Gallery, 2nd Flr. Queens Museum

John Muse [For the sake of argument](#)

For a moment let's assume there are arguments we should be having but aren't, arguments that deserve to be moved toward the center of social practice, and of Open Engagement. Then let's also assume that arguments can be festivals, that arguments can help us discover and clarify matters of deepest concern, build allegiances, strengthen solidarities, make better friends and, yes, even better enemies. Then what? Let's talk not only about the place of argument and dissension in our gatherings, but also about socially engaged modes of argument and dissension. Playful or serious, earnest or impersonal, Oxford rules need not apply. But which might?

Lab 4, NY Hall of Science

Elyse Mallouk/Landfill ["The Shift"](#)

Landfill Quarterly chronicles and redistributes ephemera produced by socially engaged projects. On hiatus since its third issue was published in 2012, the online archive and print journal will re-launch at this year's Open Engagement with the release of Issue 4, "The Shift." This conversation will address Issue 4 themes

including value, labor, and time, and will candidly grapple with the challenges of operating independent, non-lucrative projects alongside financially sustaining work. Elyse Mallouk, Landfill's founder, and artists Shannon Finnegan and Piero Pas-sacantando, whose projects are featured in the issue, will facilitate the conversation, and copies will be distributed to attendees.

Landfill Reading Room, Registration Area, Queens Museum

Craft Mystery Cult: Sonja Dahl
[Life/Work: A conversation on integrating practices](#)

This lunch session explores a radical toolkit—in what ways can we integrate such alternative modes of work and life into contemporary practices? How do we move from an Art market that favors the buying and selling of discrete objects to a broader, more fluid exchange where the well being of the whole maker and the whole viewer or user is considered? Can there be such a discourse? Do such terms lose gravity in the counter culture and philosophy of contemporary craft ideologies? Through collaborative making, skill-sharing and interdisciplinarity, a new terrain of productivity has emerged.

Unisphere Gallery, Queens Museum

Kristin Fleischmann Brewer and Freddie Wills
[Creating New Career Paths: Social Work and Social Practice](#)

The lunch will explore The Pulitzer Foundation for the Arts and The Brown School of Social Work at Washington University in St. Louis collaboration as a model for creating job opportunities for social workers, whose career options have become limited as a result of local, state, and federal funding. Can an arts institution help them reach communities whose services have also been affected by these cuts?

Queens Museum Theater

OTHER

1:00PM-2:00PM
[Wayfinding: 100 NYC Public Sculptures Installation Tour](#)
[Bundith Phunsombatlert](#)

Grab lunch and meet Thai artist Bundith Phunsombatlert who will introduce his installation Wayfinding: 100 NYC Public Sculptures immediately outside the Queens Museum. The installation is composed of 100 directional signs, each with a drawing of a public sculpture in NYC and the distance (mapped with GPS coordinates) between the source-sculpture and the sign. Viewers participate in this project by experiencing each sculpture,

whether through the original works or their representational drawn counterparts, calling attention to the very specific, transformative space between object and audience. Artist will lead those interested to see some public sculptures in Flushing Meadows Corona Park.

2:30PM-4:30PM
PARALLEL PROGRAMMING

LIFE/WORK
[Family Life and Socially Engaged Art Panel](#)

Where do families and children currently fit into this practice? This session brings together Stephanie Diamond, the Aguilar Family, and Brooklyn Hi-Art Machine to explore on both the personal and institutional level how family life is included, and sometimes excluded, in the discussions, structures, and experience of socially engaged art. Diamond will present on the challenges, complexities and windfalls of her recent attempt to go on a family artist residency. She will address the question of how artists with families can be welcome into the residency network, as well as how residencies can be more conducive to artists with children.

The Aguilar family will share a multi media presentation on the integration of family life and art making. Addressing such issues as education, social activism, health, spirituality, death, alternative vacationing, overcoming fear and navigating uncertainty. Mildred and Oasa will give a presentation on the evolution of The Brooklyn Hi-Art Machine, a public art project. They will discuss how they've experienced the complex racial and ethnic relationships in their community as first generation Caribbean American artists amidst gentrification.

Queens Museum Theater

LIFE/WORK
[Living Systems: Residencies for Socially Engaged Art Panel](#)

How are residency programs adapting to support socially engaged artists? How is social practice already embedded in the structure of the residency model? This session will bring together a diverse group of presenters to reflect on these questions and more in relations to intimate, established, and far flung residencies.

Emily Ensminger will address creative hospitality, provisioning, resourcefulness and care at Elsewhere's residency and museum. Emily will investigate the creative practices in the titles House Services, House Keeping, and House(pitality) Curator, as they relate to the daily functions of organizational and commu-

nity maintenance. Amanda McDonald Crowley will encourage open discussion about problems of programmatic adaptation as she explores the historic focus on studio practice at the Bemis Center for Contemporary Arts, previous community arts efforts there, and current planning to embed social engagement as a core programmatic element. Jon Henry of the Old Furnace Artist Residency will focus on the role of institutional/university in patronage, credentialization, and support for the arts and modes of subversion, parasitism, and solidarity with institutions. Nicole Lattuca will discuss topics of education, architecture, remoteness, experimental communities and revitalizing an economy through art. She will present her project from her current residency at Fogo Island Arts in remote Newfoundland, Canada.

Viscusi Gallery, NY Hall of Science

LIFE/WORK
[Teachers Lounge Pedagogy Group*](#)

A peer network of socially engaged art educators, the Pedagogy Group meets regularly to exchange syllabi, readings and classroom experiences with the intention of countering some of the current limitations of conventional art pedagogy. In this spirit we propose the following questions for discussion. Please bring anecdotes, dilemmas, materials and questions and help us share resources with a broader community.

1. How do you address the seemingly contradictory perspectives of inclusivity vs. criticality and broad experimental inquiry vs. institutional restrictions and ethical concerns?
2. How do you encourage cooperation, collaboration and collectivity within institutions that favor competition?
3. What challenges do you face when addressing issues of white supremacy, patriarchy and class oppression? What skills are needed? Does your institution support your efforts?
4. How do problematic educational issues such as the commercialization and privatization of knowledge, student debt, and university-corporate partnerships play out in your classroom?

Triangle Room, Queens Museum Artist Studio Wing

PANORAMA
[The Newton Creek Armada and Other Projects](#)

Laura Chiple, Nathan Kensinger and Sarah Nelson Wright will present documentation from recent projects of the Newtown

Creek Armada: The Newtown Creek Armada boat pond, Gowanus Voyage—a collaboration with NYU Polytechnic's robotics lab and Remote Voyages—a multi channel video installation.

PANORAMA

Lori Gordon and Maximilian Auffhammer
[New York City Water Supply](#)

In a unique collaboration, Gordon and Auffhammer intend to leverage the museum's relief map of the New York City Water supply—the most amazing panorama of the city, to visualize the characteristics of the exposed communities and the specific threat from climate change.

IMMIGRANT MOVEMENT INTERNATIONAL

Betty Marín and Patricia Vazquez
[Building Solidarity with spanish-speaking immigrants in Oregon](#)

This panel will focus on how projects by Vazquez and Marin are creating a mediated dialogue between the general population in the state and the growing spanish speaking immigrant community. The projects consider the visibility and invisibility of the population, the role and recognition of undocumented labor in the state, and how these conversations hope to create solidarity within this population and potentially play a role in the larger debate around immigration reform. Oregon is an interesting site as the immigrant community is still largely invisible in what is considered the more "progressive" part of the state, the city of Portland, but growing and more visible in the more rural parts of the state, where opposition is concentrated.

IMMIGRANT MOVEMENT INTERNATIONAL

Szu-Han Ho
[Immigrant Survival Guide](#)

Immigrants from any country can submit their survival tips to the Immigrant Survival Guide. For Open Engagement 2014, a select group of 10-20 performers in the NYC area will perform survival tips from around the world. #immigrantsurvival @migrantsurvive

2:30PM-4:30PM

Chloë Bass and Sally Szwed
(with special guests TBA)
[FIELD TRIP: A Series in Five Adventures](#)

A series of offsite, thematic adventures that will introduce OE participants to eclectic local neighborhood offerings. These activities will provide an amplified social context for conversation beyond the conference format, encouraging deeper and more personal engagement with content.

Offsite. A visit to the Black Heritage Reference Center. Limited to 20 participants. Registration required: <http://tiny.cc/oeheritage>

OPEN A.I.R. WORKSHOPS

5:00PM-7:00PM

[Working in Communities as Artists](#)

Social Practice can be not only site and context-specific; it is often times also community Social Practice can be not only site and context-specific; it is often times also community specific.

What are ways that artists can engage new communities with sensitivity? What are ways that artists and work with communities that are not their own successfully? What are things to keep in mind when working alongside communities in collaborative short-term projects or interventions?

In this workshop, Noelle Ghousani, Sukjong Hong, and Kameelah Janan Rashied artists from The Laundromat Project will share strategies that they use when entering new communities.

Space in this workshop is limited to 30 participants. Pre-registration required.

This session is generously supported by the Queens Museum Open A.I.R. Artist Services Program. Open A.I.R. is made possible by a generous grant from the Scherman Foundation's Katharine S. and Axel G. Rosin Fund. Additional support provided by the New York City Department of Cultural Affairs and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Triangle Room,
Queens Museum Artist Studio Wing

5:00PM-6:30PM

[Support for Socially Engaged Art*](#)

It is only in recent years that foundations have considered social practice as a funding category. It comes under a variety of headings including art for social change, socially engaged art, community arts, and so on. This panel will bring together four of the most active funders in the field to discuss their philosophy and opportunities for artists and organizations. Panelists include Michelle Coffey, Executive Director of the Lambent Foundation, Deborah Fisher, Executive Director of A Blade of Grass Foundation, Judilee Reed, Program Director of the Thriving Cultures Program (Surdna Foundation), and Edwin Torres, Associate Director of the Rockefeller Foundation. The conversation will be moderated by Tom Finklepearl, Commissioner NYC Department of Cultural Affairs.

This session is generously supported by the Queens Museum Open A.I.R. Artist Services Program. Open A.I.R. is made pos-

sible by a generous grant from the Scherman Foundation's Katharine S. and Axel G. Rosin Fund. Additional support provided by the New York City Department of Cultural Affairs and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Queens Museum Theater

KEYNOTE

7:30PM-9:00PM*

J. Morgan Puett

Queens Museum Atrium

9:00PM-11:00PM

[Feijoada Bang Bang: Lanchonete.org at the Sunview Luncheonette](#)

The Sunview Luncheonette and Lanchonete.org co-host a feijoada (a traditional Brazilian Saturday meal) at The Sunview Luncheonette as part of their respective reimagining of places of popular consumption (e.g. the lunch counter—a type of restaurant that is present in many cultures around the world)—as the basis for communal bonding, sharing, class transcendence, and mutual aid.

Hosted by Dylan Gauthier (Sunview Luncheonette) and Todd Lester (Lanchonete.org), with guest chef Thiago Carrapatoso (artist, activist, and organizer of the Baixo Centro movement in São Paulo), and additional guests TBD.

Please RSVP to request an invite and for address: <http://tiny.cc/oesunview>

9:00PM-11:00PM

Chloë Bass and Sally Szwed
(with special guests TBA)

[FIELD TRIP: A Series in Five Adventures.](#)

A series of offsite, thematic adventures that will introduce OE participants to eclectic local neighborhood offerings. These activities will provide an amplified social context for conversation beyond the conference format, encouraging deeper and more personal engagement with content.

Karaoke, limited to 18 participants. Registration required: <http://tiny.cc/oe karaoke>

Sunday May 18

*At indicated program items, a message sayer will be available to relay your messages to presenters and attendees.
See page 27 for Federation of Message Sayers description.

10:00AM-12:00PM

PARALLEL PROGRAMMING

LIFE/WORK

[OurGoods.org Idea Party](#)

Participants are divided into groups of six. Within each group, each participant is given two minutes to explain a challenge, and eight minutes of feedback. These small group brainstorm sessions are for sharing ideas and resources to meet challenges and foster a culture of support in the arts.

LIFE/WORK

[The Think Tank that has yet to be named Mapping Structures of Support](#)

The Think Tank leads a workshop based on an ongoing project, Structures of Support, which explores how support is created and maintained. Using modified participatory design and direct action tools, participants map their individual resource networks and develop individual structures of supports.

Queens Museum Theater

LIFE/WORK

[Theatre of the Oppressed NYC Rehearsing for Reality](#)

Participants play essential games from the arsenal of Theatre of the Oppressed and participate in a forum theatre demonstration, using these tools to investigate employment, housing, work fulfillment and human needs as they affect the NYC community. Theatrical brainstorming and radical re-imagination.

Viscusi Gallery, NY Hall of Science

Alison Dean

[Thinking about Movement:](#)

[Helen Levitt and Street Photography](#)

This workshop considers the role of gesture and movement in the New York street photography of Helen Levitt, drawing a line from early documentary to current practices such as Instagram. Participants will work through presentation and discussion ideas by bringing their own cameras/camera phones out into the streets.

Triangle Room,

Queens Museum Artist Studio Wing

PANORAMA

[NOCD-NY \(Naturally Occurring Cultural Districts New York\) Stories of Place*](#)

Through music, dance, and video performances, Stories of Place celebrates the geographic and social diversity of the city. NOCD-NY will work with a group of artist from different NYC neighborhoods to activate the Panorama while sharing unique stories from the neighborhoods where they live and work.

WATERSHED

[Catalyst Program: Partnerships for Parks Who's Waterfront is it Anyway?](#)

Who's Waterfront is it Anyway? is a presentation and workshop exploring the work of the Catalyst Program. Catalyst uses socially engaged artistic practice as a community development strategy to foster engagement in neighborhood parks and waterfronts and support long term stewardship and programming.

IMMIGRANT MOVEMENT INTERNATIONAL

[Cocina Abierta](#)

[The Break+Pausa Test Kitchen](#)

Cocina Abierta invites the Immigrant Movement International and Open Engagement communities to participate in a hands-on cooking demonstration, communal barbecue, and conversation about the crucial role that immigrants play in the restaurant worker movement.

There is limited space in this session. Please register: <http://tiny.cc/oecocina>

12:00PM-5:00PM

OPEN PLATFORM

12:00PM-1:00PM

LECTURES: EDUCATION FOCUS

Michael Mandiberg

[New York Arts Practicum](#)

Artist and educator Michael Mandiberg will lead a talk about the New York Arts Practicum, a summer arts institute, and the larger phenomenon of para-institutional educational experiments. The talk will explore the crossover of education into socially engaged art practices.

Joseph Krupczynski, UMass Amherst
[Embedded Collaborations](#)

The presentation of a joint architecture/art studio with UMass Amherst students "embedded" and collaborating with community-based organizations in the Amherst area. Using participatory, process-focused strategies the work is in dialogue with a broad range of political, economic and social contexts.

Ariel Gentelen

[It's Still Personal:](#)

[Socially Engaged Art and Feminism](#)

It's Still Personal: Socially Engaged Art and Feminism will be a discussion based on the problematic turn placemaking projects have taken. Highlighting the intersections of how SEA utilizes a feminist platform, we might learn from historical context and the already canonic vocabulary of feminism.

1:00PM-1:10PM

Nina Bellisio

[Sustainable Practices in Teaching Design](#)

The goal of this presentation is to share some of the ways in which we have been able to foster students' engagement with their communities. We will offer examples of how to raise the social consciousness in the classroom through work with environmental sustainability and local social concerns.

1:10PM-1:20PM

Matthew Mazzotta

[Architecture of Social Space: Creating spaces of critique within the places we live](#)

Matthew Mazzotta and the people of York, Alabama have transformed one of York's most iconic blighted properties into a new public space. Open House is a house with a secret; it physically transforms from the shape of a house into an open-air theater that seats 100 people when its walls and roof fold down.

1:20PM-1:30PM

[Interference Archive](#)
[An Archive From Below](#)

Interference Archive, a collectively run Brooklyn-based social movement archive, will give a presentation about the space and how it has grown since opening in 2011, as well as the struggles and successes of running an “archive from below.”

1:30PM-1:40PM

[Claire Sabel](#)
[Come As We Are](#)

Come As We Are is a grassroots feminist group based in Brooklyn. In this presentation, we will discuss grassroots feminist sex education, including some of our tactics and those of similar groups. We will also discuss our approach to including aesthetics and art into our activist practice.

1:40PM-1:50PM

[Sandra de la Loza](#)
[The Pocho Research Society](#)
[of Erased and Invisible History](#)

Working at the intersection of art and activism, de la Loza will reflect on her journey as an artist who approaches art as a process of decolonization. She will share her struggles and strategies toward fostering agency inside and outside institutional spaces.

1:50PM-2:00PM

[Neda Mordipour, Louder Than Words](#)
[I CAN WE CAN](#)

I CAN WE CAN is a socially engaged art project created to strengthen, connect and expand the community united to end domestic violence and sexual assault. This ongoing participatory art project has engaged over 10,000 participants throughout Los Angeles and from as far away as Iran and Australia.

2:00PM-2:10PM

[Laura Sandow](#)
[Declassified: Stories of Two Women](#)
[Working in Guantanamo](#)

Declassified: Stories of Two Women Working in Guantanamo originally appeared in Symbolia Magazine (Symboliamag.com), an online magazine, in June 2013 and is now available in print. In Declassified, Laura Sandow, a U.S. Navy veteran that served in Guantanamo Bay when the first detainees were sent to Camp X-Ray in January 2002 and a friend that served with her, share their stories of service in Guantanamo and some of the challenges that they faced personally and profes-

sionally. This project was a collaboration including Laura and her friend “Melanie,” writer/editor Sarah Mirk and illustrator Lucy Bellwood.

2:10PM-2:20PM

[Carol Stakenas, SPAN](#)
[Power of the People](#)

The boundaries between government, business and civil society have been blurred to such an extent that for many the “power of the people” is lost. Citizen movements organizing around HIV/AIDS, anti-fracking and climate change indicate there is potential, but that we need more practice for life-long engagement as these issues escalate exponentially. (SPAN) will highlight projects by Public Lab, Pato Herbert and Marina Zurkow. Through creative action, advocacy and technology each “together work” project connects people with one another to experience both the urgency and the impact of sustained collective action.

OTHER

1:00PM-2:00PM

[Wayfinding: 100 NYC Public](#)
[Sculptures Installation Tour](#)
[Bundith Phunsombatlert](#)

Grab lunch and meet Thai artist Bundith Phunsombatlert who will introduce his installation Wayfinding: 100 NYC Public Sculptures immediately outside the Queens Museum. The installation is composed of 100 directional signs, each with a drawing of a public sculpture in NYC and the distance (mapped with GPS coordinates) between the source- sculpture and the sign. Viewers participate in this project by experiencing each sculpture, whether through the original works or their representational drawn counterparts, calling attention to the very specific, transformative space between object and audience. Artist will lead those interested to see some public sculptures in Flushing Meadows Corona Park.

2:20PM-3:20PM **BREAK**

3:20PM-3:30PM

[Susannah Tantemsapya,](#)
[Creative Migration](#)
[Creative Sustainability](#)

Creative Migration curates a panel discussion on how creative fields can practice and encourage sustainability. This includes a screening of POST NEW BILLS, a short documentary that releases in January 2014 as a part of a two-year

traveling Green Patriot Posters exhibition with Design Museum Boston.

3:30PM-3:40PM

[James McAnally](#)
[I am for an artist who vanishes?](#)

I am for an artist who vanishes? is a presentation that takes Claes Oldenburg’s 1961 manifesto and recent developments in participatory art as a jumping off point to explore the collective life of art as it leaves the CV of the artist and enters a broader field.

3:40PM-3:50PM

[Jay Erker](#)
[Invitation to Collaborate: Art Work](#)

A presentation of images and video from “Invitation to Collaborate: Art Work” which took place on a Facebook event page from June to August 2013. Jay Erker would also like to offer instructions to conference attendees for subtle actions/performances to be performed.

3:50PM-4:00PM

[Jessica Cochran,](#)
[Columbia College Chicago](#)
[Social Paper, Social Practice](#)

Social Paper, Social Practice will address the curatorial research and production of Social Paper, the first exhibition to consider the art of hand papermaking as socially engaged art. How were we able to generate new discourse, while asserting the relevance of the resurgence of this practice?

4:00PM-4:10PM

[Piero Passacanta](#)
MyNerva is a collaborative center for artistic research an dialogue exploring the corporate office. For OE, MyNerva will coordinate a discussion on the topic of freedom in the context of the corporate office. This discussion will follow a trajectory from personal to communal conceptions of freedom.

4:10PM-4:20PM

[Adam Horowitz](#)
[US Department of Art and Culture](#)

The US Department of Arts and Culture is the nation’s newest people-powered department. Radically inclusive, useful and sustainable, and vibrantly playful, the USDAC aims to engage thousands in creating a world rooted in empathy, equity, and social imagination. Join the act of collective imagination; step up as a cultural agent today! The Deputy Secretary of the USDAC will be on-site with a participatory

performance exploring the beginnings and possible future of the nation's newest people-powered department. How might we ignite a movement for cultural democracy? All are invited to take part in this act of collective imagination.

4:20PM-4:30PM

Aliya Bonar
[PowerSuits](#)

PowerSuits explores individuals' relationships to power and confidence in their daily lives through costume. My presentation reflects on past versions of the project—including an intergenerational camp with Girl Scouts and a NY Fashion Week pop-up shop—and look towards what's next.

4:30PM-4:40PM

Deana Haggag and Ginevra Shay,
[The Contemporary Audience is Everywhere](#)

The Contemporary is a nomadic art museum that commissions projects and programming that define a "new public," one where audience is everywhere. The museum is invested in interconnectivity and committed to social responsibility in order to dismantle "passive engagement," and promote "actual inclusion."

4:40PM-4:50PM

Samantha Fein
[Ghetto Biennale](#)

Haitian art collective Atiz-Rezistans transformed their impoverished Port-au-Prince neighborhood by fabricating monumental sculptures from refuse. Atiz-Rezistans also organizes the Ghetto Biennale, during which international artists come to Haiti to create collaborative projects on site.

4:50PM-5:00PM

Lori Gordon,
[Extremely Luminous Productions This Lane Doesn't Exist](#)

Extremely Luminous Productions proposes to screen footage from the upcoming documentary film *This Lane Doesn't Exist*. Recorded at Open Engagement 2013, the film explores what socially engaged art is and how it can empower people and create real change in the world.

12:30PM-2:00PM

LUNCHTIME CONVERSATION SERIES

Please note: Lunch sessions are pre-registration only. Check availability at the OE Registration Area if you did not pre-register.

Gregory Sholette*

[The global economic crisis and socially engaged art's anti-capitalist impulse.](#)

The political economy of art is under increasing scrutiny following the global financial meltdown and pushback from a recently awakened "one percent." We are now faced with two competing scenarios, both equally difficult to realize, and both with their own particular hopes and drawbacks. One course of events finds us striving to monetize our practices by seeking remuneration for artistic labor. The other requires formulating loopholes that will somehow compromise the smooth surface of the cultural marketplace by opening up spaces in which an entirely different form of cultural production and interactivity can take place. Join us to eat, discuss and debate these contrasting visions of socially engaged artistic practice, and perhaps attempt to imagine other possibilities that fall between or outside these binaries.

Cabaret, Queens Theater in the Park

Erica Thomas

[What's Mine is Yours: Labor, Participation, and Generosity in Feminist Art/Life Practices](#)

How does your life affect your work, and your work affect your life? How do you spend your time? How do you earn a living? Who do you work for? Who do you collaborate with? How do you value your work? How can we best support each other's practices? Gather for a facilitated conversation on women's labor and participation in the arts followed by an opportunity swap. We all have something to offer and something to gain.

Triangle Room, Queens Museum Artist Studio Wing

Maya Valladares and Michelle Hagewood
[Life/Work of Teaching Artists](#)

This lunchtime conversation will invite participants to discuss the life/work of teaching artists, or artists who teach. The conversation will focus on three primary questions: What are the skills that emerge from the dual practice of teaching and art making? How can these skills be leveraged to create sustainable communities of practice? And what existing or non-existing resources can we compile and align with to best support the work?

Viscusi Gallery 1, NY Hall of Science

Sara Reisman

[Public Art as Mirror](#)

Does public art need to be a reflection of the community where it is sited? How do the stakes and expectations for community inclusion differ between short term and long-term/permanent artwork? The title of this conversation conjures Mierle Ukeles' "Social Mirror" (1983) in which the public could see its own reflection in the mirrored surface of a sanitation truck. From the use of mirrors as a device for inclusion in public art to the expectation that public art serves as a reflection of the surrounding community, this conversation is an opportunity to ask awkward questions about representation in public and community-based artwork.

Lab 2, NY Hall of Science

Chelsea Haines

[Making It Work: Strategies for Exhibiting Socially Engaged Art](#)

This workshop takes up the idea that current enthusiasm for socially engaged art relates as much (if not more) to rise in public reception as increased artistic production. The challenge of this new institutional embrace lies in how exhibitions can be reductive—if not antithetical—to socially engaged art. Can socially engaged art maintain agency within the museum? Is it possible to produce exhibitions that allow for dissent? How can we stop thinking of gallery visitors as "secondary audiences" to a project? Creative workers of all kinds are invited to discuss case studies looking at how socially engaged art is presented today.

Viscusi Gallery 2, NY Hall of Science

Paul Ramirez Jonas and Marina McDougall
[Imagining Infrastructure](#)

This will be an informal conversation between Marina McDougall, Director of the Center for Art and Inquiry at the Exploratorium in San Francisco, and Paul Ramirez Jonas an artist based in Brooklyn. They will be discussing the often invisible effect that collaborative socially engaged projects can have on the people and institutions that come together to realize them. Can the background effect of a collaboration, imagining and realizing new support systems, be as important as what is usually foregrounded?

Queens Museum Theater, Queens Museum

Sheetal Prajapati

Getting Personal: Fostering Creative Collaborative Spaces

What conditions must exist to develop a creative synergy between artists and the institutions they collaborate with? What framework allows institutions and artists to develop a public projects together, as partners in the creative process? This lunchtime conversation will examine the critical role the “personal” plays in creating conditions for successful long-term collaborations between artists and organizations.

Lab 4, NY Hall of Science

Amy Sananman-Groundswell
Public Work; Private Lives

Groundswell Executive Director Amy Sananman moderates an intimate conversation with artists KET, Katie Yamasaki and Esteban del Valle, which explores the challenges and possibility of creating artwork in public. In this discussion, a selection of public artists will explore the tension and possibility of creating public work while living private lives. The conversation will invite reflection on the ethos of Life/Work, asking: What is the role of privacy in the creative process? Is there a part of your work or life that you wished you never made public? How does the phenomenon of crowd-sourcing and social media inform your artistic process? What was it like to make art in public before the internet?

Education Studio A, Queens Museum

Yael Filipovic and Kristelle Holliday
Intimate Aspirations

What is the role of the connections, relationships and friendships one makes through the creation of socially engaged art? Does one recognize the value of these vital relationships as an important end-goal in itself?

Artists and cultural workers are privileged in that their work enables to create change. In order to attain this goal, they utilize methodologies that are centered on building and attaining trust between the artist and the participant, public, or collaborator. This trust is the basis of what can become a series of strong individual relationships. It can be argued that the strength of these relationships is directly linked to the success and/or outcome of a project. Considering the affection, loyalty and integrity that result from such exchanges, can we recognize these vital re-

lationships as an end-goal in themselves? This lunchtime discussion will explore the role and place of relationship-making within the creative process.

*Black Box Theater 2,
Queens Theater in the Park*

Tattfoo Tan
From Staten Island to Queens

Artist Tattfoo Tan invited 5 guests to stay with him in Staten Island and travel together to Open Engagement over the last two days, a long journey that can take up to two hours from Staten Island to Queens. This process is an endurance in duration allows guests to get to know Tan’s practice in-depth and investigate why artists and art venues are being pushed to the boundaries of the city. This lunchtime talk will include Tattfoo and the project participants reflecting on their experience over the course of the conference.

Werwaiss Gallery, Queens Museum

Carmen Papalia
Bodies of Knowledge:
Open Sourcing Disability Experience

This lunchtime conversation is a roundtable discussion that brings together 6 artists and curators, including: Amanda Cachia, Carmen Papalia, Trina Rose, Laura Swanson, Sunaura Taylor and Sandie Yi, who, through their work, open disability experience and disabled embodiment as a liberatory space and nuanced way of knowing the world.

Viscusi Gallery 3, NY Hall of Science

Chloë Bass and Sally Szwed
(with special guests TBA)
FIELD TRIP: A Series in Five Adventures

A series of offsite, thematic adventures that will introduce OE participants to eclectic local neighborhood offerings. These activities will provide an amplified social context for conversation beyond the conference format, encouraging deeper and more personal engagement with content.

Lunch at the Flushing Food Court, limited to 16 participants. Online Registration Required: <http://tiny.cc/oefoodcourt>

2:30PM-4:30PM

PARALLEL PROGRAMMING

LIFE/WORK
Civic Life and Socially Engaged Art

How can approaches to socially engaged art impact civic life? How can cities work with artists to shape their cities? How

can socially engaged art create cultural exchange? This session brings together Edgar Arceneaux and Kevin Krapf, the City of Ottawa, and Marcus Young.

Can socially based art create models for equitable engagement between the US and foreign nations? Edgar Arceneaux and Kevin Krapf will present their ongoing effort Three Million Years, a socially engaged art project that has established tangible country-to-country cultural ties in Sao Tome, Africa.

From the perspective of the public service in the City of Ottawa, Caleb Abbott and Allison O’Connor will discuss Social Practice principles in municipal programs as it relates to their program Community Arts and Social Engagement.

Marcus Young will discuss city art and behavioral art--dancing in the streets, living in a museum, and working in a public works department. He will also reflect on what Mierle Laderman Ukeles said to him when they first met in 2007: “Are we the only two in our species?”

Queens Museum Theater

LIFE/WORK
Artists in/as Institutions

This panel brings together Brett Hunter, City Artist-in-residence, and representatives of the Institute for New Feeling to share their perspectives on institutions by/with artists.

For City-Artist-in-residence, “Institutionally-engaged” artists suspend their autonomy in order to inhabit the political and practical power enabled by the institution. This complex body of practice maintains its critical stance - that complicity and collaboration do not undermine criticality.

Hunter asks, “Are we active citizens in our local communities?” he will focus on a discussion of innovative artists and collectives working within the context of local community institutions, creating partnerships between institutions, or forming their own institutions in the places they live.

The Institute for New Feeling (IfNf) is an artist collective that functions as an experimental “wellness” institution, offering unconventional treatments, therapies and retreats. Currently a migrant performance series led by Scott Andrew, Agnes Bolt and Nina Sarnelle, IfNf plans to open a storefront spa in Los Angeles.

Viscusi Gallery, NY Hall of Science

PANORAMA

Nick Tobier

[City of Carts](#)

City of Carts leverages the micro-infrastructure of NYC food vending carts—from hot dogs to buttered rolls—projecting future uses for a fleet of iconic vehicles on a citywide scale by proposing imaginative visions for the social lives of our street corners alongside utilitarian networks

WATERSHED

Mary Miss

[City as Living Laboratory](#)

A dialogue between artists Mary Miss, Eve Mosher, designer, Elliott Maltby, and environmental engineer Franco Montalto around how the arts and design can help make communities more aware of the sources of their water and the dynamic realities and risks inherent in the New York watershed.

IMMIGRANT MOVEMENT INTERNATIONAL

Sarah Farahat

[First Hand: Storytelling from the West Bank, Gaza and Historic Palestine](#)

Sarah Farahat presents a third iteration of First Hand: Storytelling from the West Bank, Gaza and Historic Palestine, a storytelling/listening project in the round. Local storytellers are invited to share a short personal story from time spent in Palestine.

OTHER

[All Conference Tea-Brief*](#)

Hosted by the Socially Engaged Art Student Summit

All conference participants are invited to come together for tea and some conversation reflecting on the issues and conversations born out of the conference. Each tea table will be gently hosted by a member of the Socially Engaged Art Student Summit who will take stock of the topics of shared importance. The tea-time will be followed by a report back on what we are all thinking and talking about now as we wrap up the weekend conference and how we are moving forward with these conversations.

Triangle Room,
Queens Museum Artist Studio Wing

5:00PM–6:00PM

[Wooloo and Kids Art Camp Presentation](#)

Queens Museum Unisphere Gallery

OPEN A.I.R. WORKSHOPS

5:00PM–6:30PM

[Curating for Socially Engaged Art](#)

What are the considerations for curating social practice? How does the role of the curator shift in these practices? How are artists and curators working together within institutions and beyond to support these ways of working? What is the role of curator in social movements? This panel will delve into these questions and more. In a conversation moderated by Prerana Reddy, Bill Kelley Jr., Josh MacPhee and Erin Sickler will share practical strategies and personal accounts of curating for social practice.

This session is generously supported by the Queens Museum Open A.I.R. Artist Services Program. Open A.I.R. is made possible by a generous grant from the Scherman Foundation's Katharine S. and Axel G. Rosin Fund. Additional support provided by the New York City Department of Cultural Affairs and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York

Queens Museum Theater

5:00PM–7:00PM

[Introduction to Cultural and Community Organizing](#)

What are the ways that we can build social movements and advocate for social justice through cultural work? How does social practice fit into it? What are strategies and tools artists can use when engaging with a community on a long-term project?

In this workshop Cultural and Community Organizers Alexandra Garcia, Lucas Sanchez and NOCD (Naturally Occurring Cultural Districts Group) will share strategies artists can use when planning to engage in a long-term collaborative project with a specific community. This workshop will be bilingual and simultaneous interpretation will be provided.

Space in this workshop is limited to 30 participants. Preference will be given to women, people of color and queer individuals. Please register here: <http://tiny.cc/culturalcommunity>

This session is generously supported by the Queens Museum Open A.I.R. Artist Services Program. Open A.I.R. is made possible by a generous grant from the Scherman Foundation's Katharine S. and Axel G. Rosin Fund. Additional support provided by the New York City Department of Cultural Affairs and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Triangle Room,
Queens Museum Artist Studio Wing

7:30PM–9:00PM*

KEYNOTE

Mierle Laderman Ukeles

Queens Museum Atrium

9:00PM–11:00PM

CLOSING MIXER

9:00PM–10:00PM

[WORDS ON WALLS](#)

Urban Word NYC, along with partners City Lore and Bowery Arts and Science present the culminating performance from their WORDS ON WALLS program. WORDS ON WALLS is a collaborative performance of music and spoken word by NYC teens, this year responding to OE2014 themes. Accompanying the performers, poetry will be projected onto the exterior of the Queens Museum by the POEMobile, a beautifully hand-painted truck covered in the calligraphy of multi-lingual poetry that houses an innovative, open-air text projection system.

Outside the Queens Museum

Sol Aramendi

[Immigrant Vinyl](#)

The Vinyl Social will transform the QM atrium into a space for social encounters and interactions around music. Visitors can look through records of music mostly brought to the U.S. by immigrants, and then can choose a song to put on the Open Turntables.

Vinyl Social is part of a series of works by artist Sol Aramendi created in response to our sterile relationship with media in the digital age.

Zachary Gough

[Social Capital Auction Exchange Rate: Bordieux, a Social Capital Currency](#)

This currency serves as a medium of exchange for social capital between the participants at OE. It financializes and makes visible an existing gift economy to challenge practitioners to question the origins of their own social capital bankroll.

Queens Museum Atrium

Ongoing

[The Workers Pavilion and Migrant Camera](#)

[Barrie Cline with Art Workers Collective and Sol Aramendi with Project Luz](#)

The Workers Pavilion and Migrant Camera engage union trades people and immigrant workers to collectively design and build an LED lit, labor -themed exhibition structure/sculpture and a nomadic walk-in camera obscura that will take the form of a workers shanty in storied Flushing Meadow Corona Park.

Flushing Meadow Corona Park

[Barona](#)

To begin a conversation about Barona's transdisciplinary approach to healthcare, we are driving a school bus across the country. Barona would like to extend and expand upon this conversation with people at the conference by parking the bus outside of the museum, to dialogue with attendees.

Queens Museum Parking Lot

[Are You Your Work](#)

[Lisa Ciccarello and Steve Leathers](#)

Are You Your Work explores the personal relationships individuals feel to their "work" in a public setting, elevating private musings on the subject of self and work into a public conversation.

Are You Your Work asks participants to think about whether they are or are not more than the work that they do, then to formulate a micro essay about their convictions.

These essays will be displayed during the conference in order to facilitate a larger conversation about our collective beliefs. The essays will also be fed to a twitter account, so as to be accessible to people not attending the conference and archived for future consideration.

Flat Screen Monitor in Queens Museum Atrium

[The Federation of Message Sayers Send a Message Sayer](#)

A message sayer is a go-between, a relay agent who delivers spoken messages as part of a human-mediated communications network. Schedule a 10-15 minute conversation with a message sayer to begin a message and rehearse possible meanings. Then, send the message sayer to converse with your intended recipient. A message sayer embodies the space of meaning, emphasizing slowness, to ensure artisanal attention to the co-constructed message and its affective quality. Message sayers will be available at indicated presentations and a designated saying station. If interested, ask about becoming a message sayer yourself...

*If a program item has this * beside it, this indicates that a message sayer will be available to relay your messages to presenters and attendees.*

OE Registration Area and All Conference Locations

[FMCP Pavilion FLUSH/MEAD/COR/PAR](#)

The FMCP Pavilion is a physical and discursive space dedicated to the future of Flushing Meadows Corona Park. It aims to create interest and new ideas for the Queens park by exhibiting the work of several community-based research teams. A series of forums and workshops will be initiated from here.

Future Queens Borough Public Library Site, near park-facing entrance of the Queens Museum

[Zachary Gough Exchange Rate: Bordieus, a Social Capital Currency](#)

This currency serves as a medium of exchange for social capital between the participants at OE. It financializes and makes visible an existing gift economy to challenge practitioners to question the origins of their own social capital bankroll.

OE Registration Area and All Conference Locations

[Guestwork](#)

[Do You Make a Living Wage: I Buy Things Everyday](#)

Do You Make a Living Wage: I Buy Things Everyday is a social prompt and conference tote bag intervention. GUESTWORK is collaborating closely with Mobile Print Power to host a day of screen printing in which conference attendees can have the phrase "Do You Make A Living Wage?" printed on their tote bags. The tote bag can then be used as prompt to engage in conversations around socio-economics at the check-out.

Flushing Meadow Corona Park /Mobile Print Power

[Gustavson and Keeling Love-Seats](#)

A series of office chair-loveseats: functional sculptures with a hybrid design to suggest the possibility of sharing an object originally intended for solitary, work-oriented use. Utilizing the loveseats creates a space where OE attendees may engage with one another and the surrounding works.

OE Registration Area

[Laura Hadden and Tennessee Watson Wage/Working](#)

Wage/Working is a community-based oral history project addressing the issue of income inequality and the concept of wage. Stories from workers are gathered and edited to a length which corresponds with the amount of time it takes them to earn \$1, then placed inside a jukebox hosted in the community.

OE Registration Area

[Elyse Mallouk Landfill Quarterly: The Shift Info Desk](#)

Since 2010, Landfill Quarterly's online archive has chronicled ephemera produced by socially engaged projects. The print publication, which redistributes selected objects along with a journal containing interviews and project descriptions, celebrates its re-launch at

this year's Open Engagement with the release of Issue 4: The Shift. The issue features projects on and about work, and is available for perusal in a reading area near registration. Modeled after a museum office space (complete with office plants borrowed from Queens Museum staff), the desk also offers access to back issues and the online archive. For more information visit thelandfill.org and @LandfillArchive.

OE Registration Area

[Mobile Print Power Tote Bag Intervention](#)

Mobile Print Power will host a weekend of silkscreen printmaking on the walkway that surrounds the Unisphere. Activities will include a tote bag intervention in collaboration with artists Travis Neel and Erin Charpentier. This fun and engaging project will explore the work/life theme and demonstrate how Mobile Print Power provides a unique model for socially cooperative art practice.

Flushing Meadow Corona Park

[Ping Pong Diplomacy Hosted by the Queens Museum](#)

On weekends at the Queens Museum was not uncommon to see former Director Tom Finkelpearl set up at the museum playing ping pong with visitors. This was just one of the ways he engaged in dialogues with the public about the institution.

As an extension of this practice, Tom Finkelpearl and members of the Open Engagement team will be playing games of ping pong with conference presenters and attendees throughout the weekend. Stop by and talk to us!

The ping pong table will be set up throughout the conference in various locations around the Queens Museum.

[The Socially Engaged Art Student Summit](#)

Institutions have been adopting MFA programs in socially engaged art. Students at these programs have been criticized as clueless white kids who have no background or analysis around the work they do. This is reductive. Students from around the country are coming together in conversation to shed light on what the next wave of socially engaged art looks like. Who are socially engaged art students? What are they doing? Why? What besides debt are they getting from their education?

These questions and more will be raised by students themselves, addressed through installation, lunch conversation, and a conference "tea-brief".

Various locations

[TRYST Assisted Street Crossing](#)

In Assisted Street Crossing (ASC), lifters offer pedestrians a literal lift across the street. In ASC: OE, lifters, recruited from conference attendees and local participants, would intervene in conference traffic to establish a new kind of work relationship to interrogate relating within a conference environment.

Various locations

[Wooloo Human Hotel and Art Camp](#)

Wooloo's Human Hotel in NYC provides free private housing for visiting cultural workers traveling with children. During Open Engagement 2014, the Human Hotel project will accommodate out-of-town presenters traveling with children in the homes of private New Yorkers. Additionally, Wooloo, in collaboration with Queens Museum staff, will organize and personally run an art camp at the Museum open to all conference attendees with children aged 4-12. Wooloo's contribution to Open Engagement 2014 addresses a primary need at the conference, as well as explores the ways in which areas of support and cooperation are essential to allow for structures of full participation in society.

[/rive collective COMMotion](#)

COMMotion, an augmented reality tour set in the Queens Museum's Panorama, examines NYC through the lens of the daily commute. Participants will hold up smartphones or tablets at spots around the Panorama to see the maps of individual commutes laid over the model of New York City. These documentary maps, based on input from communities across the five boroughs, tell the stories of individual commuters and begin to sketch a larger narrative of transition, raising questions about what the city is, what it is becoming and what it could be.

[Urban Word NYC Words on Walls](#)

A partnership between City Lore and Urban Word, Words on Walls through a series of writing and tech workshops

introduces students to themes centered on pre-determined communities, and philosophies then ask them to bring their unique perspective, expanding their knowledgebase culturally, creatively, and technically. Words on Walls brings the literary and digital worlds together in a cross collaboration remixing mediums producing new ways to explore, experience and process visual art. For the Open Engagement festival, youth poets will speak on the ways in which their life work affects social change.

[Bad at Sports In-Tents Conversation](#)

Bad at Sports (B@S), the fine purveyor of contemporary art discourse and profanities, will be installed inside a pillow-laden camping tent. The space will play host to the conference's smallest beer garden and its largest conversations, as B@S continues their aura investigation of "Socially Engaged Art," and asks the tough questions, like: Who are we helping? What role do ethics play? What are we responsible to when we are operating in the social? Can we understand artists as a community unto themselves? What are the form considerations in the social and what conceits must we, as practitioners, make?

SUGGESTED ACTIVITY

FRIDAY MAY 16, 2014, 4:00PM-8:00PM
Creative Time: [Kara Walker](#)

"A Subtlety" or "the Marvelous Sugar Baby an Homage to the unpaid and over-worked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant."

Creative Time is thrilled to announce that it will present the first large-scale public project by the internationally renowned Kara Walker, one of the most important artists of our era. Sited in the sprawling industrial relics of Brooklyn's legendary Domino Sugar Factory, Walker's physically and conceptually expansive work will respond to both the building and its history, exploring a radical range of subject matter and marking a major departure from her practice to date. The exhibition opens on May 10, 2014, and promises to be an eye-opening experience for both those who are familiar with Walker's work and those who are new to it.

316 Kent Ave Brooklyn, NY

Contributors

Alberto Aguilar lives/works in Chicago. BFA+married Sonia in 1997, MFA 2001 from SAIC. Together they have four children. Now teaches at HWC where he coordinates Pedestrian Project an initiative that makes art accessible. Aguilar's current practice merges his various life roles with medium at hand.

Sol Aramendi is a New York based Argentinean artist and educator working in photography and installation. She strongly believes in Art as a tool to create a dialogue of understanding and social justice; She is the founder of Project Luz a program that uses photography to empower immigrant communities to tell their stories in the city.

Los Angeles-based artist **Edgar Arceneaux** received a BFA from the Art Center College of Design and a MFA from Cal Arts. Arceneaux constructs drawings, installations and film works as complex arrangements of association that examine points of contact between implausible relations. From 1999 to 2012 Arceneaux served as Director of Watts House Project.

Jennifer Armbrust is a conceptual artist living and working in Portland, Oregon. She is a graduate of The Evergreen State College (B.A. Critical Theory). A former gallerist and designer, she now runs a creative consulting studio where she helps people and compa-

nies tap into their passion and purpose to make meaningful work. armbrust.co

Maximilian Auffhammer is the George Pardee Jr. Professor of International Sustainable Development at UC Berkeley. His research focuses on environmental and resource economics, energy economics and applied econometrics. He is a Research Associate at the National Bureau of Economic Research in the Energy and Environmental Economics group and a lead author for the Intergovernmental Panel on Climate Change (IPCC). auffhammer.com

Bad at Sports See page 9

Originally from Canada, **Marnie Badham**, PhD, is an artist-researcher exploring representational practice (like policy, art, and research) in collaboration with communities, particularly those in the margins. Extending her doctoral research on socially-engaged art and self-determination, Marnie questions the politics of cultural measurement and new forms of contemporary art. Marnie is a lecturer at the Centre for Cultural Partnerships at the University of Melbourne, Australia.

Sarah Barnard's work investigates the undeniable relationship between biology and culture and explores the potential and limits of these two forces. Barnard is especially interested in the ways in which identity is crafted and regulated by

repetitive language and how realities are shaped through social ideologies.

Barona is an effort to awaken and instill worth in every person, especially our children. The word Barona is Setswana for "OURS." We are the collaboration of a Motswana pediatrician and a Texan artist. As an intercultural change agent we are aimed at empowering people through the merging of art and medicine.

Chloë Bass is a Brooklyn-based conceptual artist and public practitioner working in performance, situations, publications, and installations. Recent and upcoming projects include The Bureau of Self-Recognition, Process Dinner, The Department of Local Affairs, and The Book of Everyday Instruction. Chloë has exhibited and lectured nationally and internationally.

Crystal Baxley's practice is built on conversation and facilitation. More of her individual and collaborative projects can be found on her website, crystalbaxley.com. **Stefan Ransom** is an artist who lets ideas, relationships, and situations determine the course of his projects and art. Together they created Songs on Conceptual Art, a compilation album based on Sol LeWitt's *Sentences on Conceptual Art* that's available for free online, and *Getting to Know YouTube*, a participatory video sharing series focused on exploring the depths of

YouTube through presentations by community members that highlight the ways in which they use it.

Nina Bellisio is an educator and photographer. She teaches graphic design at St. Thomas Aquinas College and has taught young adults in California and New York for over 15 years. She has also worked as an e-learning producer at Edutopia and The Jewish Partisans Educational Foundation and as a mentor through First Exposures.

Robert Blackson is the Director of Temple Contemporary at Temple University's Tyler School of Art. Prior to moving to Philadelphia in 2011 Blackson was curator at Baltic Centre for Contemporary Art, and curator of public programs, Nottingham Contemporary.

Mildred Beltré and Oasa DuVerney are neighbors, working mothers and artists living in Crown Heights Brooklyn. In response to their rapidly gentrifying neighborhood Mildred and Oasa decided to pool their resources and founded the *Brooklyn Hi Art Machine*, a public art project that explores community building through art-making.

Michael G. Birchall is a curator, writer and PhD candidate in Art, Critique and Social Practice at the University of Wolverhampton. He has attended residencies at The Western Front, Vancouver, Canada, and at The Banff

Centre, Banff, Canada. His writing has appeared in Frieze, Frieze d/e, thisistomorrow, C-Magazine, and various catalogs. He is a lecturer on the curating program at the Zurich University of the Arts, and is the co-publisher of the journal *On Curating*. In 2015 he will curate an exhibition on socially engaged art, at the Exhibition Research Centre (ERC), at Liverpool John Moores University's School of Art and Design.

Big Car Collaborative

See page 9

Elissa Blount Moorhead

is a Designer, Curator, and Cultural Programmer. She has produced public art events, gallery based exhibitions, films, and education programs for 25 years. She created the Cultural Pluralism course for Pratt Institute's Graduate School in 1999 and currently teaches at Parsons Graduate School of Design. She co-founded Red Clay Arts in NYC where she curated/produced over 20 groundbreaking exhibitions and multimedia projects in NYC, Europe, and the Caribbean. She is currently serving a two-year curatorial appointment for The Contemporary in Baltimore and working on her documentary film, *B-Side Kids* and book *P is for Pussy*.

Aliya Bonar is an artist, community organizer and event producer in NYC. Her interactive installations and events are exaggerated versions of familiar worlds, inviting viewers to step outside of reality and share beyond normal limitations. She has worked with Creative Time, Flux Factory, Chashama, and the Eileen Fisher Leadership Institute.

Pete Brook is a freelance writer and curator. Pete likes images in general, but prison images specifically—he thinks they may have instructional value. Pete is confused why caring about prisons is seen as radical. Being concerned about millions of men, women and children who are locked up for unjustifiably long sentences seems quite reasonable to him.

Bibi Calderaro is an interdisciplinary conceptual artist whose work has been shown internationally since 1995 and most recently at PS1 MoMA and MinusSpace, NY. Curious about intersubjectivity and the possibilities of communication and change, she employs a range of media and performative actions with a focus on walking. Recent projects include collaborative walks in New York City and Argentina; the curatorial project *Notations*, the *Cage Effect Today* with J. Pissarro, M. Yun and J. Grinblatt at the Hunter College Galleries, NY; *What Mushroom? What Leave?* in collaboration with Grinblatt and Light-on-Air Projects; *Librioteca Pineal*, at CIA Centro, Buenos Aires, among others.

Lisa Ciccarello is a Portland poet and the author of five chapbooks. She previously collaborated with Steve Leathers on *Joyography*, and *Affirmation Hotline*, both original projects created for Open Engagement. *Are You Your Work* explores the personal relationships individuals feel to their “work” in a public setting.

City Artist-in-Residence is a program for creating artist residencies in municipal departments, which piloted in Jerusalem in 2012. The program seeks to promote a critical collaboration by inserting artists into public city institutions and challenging the way they operate and effect civic daily life.

Community Arts and Social Engagement is a program in Parks, Recreation and Culture within the City of Ottawa. This program is dedicated to working with diverse populations across the city by offering free programs, projects, and creative opportunities offered in partnership with local arts organizations, institutions and community groups.

Barrie Cline has been teaching union electricians and plumbers a public art class since 2004 and has collaborated with former students and other trades people on projects in more recent years.

Sol Aramendi's Project Luz has worked to empower new immigrants for 10 years both with photographic skills and through the creation of a publication.

Cocina Abierta is a nomadic experimental “test kitchen” that facilitates the fluid exchange of immigrant histories, culinary skills, and base building strategies, towards the development of a worker-centered philosophy to eating ethically. *Cocina Abierta* is run by artist Christina Sanchez and culinary artists Cayetano Juarez and Oakland Bautista.

Jessica Cochran has worked as an independent curator for five years in addition to holding positions with Art Chicago, School of the Art Institute, Dominican University and Columbia College Chicago, where she is the curator of exhibitions and acting assistant director of the Center for Book and Paper Arts. In addition to serving as the consulting manager for a growing private contemporary art collection in Chicago, she is the Illinois Regional Coordinator for *The Feminist Art Project*, affiliated with the Institute for Woman and Art. In 2014 she will participate as a Fellow at the Association of Academic Museums and Galleries Leadership Seminar.

Michelle Coffey is the Executive Director of Lambent Foundation. She designs, implements and furthers the strategic agenda, leadership and vision of Lambent Foundation. In addition, she serves on the national boards of The Schott Foundation for Public Education and the Brownsville Multi-Service Family Health Care Center in East New York. With a global lens, her areas of focus included Human Rights, Women/Girls, Criminal Justice Reform, Arts and Culture and HIV/AIDS.

The Contemporary (TC) is a nomadic, non-collecting art museum in Baltimore, Maryland—the mission expands the idea of a museum as an incubator that commissions site-specific and subject-ori-

ented projects that engage diverse audiences. TC is inspired by 3 guiding principles: Artists matter; Collaboration is key; and Audience is everywhere.

Kari Conte is a curator and writer based in New York, where she is currently Director of Programs and Exhibitions at the International Studio and Curatorial Program (ISCP).

Come As We Are is a grassroots consciousness raising group based in Crown Heights, Brooklyn. Our goal is to explore female sexuality and provide a space for women to expand their sexual education. Our group includes a discussion group, The Forum for the Advancement of Female Orgasms, and an art group, the Naked Lady Drawing Parties.

Taryn Cowart was born in Palm Springs in 1985, grew up in the South, and now lives in Portland, Oregon. She is a designer at Atelier Ace as well as a photographer, dedicated feminist, and INTJ.

Creative Migration is a non-profit that produces documentaries about art and social engagement with a focus on green cinematic practices. Established in 2005, this organization merges various disciplines to collaborate with creatives on a global scale.

Laura Curry is an interdisciplinary artist interested in the spatial and environmental questions found in the social. She engages new media, performance, dialogue, and collaboration as narrative components of her practice and research methodology. Laura works in architecture and planning, tours as a performer, and is a MFA candidate and Adjunct Professor in the Department of Media Study at the University at Buffalo.

Sonja Dahl is an artist and researcher with a fluid, travel-fueled and collaboration-focused practice. She is an active member of two international artist collectives, the Craft Mystery Cult and the Poetic Everyman Project. She has recently completed a 1.5

year artist research project in Indonesia focused on the culture of collaboration, artist collectives and participatory projects in Yogyakarta, Java. In the coming months she will be creating a roaming, self-directed residency and speaking tour aimed at engaging her larger network of friends, colleagues and their communities through mini-collaborations and discussion groups related to her research in Indonesia.

Sonya Darrow is Artist in Residence at Goodwill and creator of this art program.

Alison Dean is a Ph.D. Candidate in the Department of English at Simon Fraser University. She is an alumna of the Whitney Independent Study Program and the School of Criticism and Theory at Cornell University. Alison's dissertation focuses on the relationship between discourse and performance in portrait photography.

Sandra de la Loza is the founder of the Pocho Research Society of Erased and Invisible History. She examines power dynamics embedded in social space drawing upon extensive archival research and mobilizing community-based networks. As a performative archivist she gathers, slices, blows up and remixes archival material to explore "History" as an elastic space of practice, while making visible the processes in which dominant narratives are created.

Jen Delos Reyes See page 7

Stephanie Diamond utilizes self-care and individual awareness as a catalyst for projects. Her work draws on experiences as Director of Education/Community Relations at P.S.1 and Socrates Sculpture Park. She held teaching positions at Parsons and PACE. Shown at: MASS MoCA, P.S. 1, Studio Museum, Queens Museum, Project Row Houses. She runs Listings Project.

Juliana Driever is a curator and writer. Her main interests lie with art that is site-specific and participatory. She recently

curated *About, With and For* at the Boston Center for the Arts, and is co-curator (with Dylan Gauthier) of Art in Odd Places 2014: FREE. She contributes regularly to Bad at Sports and Nonsense NYC.

Adeola Enigbokan is an artist and environmental psychologist based in New York City. To learn more about her work, visit archivingthecity.com

Emily Ensminger is the House(pitality) Curator at Elsewhere, a living museum and artist residency set within a former thrift store in Greensboro, NC. She cares for and develops living systems to ensure comfort for Elsewhere's residents, staff, and visitors.

Jay Erker is a multimedia artist and co-director at Weekend, an artist-run space in Los Angeles, CA. She has shown at various non-commercial exhibitions in Los Angeles, San Francisco, St. Louis, and New York City.

Artist and educator **Wendy Ewald** is currently building upon her project *Pictures Woke the People Up* (done in collaboration with Eric Gottesman) to create a video game and interactive photographic archive in conjunction with the Innu people of northern Canada.

Extremely Luminous Productions was created to share the amazing world of Guerrilla Art and Social Practice with the world. In a world where traditional art and entertainment have become increasingly disposable, Social Practice is a movement evolved out of modern culture. It engages and even collaborates directly with the general public.

Sarah Farahat is an interdisciplinary Egyptian American artist living in Portland, Oregon. For the past five years she has monitored the political conversation between the United States and the Arab world—intervening with works exploring loneliness, connection, assimilation, storytelling and socio-political engagement.

The Federation of Message Sayers was initiated as a collaboration between **Dillon de Give**, a socially engaged artist who lives in New York, and **Matt Carlson**, a linguistic anthropologist who lives in Minneapolis, to radically rethink the aesthetics of contemporary communication. Access our electronically served hypertext facade at messagesayers.org.

Samantha Fein is an interdisciplinary artist with a background in research and social science. She received her MFA from the Mount Royal School of Art at the Maryland Institute College of Art. In 2009, she was awarded a Fulbright research grant to the Philippines.

Letitia Fernandez Ivins, Asst. Director of Civic Art with the Los Angeles County Arts Commission, collaborates with artists, designers, urban planners, government stakeholders and community to create meaningful, socially relevant and transformative artwork that imbue spaces with a sense of place.

Yael Filipovic is an education curator currently based in Montreal, Canada. She is currently researching the links between architecture, design, and community building.

Matthew Finn is a Visiting Assistant Professor of Graphic Design at St. Thomas Aquinas College. He has taught design at the University of North Florida and at Savannah College of Art and Design while pursuing his MFA.

Deborah Fisher See page 9

Tom Finkelppearl See page 9

Represented by **Kristin Fleischmann Brewer** and **Freddie Wills**, The Pulitzer Foundation for the Arts and The Brown School of Social Work at Washington University in St. Louis have a partnership that explores how an art institution and university can come together to expand the field of social work and arts programming. The partnership brings together creative talents and resources of students,

community partners, and local residents to address the physical and cultural environment of St. Louis through community projects.

FLUSH/MEAD/COR/PAR (FMCP) is an open collaboration that started in December 2013 and is currently comprised of SPQ students **Francisco Karmelic** and **Jose Serrano-McClain** (also, Community Organizer for the Queens Museum) and public space artist-architect **Vito Acconci**.

Graduate Coordinator for the art department at SUNY New Paltz, **Matthew Friday** is a research associate at SPURSE, a creative design consultancy that focuses on social, ecological and ethical transformation.

Alexandra Garcia is an Ecuadorian organizer, cultural worker and network activist building communities to raise political awareness to advance social justice, immigrant rights and cultural empowerment.

Dylan Gauthier is an artist, curator, founder of The Sunview Luncheonette, and instructor at Hunter College.

Ariel Gentalen is a current graduate student at the School of the Art Institute of Chicago in Art Education, focusing her research in Socially Engaged Art. Due to her background in Art History and Women's Studies, she is forever searching for a comprehensive Art Herstory.

Noelle Ghossani is a writer, director, arts educator and cultural organizer. She has staged and curated works at theaters, living rooms, gardens and other site-specific locations throughout NYC and worldwide. Her most recent work includes adapting a play for a skateboard park and working as a writer/director for Noor Theatre's Myth Project. noelleghossaini.com

Green Map System, an award-winning sustainability movement, creates and shares maps of ecological, cultural, activism and green living resources in 65 countries.

Lori Gordon is a conceptual artist, curator and filmmaker. She received her MFA at the California College of the Arts. Exhibition venues include San Jose Museum of Art, Richmond Arts Center, Southern Exposure, and Portland State University. lorigordon.com

Zachary Gough makes festive, conversational and social art projects that critically explore personal values. Originally from Kitchener, Ontario, Canada he is currently a candidate in the Art and Social Practice MFA program at Portland State University in Oregon.

Alicia Grullon is a NYC based artist whose work transforms the way community and history is experienced. She recently participated in Bronx Calling: Second AIM Biennial at the Bronx Museum of the Art, El Museo del Barrio for La Bienal (S-Files) and Performa 11. Past work has been funded by the Puffin Foundation and the Franklin Furnace Fund.

Guernica See page 9

Guestwork is a Portland based collaborative between **Erin Charpentier** and **Travis Neel**. We are not interested in working alone and often work with other artists and organizations. We create site responsive projects, events, exhibitions, and publications that are participatory in nature.

Melinda Guillen is a writer that focuses on social practice and humor, collaboration and temporality as feminist issues. She was part of the organizing team for Suzanne Lacy's "Three Weeks in January" (2012) and contributed writing to *Engagement Party: Social Practice at MOCA 2008-2012*. She is currently pursuing her PhD in Art History at UCSD.

Claire Gustavson and **Sarah Keeling** are multidisciplinary artists based in Pittsburgh, Pennsylvania. Their collaborative work expresses an interest in the built environment and seeks to produce playful variations that more closely represent their experiences and desires within it. They cre-

ate situations that redefine the meaning of ordinary objects.

Laura Hadden spent three years producing media at The Moth and has facilitated many workshops through the Center for Digital Storytelling. She is an MFA candidate in Integrated Media Arts at Hunter College.

Michelle Hagewood's studio practice and artist collaborations directly inform her work in museum education where she creates programming that unites the public with artist processes in museum spaces. Currently leading Studio Programs at the Metropolitan Museum of Art, Michelle has also worked as an Education Associate for the Learning Through Art program at the Guggenheim Museum and as a Senior Coordinator for Family Programs at the Walters Art Museum.

Chelsea Haines is a writer, curator and doctoral student in art history at The Graduate Center, CUNY. She has organized exhibitions and programs for institutions such as the Brooklyn Museum, Independent Curators International, Prospect New Orleans, the Shanghai Biennial and the Vera List Center for Art and Politics.

Pablo Helguera is an artist based in New York. Originally from Mexico City, he has made many projects in the field of social practice, including *Instituto de la Telenovela* (2002-4), *The School of Panamerican Unrest* (2003-2011) and *Aelia Media* (2010-11). He is the author of many books including *Education for Socially Engaged Art* (2011), *Art Scenes* (2012) and many others. He is Director of Adult And Academic Programs in the Education Department of MoMA where has launched a variety of initiatives to involve social practice artists in the museum.

Jon Henry grew up amongst Virginia's Blue Ridge Mountains in the small county of Rappahannock, which lacks stop lights and cell phone service. Zes practice is rooted

in sculpture and draws extensively from zes experiences as a queer creating, organizing, and living in the South. He attended University of Richmond and NYU, and currently attends JMU.

Queens-based interdisciplinary group **Hibridos Collective** re-envisions spaces through community-based arts practices, and is currently mapping Jackson Heights' local resources and assets.

Szu-Han Ho's work in sculpture, performance, installation, and writing addresses the practice of exchange in diverse collaborations and constellations. Her recent projects have explored iterations of the duet form—enacting the various interactions through a call-and-response dialectic. Szu-Han lives and works in Albuquerque, NM.

Kristelle Holliday is the executive director of the Théâtre des Petites Lanternes, a theatre company focusing on social practice based in Sherbrooke, Canada.

Sukjong Hong is an artist and writer engaged in collaborative oral history projects with Asian-American communities. She was a 2013 Create Change Fellow with The Laundromat Project and an Open City Fellow with the Asian American Writers' Workshop. Her writing has been featured in Al Jazeera America, Triple Canopy, Racialicious, and other publications.

Christopher Howard is a critic whose writing has been published by Artforum.com, Modern Painters, Art Papers, the L Magazine, and the Brooklyn Rail. He is managing editor at the College Art Association and founded In Terms Of, a blog that reviews lectures, panels, and other live speaking engagements, in 2011.

John Hulsey is a multi-disciplinary artist who works at the intersection of film/video, writing, and collaborative performance. His work has been featured in the New York Times, the Boston Globe, and

has been exhibited in the U.S. Pavilion of the Venice Architecture Biennial and the upcoming Living as Form (The Nomadic Version).

HUMAN HOTEL in New York City provides free private housing for visiting cultural workers traveling with children. HUMAN HOTEL is run by Wooloo. The project began in Denmark in 2009, as a practical solution for the activist community during the UN Climate Summit in Copenhagen. Today, Wooloo continues to run Human Hotel in Copenhagen, as well as in New York and Eindhoven (Holland). In each site, the focus of the project is organized according to local need—always using intelligent matchmaking to connect talented visitors with resident hospitality and knowledge.

Alana Hunt's practice defies singular definition. Gentle though challenging in character her work is best understood as a catalyst of culturally charged encounters that often materialize in language, imagery, video and publications that circulate in both on- and off-line environments. In recent years much of Alana's work has come about through long conversations—listening to and speaking—with the sounds and currents that emanate from Indian occupied Kashmir. Alana now lives in the remote East Kimberley region of Western Australia where she continues to learn about the contemporary legacies of colonization and the fabric of community.

Brett Hunter lives in Hornell, NY. He teaches courses in research-based and contextual art practice at Alfred University, is currently directing the Hornell Community Arts Center, and co-founder (with Angie To) of Broadway Union, a fledgling organization and art space that is bringing artists to work with local community partners in Hornell.

The Institute for New Feeling (IfNf) is an artist collective committed to the development of new ways of feeling, and ways of feeling new. Ranging

from sweat lodge ceremonies, group therapy sessions and exercise routines to audio meditations, nutritional substitutes and virtual hypnosis, their work playfully explores society's fluctuating ideas and standards around health, beauty and wellness. InstituteForNewFeeling.com

Interference Archive (IA) is a Brooklyn-based collectively run space that explores the relationship between cultural production and social movements. This work manifests in public exhibitions, a study and social center, talks, screenings, publications, workshops, and an online presence organized by a rotating group of volunteers.

Ariana Jacob See page 7

Arthur Jafa is a cultural critic/worker, visual artist and African diasporic organic intellectual of the first order. His thinking around questions of black cultural politics, black cultural nationalism and film is published in *Michele Wallace's Black Popular Culture* (1992). As cinematographer, he has done work with Julie Dash, on *Daughters of the Dust* as well as Spike Lee's *Crooklyn* and Manthia Diawara's *Rouch in Reverse*.

Anna Lise Jensen is a multi-disciplinary artist, combining art-making (mostly photo and text based) with the activation of overlooked sites, through local research and social cooperation. She does this in the city of her residence, New York, and in the depopulated, coastal countryside of Denmark, where she grew up. She holds an MFA in Visual Arts from Hunter College in New York, NY, and an MA in International Relations from University of Chicago, IL. She has exhibited at: A.I.R. Gallery, Flux Factory, Edward Hopper House, New York Center for Book Arts, Denise Bibro Gallery, MCLA Gallery 51, ROCA, Jamaica Center for Arts and Learning and Tina B. Contemporary (Prague) and her work is in the collection of Candida Höfer and Edward Hopper House, Nyack, NY.

Megan Johnston with more than 20 years' experience in museums and galleries in the USA and Europe, Johnston now employs a socially engaged curatorial practice. She has produced more than 300 artists' projects, including work on Andy Warhol, Frank Gehry, Paul Seawight, Alice Maher, DJ Spooky, and the Guerrilla Girls. Johnston's MA in Visual Culture investigated Orange Order subculture in Ireland and is a benchmark in conflict resolution. She is finalizing a PhD on social engagement and contemporary museology at University of Ulster-Belfast. Upcoming projects include working with Walker Art Center, Minneapolis Institute of Art, and the Weisman Art Museum.

Bill Kelley, Jr is an educator, independent curator and theorist based in Los Angeles. His current research focuses on collaborative and collective art practices in the Americas. Bill was recently appointed Researcher and Curator of the Getty's Pacific Standard Time: L.A./L.A. for Otis College of Art and Design.

Bernard Klevickas has at various times fabricated sculpture for the artists Jeff Koons, Louise Bourgeois, Frank Stella, and others. He has a manufacturing certificate in CNC (computer numerical control) machining and manual lathe and mill operation and a Bachelor of Fine Art degree from the School of the Art Institute of Chicago.

Daniel Koff is an interdisciplinary designer whose cultural projects, augmented reality productions, and architectural spaces deal with labor, identity, and social and economic inequality. He is currently a candidate for a Master in Design Studies with a concentration in Art, Design, and the Public Domain at the Harvard Graduate School of Design.

Kevin Krapf is a U.S. diplomat working as Cultural Attaché at the U.S. Embassy in Libreville, Gabon and is also an artist pursuing appreciation of contemporary art as a tool of 21st century cultural diplomacy.

Joseph Krupczynski is an Associate Professor in the Architecture + Design Program at UMass Amherst, and a practicing designer, artist and educator. His design practice promotes creative community partnerships, links social and aesthetic territories, and explores the cultural contexts of real and imagined communities.

After child-birth in 1968, **Mierle Laderman Ukeles** became a mother/maintenance worker and fell out of the picture of the avant-garde. Enraged, she wrote the *MANIFESTO FOR MAINTENANCE ART 1969!*, applied equally to home, city service work, and the earth's sustainability, seeing the Manifesto as "a world vision and a call for revolution for the workers of survival who could, if organized, reshape the world." Her public works seek to provoke, explode, or even play with and integrate the boundaries between necessity and freedom: always raising the questions: "Is this work necessary?" then, "What does this work do to one's freedom?"

Corbin LaMont is a Studio Designer at Wieden+Kennedy in Portland, Oregon. Design is the secondary process to her primary interest in ideas, content and language. In her personal practice she is interested in participatory, social and community based projects.

Nicole Lattuca is a curator and educator currently participating in a residency at Fogo Island Arts in Newfoundland, Canada. From 2010-2013 she directed the Educational Programs at the Canadian Centre for Architecture in Montreal. Nicole received an M.A. in Exhibition and Museum Studies in 2010 from the San Francisco Art Institute in California.

The Laundromat Project brings art, artists, and arts programming into laundromats and other everyday spaces, thus amplifying the creativity that already exists within communities to build community networks, solve problems, and enhance our sense of

ownership in the places where we live, work, and grow.

Steve Leathers is a project associate at an Urban Planning, Design, and Landscape Architecture firm in Portland. He previously collaborated with Lisa Ciccarello on Joyography and Affirmation Hotline, both original projects created for Open Engagement. *Are You Your Work* explores the personal relationships individuals feel to their "work" in a public setting.

Todd Lester is an artist and cultural producer, founder of freeDimensional, and a Senior Fellow at the World Policy Institute, as well as the founder of lanchonete.org.

Listings Project See page 9

A cross-cultural, inter-generational collaborative, **Louder Than Words** targets sexual assault, domestic violence, and women's reproductive rights by combining activism with courageous art interventions. Our activist practice strives to ignite the political imagination, unravel obstacles, and unleash inventive action plans that inspires gender violence prevention.

Josh MacPhee is a designer, artist, activist, and architect. He is a member of the Justseeds Artists Cooperative and the Occuprint collective. He is the co-author of *Signs of Change: Social Movement Cultures 1960s to Now*, co-editor of *Signal: A Journal of International Political Graphics and Culture*, and founder of the Interference Archive.

Elyse Mallouk founded Landfill Quarterly in 2010. Her writing focuses on engaged digital, material, and print practices and has been included in *Art Practical*; in publications for the Arts Research Center, Berkeley, and MOCA, Los Angeles; and in the forthcoming second edition of *What We Want Is Free* (SUNY Press, 2014). Based in New York, she is the Digital Content Manager at the Whitney Museum of American Art.

Michael Mandiberg is an interdisciplinary artist, designer and scholar whose work explores environmentalism, pedagogy, free culture, and appropriation. He is Director of the New York Arts Practicum, and Associate Professor at the College of Staten Island/CUNY and the CUNY Graduate Center. He lives in Brooklyn; his work lives at mandiberg.com.

Silvia Juliana Mantilla Ortiz
See page 8

Manuel Martagon is an artist working in video, performance and text. His work has been exhibited in venues like ICA in Philadelphia or AMA in DC and in countries like Mexico, Spain and Cuba. Martagon has been recipient of multiple awards and grants such as Fulbright and CONACYT. He holds a MFA in Photography, Video and Related media from SVA.

Marc Mayer is an educator at the Asian Art Museum in San Francisco. In his role, he inserts contemporary art and programming into the context of a historical, ethnically specific art museum. His recent series, the Artists Drawing Club, invites local artist to use the museum as a project platform to draw connections between ideas, art, culture, and time.

Matthew Mazzotta creates permanent and temporary public interventions that range from opening up new social spaces inside the built environment, to addressing more pressing environmental issues, but always with a focus on community and public participation.

Amanda McDonald Crowley is a cultural worker, curator and facilitator who specializes in creating contemporary art programs that encourage cross-disciplinary practice, collaboration and exchange. Amanda is Consultant Curator for Programs at Bemis Center, a leading residency program that creates transformative opportunities for artists to explore and realize their most important ideas by providing a supportive and rigorous intellectual community, and

robust opportunities for studio and social practice.

Marina McDougall is the Director of the Center for Art and Inquiry, at the Exploratorium in San Francisco. The Center for Art and Inquiry serves as an R&D center for the arts within the larger learning laboratory of Exploratorium. As a curator McDougall has developed a wide range of projects at the interstices of art, science, nature and culture. She teaches in the Curatorial Practice Program at the California College of the Arts.

James McAnally is an artist, curator and critic who serves as the founder and Executive Director of The Luminary, an incubator for new ideas in the arts based in St. Louis, MO. McAnally is also the Executive Editor of Temporary Art Review, a national platform for contemporary art criticism that focuses on artist-run and alternative spaces.

Tim Miller See page 8

Mary Miss has reshaped the boundaries between sculpture, architecture, landscape design, and installation art by articulating a vision of the public sphere where it is possible for an artist to address the issues of our time. She has developed City as Living Laboratory (CaLL) as an innovative framework to link arts and sustainability.

Meta Local (Elizabeth Hamby and Hatuey Ramos-Fermin) creates site-specific, participatory works referring to the complexity of their community in the South Bronx and beyond.

Mobile Print Power is a printmaking workshop based out of Immigrant Movement International in Corona, Queens. Members of all ages learn silkscreen printmaking using a mobile printmaking cart. Having learned the printmaking process, members plan and implement public print projects in their community and around NYC, utilizing the cart and their knowledge of printmaking.

John Muse teaches at Haverford College, creates media, exhibitions, and events, and thinks about rhetoric, philosophy, art, and social practice.

Laura Napier is a California born, Bronx based artist exploring behavior, sociology, and place through documentation, installation, and participatory performance.

The Newtown Creek Armada is comprised of three Brooklyn-based interdisciplinary artists (**Laura Chiple, Nathan Kensinger** and **Sarah Nelson Wright**) whose work invites the public to playfully investigate hidden urban landscapes and the aftermath of environmental disasters.

NOCD-NY emerged from conversations where artists, activists, creative manufacturers, non-profit groups and policymakers convened to discuss the role that arts and culture play in strengthening NYC and grew into a working alliance, generating a sustained commitment and citywide platform for revitalizing NYC from the neighborhood up.

OurGoods.org helps artists, designers, and activists barter skills, spaces, and objects. For over five years, OurGoods has been growing as a scaleable, local initiative; and part of the growing landscape of alternative models for cultural production. OurGoods supports the production of new work through barter, because resource sharing is the paradigm of the 21st century. OurGoods is specifically dedicated to the barter of creative skills, spaces, and objects. It is a community of cultural producers matching "needs" to offered "haves." OurGoods helps independent projects get done.

Born in Vancouver in 1981, **Carmen Papalia** is a Social Practice artist who makes projects on the topic of access as it relates to public space, the Art institution and visual culture. His work has most recently been featured as part of engagements at: The Solomon R. Guggenheim Museum,

the Museum of Modern Art and the Whitney Museum of American Art.

Piero Passacantando is an interdisciplinary artist. In 2013, his project MyNerva was included in The Hive at EFA Project Space while he was a resident at Flux Factory. In 2012, Piero participated in AOIP and theDAF in NYC. In 2011, he was a Fellow at the Laundromat Project. He is a Fulbright Alumnus. He has an MFA from CCA, San Francisco.

Partnerships for Parks (PfP) is a joint program of City Parks Foundation and the NYC Parks Department. The Catalyst Program is a signature project of PfP that builds community participation and pride; connects people, ideas and efforts to develop shared goals; and sustains local leadership and greenspace stewardship.

The Pedagogy Group is a collective of socially engaged art educators based in New York City who work together to develop and practice equitable methods of teaching. The group investigates commoning within the context of arts education, analyzes and involves students in discussion of economic relations inside the university, and overall works toward undoing the highly competitive, individualist, market-driven subjectivities and values that art education often produces by making room for collective processes in the classroom.

Sheetal Prajapati See page 7

The Projects is a practice committed to working in and thinking about public environments through the production of temporary architecture and installations. Based in Melbourne, Australia they have successfully worked with state and local governments, arts organizations and festivals to produce a diverse range of engaging and inclusive projects.

J. Morgan Puett was born in Hahira, Georgia in 1957. She received her MFA from The School of the Art Institute of Chicago in 1985. Puett is

a trans-disciplinary creative producer with accomplished work in the areas of installation art practices, clothing and furniture design, architecture, fine art, film—rearranging these intersections by applying conceptual tools of research-based methods in history, biology, new economies, design, craft and collaboration. She is the recipient of multiple awards, including, most recently The John and Marva Warnock Award 2014. Though her practice can be itinerant in nature, Puett currently is living, working, learning and teaching in Pennsylvania at Mildred's Lane and The Mildred Complex(ity) that she founded and co-directs with Mark Dion.

Paul Ramirez Jonas is an artist based in New York City. He is currently working on a large scale public project with the Exploratorium in San Francisco, and a collaboration with the Education Department at MoMA in New York. He is an Associate Professor at Hunter College, CUNY.

Kameelah Janan Rasheed is a conceptual artist working with sound, photo and text installation to explore Black subjectivities through archiving and found materials. Selected residencies and fellowships: Vermont Studio Center, Center for Book Arts, The Laundromat Project, Visual Artist Network and Center for Photography-Woodstock. She's exhibited throughout NYC, curated at the Schomburg Center and spoken at NYU, MoCADA, Christie's, etc. She is an instructor at the Brooklyn Museum. kameelahr.com

Prerana Reddy See page 8

Sara Reisman is a New York-based curator and, since 2008, the Director of New York City's Percent for Art Program where she commissions permanent public artworks for newly constructed and renovated city-owned spaces, indoors and out. As an independent curator, Reisman has organized more than fifty exhibitions and artist projects on the politics of public space, globalization and site-specificity, social

practice, collaboration, sustainability, and cultural identity and transformation.

Judilee Reed is the Director of the Surdna Foundation's Thriving Cultures Program which supports and Artists Engaging in Social Change, an effort to strengthen the capacity of artists and cultural organizations to engage in social change efforts; and Community Driven Design, through which disadvantaged cultural groups have a voice in the design planning of public places and Teens' Artistic Advancement.

Kerri-Lynn Reeves See page 7

Regeneración Childcare NYC
See page 9

A non-profit studio founded by artist and mom **Marisa Jahn, REV-** (as in to rev an engine) is a team of artists, media-makers, low-wage workers, immigrants, and teens whose projects address the issues they face. REV-'s work has been featured in The New York Times, The White House, PBS NewsHour, BBC, Walker Art Center, Queens Museum of Art, and more.

/rive, an artist collective, focuses on site-specific and mobile media projects that draw on documentary, narrative and social practices to create interactive experiences exploring common space and alternative histories. Founding members **Samara Smith** and **A.E. Souzis** have shown work at the Hammer Museum, Conflux Festival, Art in Odd Places and beyond.

James Rojas is a Los Angeles-based artist and urban planner. He writes and lectures about how culture and immigration are transforming the American front yard and landscape.

Lucas Sánchez is the Campaign director of the Long Island chapter of New York Communities for Change with vast experience in workplace justice organizing with low wage immigrant workers.

Laura Sandow See page 7

Sandy Sampson See page 7

Abigail Satinsky is a writer, curator, and organizer. She is a founding member of InCUBATE and co-initiator of Sunday Soup, an international micro-granting project. She is Associate Director at Three-walls in Chicago and is editing the book Support Networks for the Sullivan Galleries at the School of the Art Institute of Chicago as part of the Chicago Social Practice book series.

Jose Serrano-McClain
See page 8

Director of Plains Art Museum, **Colleen Sheehy** has forged initiatives that foster community engagement, increase public art, advance new approaches in contemporary art, and expand art education. With 30 years in various roles in art museums and with a Ph.D. in American studies, she has been concerned with the potential for museums to play vital roles in the civic lives of their communities.

Craig Shillitto has long engaged with food and hospitality, having designed dozens of restaurants and bars in New York and abroad. In addition to collaborating in the realization of many art spaces and art projects, he has participated in the Havana Biennial (2012, pub. 2013), the Moscow Biennial (2009) and the Biennial of the Canary Islands (2009).

Gregory Sholette See page 8

After beginning her curatorial career at PS1/MoMA, **Erin Sickler** went on to the position of Assistant Curator at the Queens Museum before serving as Gallery Director for 601Artspace from 2009 to 2013. She was a founding member of Arts and Labor, a group advocating for fair and transparent labor practices in the arts and has spoken internationally on art, activism and alternative economies. Her writing has appeared in numerous catalogs and art blogs as well as Art in America, The Brooklyn Rail, Artlink (Australia) and the academic journals *October* and *Re-*

thinking Marxism. Her 2015 project *Fractious Atlas* on the island of Tasmania, Australia, will highlight the role of the artist-as-organizer, focusing on the personal, erotic charges contained within any seemingly objective political system.

Helen Smith, visual artist, is currently a PhD arts practice researcher for "Connecting Communities through the Arts", a UK Arts and Humanities Research Council funded Collaborative Doctoral Award between Woodend Barn Arts Centre and Gray's School of Art, Robert Gordon University, Aberdeen, Scotland.

The Socially Engaged Art Student Summit, a group of students from Portland State University Art and Social Practice, Social Practice Queens, Carnegie Mellon Contextual Practice, and Otis Public Practice, started organizing in December 2013. As artists they come from a diverse set of backgrounds and practices and are genuinely interested in collectively supporting each other's work.

Social Practices Art Network (SPAN) is an online media resource for individuals, organizations, community groups and institutions. Founded by **Jules Rochielle**, serves as a platform for a variety of socially engaged art and design practices. **Carol A. Stakenas** is a curator-at-large for (SPAN).

Amy Spiers is a Melbourne-based artist and writer who is interested in participatory, socially-engaged and public art. Amy is currently a PhD candidate at Centre for Cultural Partnerships, Victoria College of the Arts.

Ellen Staller See page 8

Mark Strandquist is an artist, educator, and organizer. His projects facilitate interactions that incorporate viewers as direct participants and present alternative models for the civic and artistic ways in which we engage the world around us. While photography is often used, it is the social aesthetics of each project that become

the focal point; the process through which the images are created, and the social interactions that each exhibition produces.

David Strauss See page 8

SUMPTUARY, organized by **Maggie Ginestra** and **Mike Stasny**, is a gallery-based bar-as-funding-mechanism-for-noncommodifiable-art, such as installation, performance, and other durational works. Each artist-made piece of the bar's daily and ever-changing environment earns a defined and publicly articulated "sumptuary tax" on all drink purchases.

In addition to her practice as an independent producer, **Sally Szwed** is the Program Manager of Global Initiatives at Creative Time, where she organizes the annual Summit and Global Residency program.

Tattfoo Tan is an artist that work with the public on issues relating to ecology, sustainability and healthy living. His work is project based, ephemeral and educational in nature. He resides in Staten Island with his hens S.O.S. 5p.m.

Joelle Te Paske See page 8

The Think Tank That Has Yet to Be Named initiates research, conversations, and actions that explore contemporary sociopolitical issues in physical sites, institutional structures, or social systems. We draw on experience with direct action, participatory design, and community organizing to consider relationships to the places, structures, and systems that shape our world.

Since 2010, **Theatre of the Oppressed NYC** has partnered with communities including the homeless, immigrants, and parolees to establish "popular theatre troupes" all over NYC. These ensembles create and tour original, interactive plays inspired by real-life struggles, in order to engage peers in theatrical problem-solving and inspire transformative action.

Erica Meryl Thomas is an artist, writer, filmmaker, and feminist based in Portland, OR. Her practice is an exploration of relationship dynamics, intimacy, and feminist value systems through dialogue, research, and experimentation. Through her work she creates space for meaningful shared experience, questioning, and understanding the nuances of human connections.

Nato Thompson works as Chief Curator at Creative Time. He writes on art and politics as well as experiments with science fiction. He is curator of the last five Creative Time Summits and has curated numerous art projects including *Living as Form* (2011), *Paul Ramirez Jonas's Key to the City* (2010), *Trevor Paglen's The Last Pictures* (2012), *Paul Chan's Waiting for Godot* in New Orleans (2007), *Tania Bruguera's Immigrant Movement International* (with Larissa Harris) (2012), *Jeremy Deller's Conversations about Iraq* (2009) (with Laura Hoptman and Amy Mackie), and *The Interventionists* (2004). He is also a new dad. He lives in Philadelphia.

Nick Tobier studied sculpture and landscape architecture and worked as project manager at Storefront for Art and Architecture. Nick's focus as an artist and designer is with the social lives of public places, both in built structures and events. He has designed and/or activated bus stops, farms, kitchens, boulevards.

Edwin Torres is the Associate Director of The Rockefeller Foundation. He oversees the Foundation's commitment to New York City including their support to culture, the Jane Jacobs Medal and other projects. Torres also serves on the Foundation's 100 Resilient Cities team as well as on the Secure Livelihoods team, which builds equitable access to jobs.

TRYST was formed in 2003 by **Paul Benney**, **Clarinda Mac Low** and **Alejandra Martorell**. TRYST seeks to point out the commodified structures of

modern urban life through subtle alterations of everyday street life, using a combination of on-the-spot improvisation, careful design, and interactive social experiments; in NYC, Siberia, Finland, and Portugal.

Salem Tsegaye is a candidate in the MA Design Studies program at Parsons The New School for Design, where she explores degrees of engagement in participatory art and design practices. She recently authored a thesis titled "Temple to Forum by Design," which analyzes the intersection of social practice and spatial design within the context of the Queens Museum's recent renovations. Salem currently works as a philanthropy fellow in arts and historic preservation at The New York Community Trust.

Gemma-Rose Turnbull
See page 7

Urban Word NYC champions the voices of New York City youth by providing platforms for critical literacy, youth development and leadership through free and uncensored writing, college prep and performance opportunities. We provide FREE, safe and uncensored writing workshops to teens year round.

The US Department of Arts and Culture is the nation's newest people-powered department. Radically inclusive, useful and sustainable, and vibrantly playful, the USDAC aims to engage thousands in creating a world rooted in empathy, equity, and social imagination. Join the act of collective imagination; step up as a cultural agent today!

Maya Valladares' life includes balancing work as a teaching artist, museum educator, mother, and academic. She currently works in Studio Programs at the Met and as Adjunct Faculty at Hunter College. She has also worked as Gallery/Studio Coordinator at the Brooklyn Museum, and as a teaching artist for a range of organizations including the Laundromat Project, Sewing Rebellion, and INCITE!.

Patricia Vazquez and Betty Marin are artists with a background in community organizing and education. They use this experience to create work that strengthens links between their heritage communities and the general population, and expands understanding on the contributions immigrants make to US culture and the economy.

Diya Vij See page 8

Tennessee Jane Watson is an instigator. This articulation of her work initially emerged as chastisement from her first grade teacher, but set in motion a lifelong practice of finding creative ways to encourage conversations about things that often get us into trouble; like the abuse of power and injustice.

Alexandra Winters See page 7

Jody Wood is a 2014 Socially Engaged Art Fellow with A Blade of Grass. Her work is time-based and performative, utilizing video, installation, performance, and community organization to engage with socially charged content. Primarily focusing on transitional moments of death, trauma, and isolation, her work aims to unpack and meaningfully interpret these issues by working one-on-one with members of her community. Her work has been awarded grant funding from Brooklyn Arts Council and has been supported through artist residencies with Lower Manhattan Cultural Council and Skowhegan School of Painting and Sculpture.

Caroline Woolard (b. 1984, Rhode Island) graduated from the only tuition-free art school in the country (Cooper Union, BFA 2006) with a strong commitment to the solidarity economy movement and conceptual art. In 2009, Woolard co-founded three platforms for cultural production: a studio space, OurGoods.org, and Trade School. Woolard is currently a participant in the Queens Museum Studio Program, teaches at The New School and Cooper Union, and

is working towards a community land trust for a new coalition of artists, Internet activists, and community organizers via bfamfaphd.com and NYCCLI.org.

Wooloo (established 2002) is a Danish collective working with social sculptures and site-specific interventions. Their Human Hotel began in

2009, as a practical solution for the activist community during the UN Climate Summit in Copenhagen. For this event, Wooloo's accommodation initiative secured free homestays for more than 3,000 climate activists. Wooloo's work has taken place at venues such as Artists Space, U.S.; Steirischer Herbst, Austria; Athens Bien-

nial, Greece; Venice Biennial, Italy; and Van Abbemuseum, Holland; among other places. The group also operates wooloo.org, an online community for participatory projects that connects the resources of more than 30,000 cultural producers internationally.

Jason Yoon See page 8

Behavioral artist **Marcus Young** creates work for individual and collective practice—for public spaces, within institutions, and across systems of the city. He founded Grace Minnesota in 2009, and since 2006 he has been Lead Artist for Public Art Saint Paul's City Artist in Residence program.

Mirana Zuger See page 7

Food Recommendations Along the 7 Train

52nd St.

Payag
51-34 Roosevelt Ave,
Woodside, Queens

69th St.

SriPraPhai
64-13 39th Ave, Woodside,
Queens (718) 899-9599

74th St./Broadway

Delhi Heights
37-66 74th St, Jackson Heights,
Queens (718) 507-1111

Jackson Diner

37-47 74th St, Jackson Heights,
Queens (718) 672-1232

Himalayan Yak Restaurant
72-20 Roosevelt Ave, Jackson
Heights, Queens
(718) 779-1119

82nd St./Broadway

Urubamba Peruvian
Restaurant
86-20 37th Ave, Jackson
Heights, Queens
(718) 672-2224

La Pequena Colombia

83-27 Roosevelt Ave, Jackson
Heights, Queens
(718) 478-8700

90th St./Elmhurst Ave.

Barzola
92-12 37th Ave, 718-205-6900,
Jackson Heights, Queens

Junction Blvd

Rincon Criollo
4009 Junction Blvd, Corona,
NY 11368

103rd Street

Tortilleria Nixtamal
104-05 47th Ave, Corona,
Queens (718) 699-2434

Leo's Latticini

46-02 104th St, Corona
(Sandwich Shop Closed
Sunday, bakery open)

Mitad del Mundo

Ecuadorian Restuarant
104-10 Roosevelt Ave,
Corona, Queens
(718) 446-1900

Estrella Latina

3907 104th St, Corona, NY
(718) 565-2377

111th Street

Lemon Ice King of Corona
52-02 108th Street (at the
corner of Corona Avenue and
52nd/Strong Avenue), Corona

Ganpati Rasoi

112-02 Roosevelt Ave.
(112th-113th Sts.), Corona
(718) 446-9352

Los Tres Potrillos

111-16 Roosevelt Ave, 24hrs/
7days (718) 505-1533

Tortas Nezas Food Truck

111th and Roosevelt Ave, 9am-
6pm (718) 505-2121

Empanadas Café

5627 Van Doren St, Corona, NY
11368 (15min walk from train,
but close walk from NYSCI
and Lemon Ice King)
(718) 592-7288

Flushing/Main St.

Spicy and Tasty
39-07 Prince St,
Flushing, Queens
(718) 359-1601

Golden Mall

41-28 Main St,
Flushing, Queens

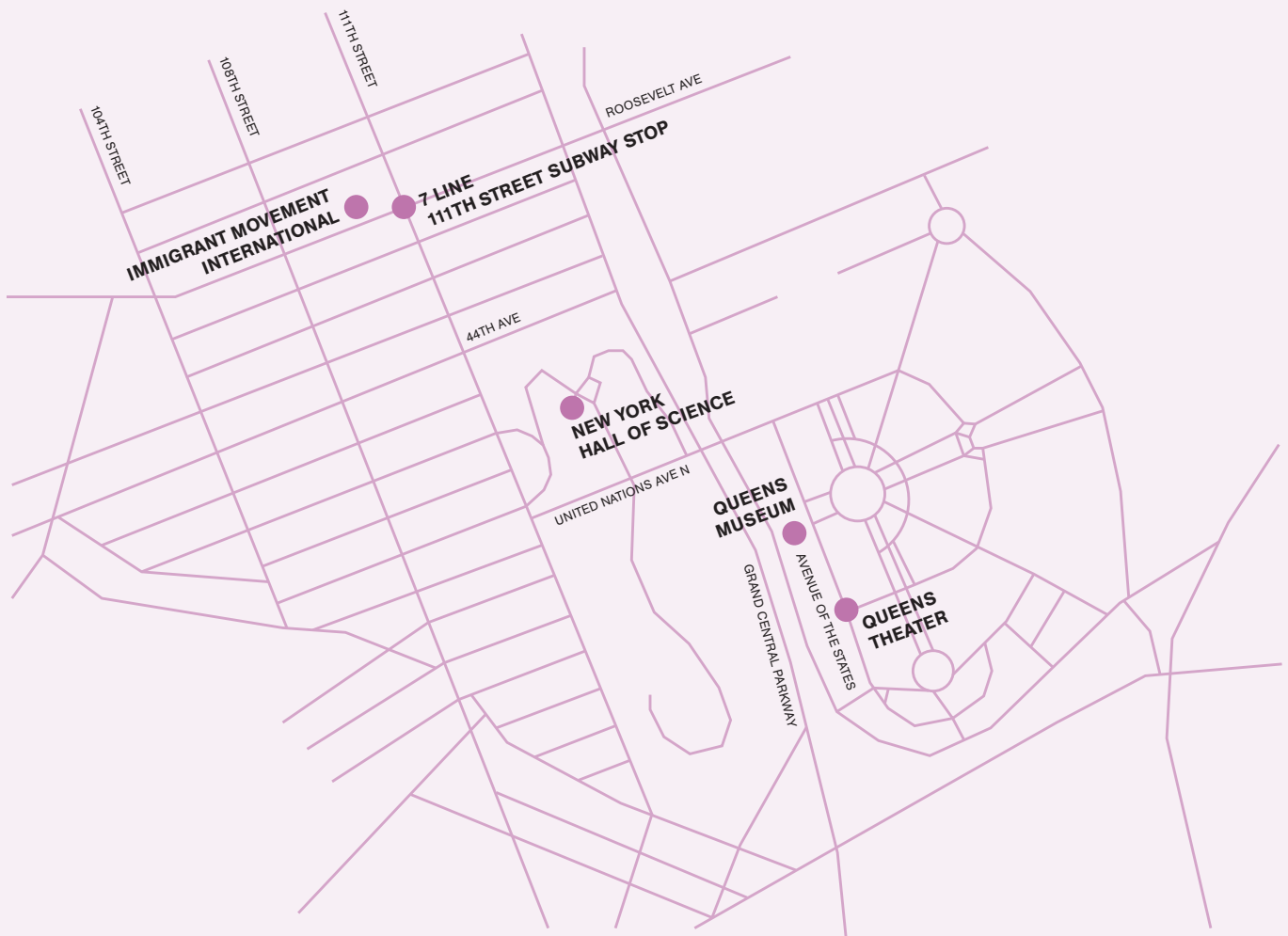
Pho Vietnamese Restaurant

38-02 Prince St,
Flushing, Queens

Green Papaya Thai Cuisine

38-12 Prince St,
Flushing, Queens

Locations



Queens Museum

OE shuttle bus pick up/drop off stop
New York City Building, Queens, NY

Queens Theater

4 United Nations Ave S, Queens, NY

New York Hall of Science

47-01 111th St, Corona, NY

Immigrant Movement International

108-59 Roosevelt Ave, Flushing, NY

7 line–111st Street/Willets Pt/CitiField Subway Stop

OE shuttle bus pick up/drop off stop
Roosevelt Ave and 111st Street

Walking directions from 111st Street subway to Queens Museum:

The 111th Street subway stop on the 7 Line, delivers you to the intersection of 111th Street and Roosevelt Avenue. Walking down Roosevelt Ave, if you hit 108th Street or 112th Street, you've gone too far! With the C Town grocery store behind you, walk southeast down 111th Street towards Flushing Meadows. Cross the train tracks at 44th Ave and keep walking past the New York Hall of Science. Shortly after NY Hall of Science, turn left into Flushing Meadows-Corona Park on United Nations Avenue N. You'll walk over the Grand Central Parkway. Turn right onto Avenue of the States, towards the Unisphere. (The big globe sculpture!) Queens Museum will be on your right, directly adjacent to the Unisphere.

To see a map online, visit goo.gl/maps/yHkhl

OE Schedule at a Glance

Friday

Registration
10:00AM–6:00PM

Open Houses
Various NYC locations
8:30AM–7:00PM

OE Opening Programming
at Queens Museum
4:00PM–11:00PM

Open A.I.R. Workshops
5:00PM–6:30PM

OE Opening Remarks
7:30PM–8:30PM

Opening Mixer
8:30PM–11:00PM

Saturday

Parallel Programming
10:00AM–12:00PM

Open Platform
12:00PM–5:00PM

Open Platform
Lectures: Labor Focus
12:00PM–1:00PM

Lunchtime
Conversation Series
12:30PM–2:00PM

Parallel Programming
2:30PM–4:30PM

Open A.I.R. Workshops
5:00PM–6:30PM

Keynote: J. Morgan Puett
7:30PM–9:00PM

Offsite Programming
9:00PM–11:00PM

Sunday

Parallel Programming
10:00AM–12:00PM

Open Platform
12:00PM–5:00PM

Open Platform
Lectures: Education Focus
12:00PM–1:00PM

Lunchtime
Conversation Series
12:30PM–2:00PM

Parallel Programming
2:30PM–4:30PM

Open A.I.R. Workshops
5:00PM–6:30PM

Keynote: Mierle
Laderman Ukeles
7:30PM–9:00PM

Closing Mixer
9:00PM–11:00PM