

**OPEN
ENGAGEMENT**

OPEN ENGAGE MENT



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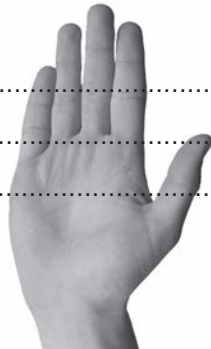
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Thank you to our generous sponsors



ACKNOWLEDGMENTS



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

First and foremost I need to extend my gratitude to the Open Engagement planning committee and theme organizers. This core group of people have worked closely with me for the past year to realize this event. Their dedication, patience and hard work is what drives this conference. Special thanks to Crystal Baxley, Grace Hwang, and Travis Neel.

On behalf of the planning committee I wish to express our gratitude to Portland State University and to our cosponsors The Herberger Institute at Arizona State University, OTIS College of Art and Design, Southern Methodist University, and the Regional Arts and Culture Council. Without the generous support of these institutions we would not have been able to make this happen.

Thank you to the many people at PSU who have gone above and beyond the call of duty for Open Engagement. Thank you to Xavier Oberlander, Sam Lowry, Mandee Schroder, Patrick Rock, Karen Henseley, and Ellen Wack for all of their hard work and support in making this event a reality.

Thank you to the design force behind Open Engagement, Nicole Lavelle and Sarah Baugh. They not only are the masterminds behind the identity for this years conference, but also are the duo behind the Open Engagement 2007-2011 anthology released by Publication Studio.

2012 COMMITTEE

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

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

Thank you to the local businesses and cultural institutions that have been so supportive of Open Engagement: The Portland Art Museum, Yale Union, 5th Avenue Cinemas, Holocence, Publication Studio, Portland Soup Co. and Bastas.

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
Conference Director and Founder



Open Engagement is an annual international conference that sets out to explore various perspectives on art and social practice and expand the dialogue around socially engaged art making. The Open Engagement conference is an initiative of Portland State University's Art and Social Practice MFA concentration that aims to create a space for multiple publics to engage in this dialogue. Open Engagement 2012 features keynote presenters Tania Bruguera, Shannon Jackson, and Paul Ramirez Jonas. The work by these artists and scholars touch on subjects including politics, economics, education, and representation - our focused themes for the conference this year.

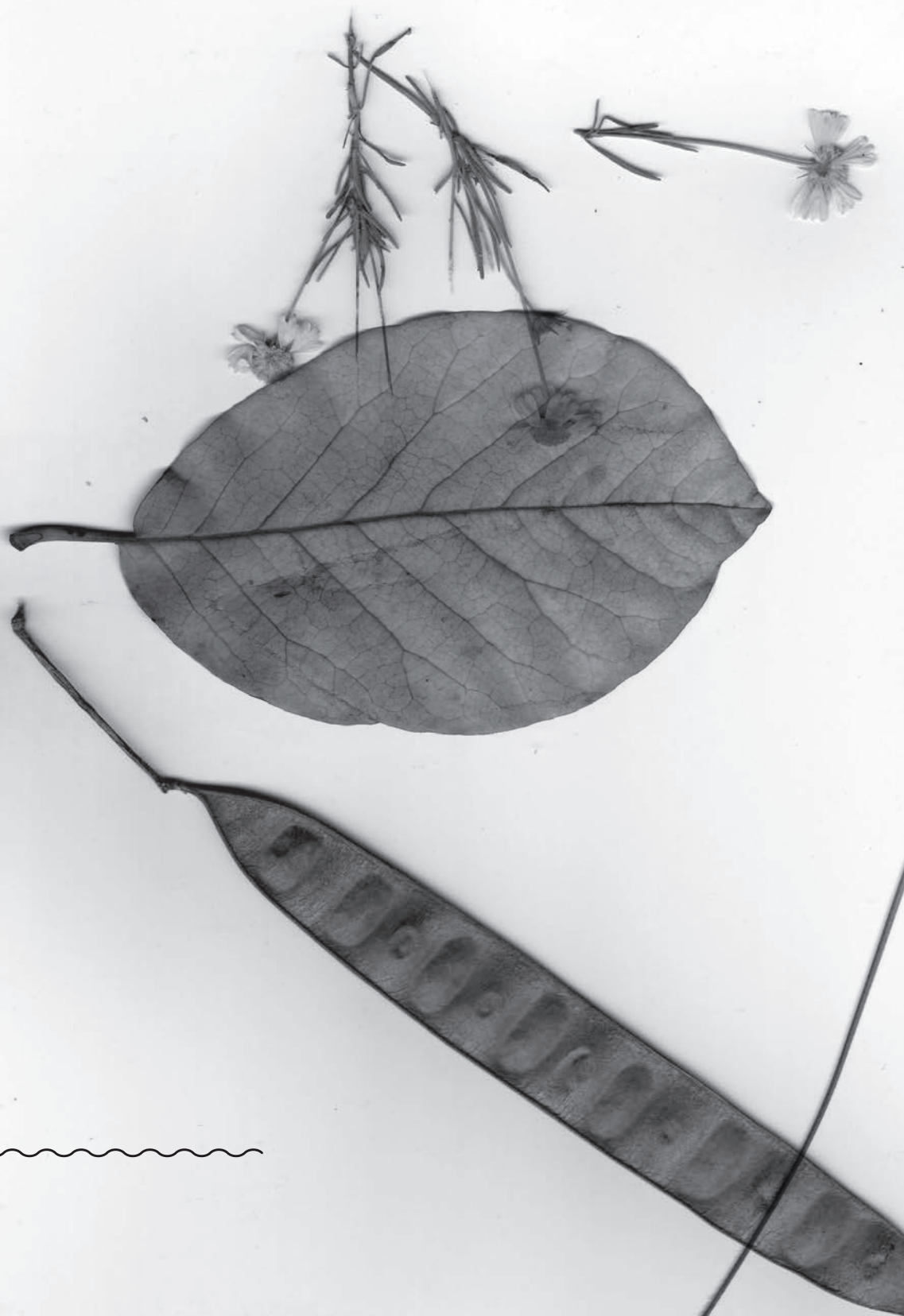
Through conversations, presentations, workshops, interviews, open reflections, and related projects created for or presented at the conference, we will be investigating, questioning, celebrating, and challenging the current state of art and social practice. We pride ourselves that this conference is a site where an intergenerational exchange can occur between emerging artists and established artists. This is also a site where transdisciplinary conversation is possible.

Open Engagement is planned in conjunction with the Art and Social Practice MFA students at Portland State University and each year the conference themes and featured presenters are directly related to the current interests and inquiry of the students and faculty in the Art and Social Practice program at PSU. Students, faculty, and committee members work together to select the presenters and create the conference programming. This year we have brought together an incredible group of over 157 presenters, as well as created a parallel open presentation area where throughout the conference new presentations and lines of inquiry can organically emerge.

Open Engagement fosters local, national and international dialogue and partnerships around socially engaged art making and education and has over the past five years become an important meeting ground. We welcome you to Open Engagement 2012 and thank you for contributing to this ongoing conversation.

WELCOME





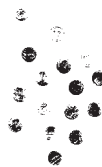
ECONOMIES

In 2011, the Occupy movement and its constituents publicly questioned the capitalist system and spearheaded an alternative ethos, making clear that artistic intervention in the economic sector, whether oppositional or conciliatory, is relevant, active, and highly visible. *What are the results of this relevant active visibility? What have we learned?*

The Open Engagement "Economies" line of programming takes to task the economic sector and examines ideas of value alongside systems of exchange. It will be focusing on alternative tactics in the contemporary context, from consuming to contributing, banking to bartering, the cost of living to the cost of giving, and everything in between.

The Economies theme includes artists and creative practitioners who examine issues of debt oppression, micro-exchange, artist-as-professional, property ownership and, of course, the art market itself. During Open Engagement the concerns of the Economies artists are for innovative, real solutions to world-wide economic sustainability; as well as, the pragmatics of their own livelihood. Many seem to be looking for a third way; avoiding polemical extremes and leaving subtle reversals, adjustments, and suggestions in their wake.

Economies artists and presenters have been grouped together by common concerns and placed under subject headings: Local Economies, Real Estate, Performative Economies, Sectors/Diversification, and Debt. Roving and ongoing projects continue throughout the Open Engagement conference. Friday night includes a panel discussion that examines the artist as alternative business person.



ORGANIZERS

JASON STURGILL

ERICA THOMAS

DILLON DEGIVE

MARK MENJIVAR

NANCY ZASTUDIL

ECONOMIES PROJECTS

THE CEDAR ROOM was initiated last year at The Banff Centre – an art centre and residency program in the mountain town of Banff, Canada. Responding to a lack of usable space, Ball, Cwynar and Jackson repurposed an old cedar-paneled storage room as an open format venue and gallery. For Open Engagement they are building a scale model of The Cedar Room (a simple wooden structure) in which to host events and stage collaborative projects throughout the duration of the conference. In the spirit of its Banff origins, it offers a flexible, context-responsive and spontaneous space for social gathering and dialogue.

I LOVE LEMONADE STAND is a collapsible, portable lemonade stand fashioned with an extravagant and whimsical family of handmade ceramic cups and pitchers. The stand will move throughout the Portland streets trading lemonade for stories. Each story told will give more knowledge and memory to the cups that are held, filled, kissed and drained. The I Love Lemonade Stand will sit in front of parks, shops, churches and bookstores, reminding her users, and even those that pass by of the ideal childhood day, that day of complete play, day-dream and imagination. That day where everything and anything was an adventure.

BOOTSTRAP HOMES strives not just to house the homeless, but change attitudes towards them. Offering fancifully decorated hand-portable homes for \$300 on a rent-to-own basis, Bootstrap attempts to connect communities through art and humor, encourage participation in society, and develop a sense of pride, autonomy, and capability among the homeless people who volunteer to help make them and live in them.

STAGING INTERVENTIONS INTO THE UNREAL ESTATE BUBBLE IN AUSTRALIA This presentation provides a perspective from artist run spaces in Sydney, Australia and two site based projects that propose to use mimic and impersonation to intervene in land grabbing as a way of surviving in the city. It will briefly outline the situation facing artist run spaces in urban Australia and then talk about The Yurt Empire and Space Rangers, two projects that attempt to gain access to parts of the city of Sydney using amateur strategies of surveillance, impersonation and the proliferation of paper work.

YOYOMAGAZINE will discuss the evolution of YoYoMagazine: an iterative, collaborative journal designed to enable creative producers to engage one another. YoYo believes art is a form of gifting. YoYo's innovative structure mirrors the way

artists and writers are influenced by, and create in reference to, one another's gifts. In YoYo, people from diverse disciplines respond to a discussion around a theme, and then offer an opportunity to respond to the responses. YoYo creates a conversation between artists, writers, teachers and researchers, between work that is easily categorized and that which is not. It welcomes work that circulates through multiple disciplinary/artistic/economic orbits.

TRADE-O-MAT Discover the Trade-O-Mat, a new type of vending machine that provides an antidote to mechanized retail experiences. The Trade-O-Mat promotes community engagement between makers of objects and those who value them. Showcasing one-of-a-kind artworks and specialty items made by local artists, the Trade-O-Mat is open to anyone willing to offer something other than money in exchange. It's easy! Fill out a slip listing goods or services you are willing to swap and insert it into the machine. Each Trade-O-Mat artist will select an offer, make contact and trade. It's time...open your community, not your wallet.

MOVABLE FEAST and HOW CAN WE...? are public art projects designed and coordinated by Joseph Krupczynski in collaboration with two community-based organizations in Western Massachusetts. "Movable Feast" acted as a literal and metaphorical vehicle to advocate for a healthier regional food system through a retrofitted mobile food service trailer. "How Can We..." emerged in the context of local tornado damage at a community-based organization's headquarters. With a strong desire to be a catalytic force in a re-building effort the project emerged as an operative question, guiding principle and public art strategy for a series of community events and "pop-up" projects.

THE EMANCIPATION OF MONEY is an experiment in circulating an alternative form of currency (the Free Dollar) among the participants of Open Engagement. Dollars will be infiltrated into the community in a number of ways: left for the taking, given in spontaneous acts of admiration or amusement, slipped into publications, offered on request. Free Dollars, like any form of money, can be given, stolen, asked for or accumulated. They are peculiar in that they most likely cannot be spent. "The Emancipation of Money" asks: What can happen to money in the absence of that familiar act of spending?

SWAP SHOPPE Never took that box to Goodwill? Have homemade crafts for trade? Require help with gardening? Unsure how to fix that bike? Addicted to Craigslist's Free section? Visit the Swap Shoppe, a lively way to participate in the exchange of goods and services. Each day you can post on the want/need/have list, earn Schwabucks or simply browse the loot. The project also serves as a platform to explore new ways of consuming, emerging economic realms and alternative currencies. Visit the Swap Shoppe any day of the conference and see what kind of unequalled exchange you can make!

SIGNS OF CHANGE In an 1877 lecture, William Morris stated, "The true secret of happiness lies in taking a genuine interest in all the details of daily life and elevating them by art." In this lecture Morris speaks to the happiness derived from an individual's passion to create. At the time, Morris began to see the ill effects society was enduring as a result of industry and capitalism. He believed there would come a time when society would yearn for a deeper connection to their work and would revisit the art of their chosen industry. Portland is a prime example of this resurgence of art in industry, where in almost every facet of life there is someone discovering the joy in making a personal connection from creator to consumer. This tour will encompass visiting and hearing from several creators in Portland that span a variety of industries. *Reserved seating required.*

IF IT DOESN'T IT SHOULD *Can relational art's form resist the capitalist value form when it enters an education institution?* A three-part event begins with a research presentation about student debt as psychological and financial material, describing how the mechanics of the debt industry create fog around information, and denies collec-

tivity. Part two is a panel wherein program directors from two major Social Practice MFA programs describe their economic models, relationships to hosting institutions and the complex role of the program director. Part three is an open economic design charette wherein small groups work to produce responsible and idealistic funding scenarios for Social Practice education that stem from key values of Social Practice. *CONTRIBUTORS: Organizers, faculty members and students from any Social Practice or Public Practice program are deeply invited to participate, with confirmed panelists from CCA Social Practice Workshop, Ted Purves; PSU MFA in Art and Social Practice event organization by Harrell Fletcher, and research presentation by Cassandra Thornton.*

LABOR OF LOVE: JOURNEY WITH CLAY THROUGH THE NETHERLANDS, DENMARK, WISCONSIN, AND SEATTLE This presentation focuses on three recent projects in which an object making practice intersects with working in and with a specific community. Timea was invited to do two recent artist residencies, in 2010 in Bornholm, Denmark, and in 2011 at the Kohler Co. in Wisconsin. Being immersed in the social fabric and the history of each of the locations made its way into the body of work produced during the residency. In her most recent project, Open for Construction, Timea organized a participatory installation of unfired clay in Seattle, which re-considered the gallery as a studio and a space for exchange.

WEFT: A SOCIAL SOMATIC/SOCIAL SCULPTURE This Olimpias social sculpture emerges from experiences in textile factories. Most of us tend to be unaware of how fabrics are made. Let's play with that. Let us investigate experiences that offer some space between cloth and skin. Our actions will aim to activate transnational connections between sensuality, gender performance, care and clothes – in particular when we check each other's labels, get involved with each other's bodily boundaries. Together, we place ourselves into different spatial registers of intimacy, near and far, local and global. This is a participatory performance, with set actions, and a debriefing circle.

PUBLIC WORKS: SOME THINGS WE CAN DO Big Car artists/administrators will facilitate a conversation about where social or public practice fits in context with other kinds of creative work such as design, architecture, urban planning, urban agriculture, journalism, education, economic development, community development, social entrepreneurship, marketing. Big Car believes social practice artists and public artists in general bring important skills and perspectives to these kinds of creative jobs, making them especially capable of working to help improve our society. So this conversation will also explore the practical application of these skills in the kind of work Big Car and others do to support communities through creativity.

ECONOMIES HAPPY HOUR CONVERSATION Artists Caroline Woolard and Stephanie Diamond both create on-line projects that encapsulate art and exchange systems. Caroline co-created ourgoods.org, a barter economy for creative people, and Stephanie made the Listings Project, a weekly email of real estate and opportunities listings focused on our creative community (free to receive and has a fee to post). Kathryn Kenworth and Sal Randolph both use systems of exchange as a means to question the connection between the social and the artistic. They will all speak about creating a business, or alternative economy, out of your art practice.

ECONOMIC SECTORS AND DIVERSIFICATION (PANEL) Some artists sell out while others sell nothing at all. This discussion will go beyond "Do art and money mix?" to consider how contemporary artists make a living. By inquiring into entrepreneurialism, art practice, and contemporary art education, we'll address questions such as: Is there a line between a creative and commercial work? What's the difference between an artist collective and a creative agency? Why do many art schools shun business while business schools hail creativity? What are the financial challenges facing working artists today? What might happen if we started teaching entrepreneurial skills with artistic practice at the graduate level in MFA programs?

POLITICS

This line of programming explores the intersection between socially engaged art practices, civic participation, workers and gender issues, natural disasters, democracy and other themes related to the political dimension of our individual and social lives. This program will expose participants to the variety of ways artists engage with politics as a site of tension, but also of possible transformation, through projects that use participatory strategies like critical dialogues, skill shares, and interviews; as well as more conventional panels and lectures.



ORGANIZERS

SHARITA TOWNE

ALYSHA SHAW

ARIANA JACOB

PATRICIA VAZQUEZ

POLITICS PROJECTS

CRAFTERNOON WITH WAR VETERANS aims to bridge the gap between artists and those who have served or who are serving in the United States military or army. It does so by facilitating dialog between strangers at a craft table in Portland, OR. Those in attendance can write letters, or make crafts for those in active military service abroad, with war veterans present. Help answer questions and curiosities about our presence overseas, send letters to those who live far from home, learn about what it is like to be on the front lines, and more.

DEMOCRACY, IN PRACTICE This session will draw out the questions and problems that arise when we make artwork that addresses democracy as a topic and use it as a practice. Both of the organizers work brings up different ways that social practice art successfully and problematically deals with democracy. They will give brief presentations, share their own reflexive critiques and lead a group conversation. You are invited to join this discussion addressing questions such as: Can democratic art practices serve as a catalyst for democracy on a broader political scale? What are the implications of art serving as a surrogate for political action? What happens when this work is incorporated in educational and institutional contexts?

THE MUSEO DEL FUTURO project begins with two time travelers, Balug and a collaborator, who arrive in present-day Mexico City from 2068. Their mission is to gather materials about 2012 for an exhibition about the year just before the necessary changes leading to the utopian conditions of 2068 began to occur. Upon landing, the time machine crashes, and the travelers suffer total amnesia, losing their machine and all memories of 2068. They take to the street, asking present-day Mexico City residents for help in recreating the travelers' memory of their 2068 reality. They eventually redefine their memory and begin to re-build the time machine. As the machine's primary building block, they use plastic water bottles filled with personal goals and message left by the various encountered residents, to be preserved until this public reaches 2068. Before they return to 2068, the Museum, a mobile unit akin to future cultural institutions, revisits various neighborhoods that initially helped the travelers.

HERSTORYTELING, MEMORY, AND ART IN CONVERSATION WITH DOMESTIC VIOLENCE is a socially engaged public art project, in which the artist Neda Moridpour investigated a censored Iranian folklore story called "The Aun-

ties Roach," to unveil the silenced culture of domestic violence in Iran. Moridpour united and collaborated with over seventy Iranian women in order to respond to domestic violence as a socio-political issue rather than a personal matter. Women were able to develop a critical consciousness, in an oppressed society such as Iran, through having a critical dialogue in Consciousness Raising sessions. Critical dialogue was the medium of this art practice.

PEACEABLE ASSEMBLY REQUIRED Utilizing the methodologies of grass roots political organization; Reinsch will mobilize a flash mob audience. At an announced time, the audience participants will show up with signs that they will have written political text on. At the precise moment of audience mobilization, Reinsch will stand before the crowd and compose a poem, on the spot, by reading the text on the signs. Part performance art and part community organization, this piece speaks to the unnerving power of a flash mob, problems of civic engagement, and a disquieting concern for the absence of meaning in political discourse.

LIVING IN TEN EASY LESSONS Canadian artists Linda Duvall and Peter Kingstone will discuss Living in 10 Easy Lessons, a project consisting of interviews with street-involved women. Each woman was asked to teach the artists a new skill – one that she uses in her daily existence. The skills included how to sell drugs, perform a fake lay, hide money on one's body, etc. Areas of discussion will include the significance of the artists reversing the traditional teacher-student role, and the opening up of areas of knowledge that are undervalued.

ZWISCHENZUG FACTORY This is a time when action in continuously in flux, and action reacts on action, not on ideas. Media is overwhelmed by images of violence, of resistance, of revolution, and rebellion. Art speaks in the terms of its environment. And so, art must describe itself through action. A group founded on action is the new manifesto. This presentation will outline the working concepts of "Zwischenzug Factory", which is just such a group.

ROBERTO TEJADA IN CONVERSATION WITH TANIA BRUGUERA This program will be a conversation about artists, activism, and the role of art in social change. Sharing a Latin perspective and an interest in immigrant communities, the two will discuss Tejada's work on Chicano culture and the

Latin American diaspora as it relates to Bruguera's Immigrant Movement project. Tejada and Bruguera have been friends since the early 1990s when both lived in Mexico City. Their familiar relationship and overlapping concerns will provide an in-depth discussion of public and socially engaged art in a global-culture context.

PRISON COMMUNITIES (DISCUSSION) In this presentation Rachel Williams will share work of a comics creator and artist/educator who addresses the Prison Industrial Complex. She will share her history of working, researching, and teaching in prisons with and without students from the University of Iowa, as well as the work of other artists and activists who have worked with people who are incarcerated to change or make visible a system that is invisible.

ASSEMBLY is a two-part project involving the collective creation of a political banner together with its use in a public procession. Members of the public will be invited to participate in the creation of the banner that will then be used in a public

assembly and gathering: this procession through the streets of Portland will connect historical and contemporary struggles for workers' rights, with the demands of the Occupy movement to redistribute wealth and resources in a more equitable manner. In so doing, Assembly seeks to bring people together to assemble an object while simultaneously engaging in conversation and dialogue.

AFTER THE FLOOD: ART, TRANSFORMATIVE LANDSCAPES, AND NATURAL DISASTERS This session will explore issues about how creative interventions and artistic involvement can help communities deal with trauma and anxiety created by natural disasters. The session is placed under the theme of politics because conventional political agencies and structures too often have proven to be ineffective in addressing issues of emotional experience, (what scholar Lauren Berlant and others term, "public feelings,") and most often focus on infrastructure issues. Artists and arts organizations can offer alternative political responses to crises by exploring and responding to the emotional tenor of these experiences.

EDUCATION



ORGANIZERS

HARRELL FLETCHER

GRACE HWANG

TRAVIS NEEL

MOLLY SHERMAN

TRAVIS SOUZA

MICHELLE SWINEHART

Education finds a comfortable place within social practice. Models of education like free schools, walking tours, outdoor schools, libraries, workshops, interviews, and field work are some of the shared pedagogical strategies activated by the social practice artist. How is traditional pedagogy transformed by socially engaged art? How does the role of a social practice artist differ from an educator? In his recently published *Education for Socially Engaged Art* Pablo Helguera summarizes, "Traditional pedagogy fails to recognize three things: first, the creative performativity of the act of education; second, the fact that the collective construction of an art milieu, with artworks and ideas, is a collective construction of knowledge; and third, the fact that knowledge of art does not end in knowing the artwork but is a tool for understanding the world."

The panels, workshops and presentations under this theme examine the collective construction of knowledge within the field of social practice. How do systems of knowledge involve the participation of teachers and learners? Are these roles established in pedagogical practice? Over the course of Open Engagement, people will have the opportunity to participate in models that question the educational experience as a form of social practice.

EDUCATION PROJECTS

FARM SCHOOL: MOLLY SHERMAN AND NOLAN CALISCH Farm School is an organization that brings together the practices of farming, interdisciplinary art, and site-specific education. With a pedagogy focused on participation and applied learning, Farm School expands the possibilities of what a classroom can be. Farm School has worked in grocery stores, schools, galleries, museums, and on farms celebrating the connection between people and their places.

PICNIC STUDIES WITH FARM SCHOOL The Autzen Gallery is home to an exhibition in which participants can check out picnic kits and take to the surrounding parks to enjoy lunches with farm direct ingredients. Farm School is pioneering more sustainable food options by connecting farmers from

the Saturday Farmer's Market to PSU vendors. Participants will receive a map in their picnic kit that will guide them to these vendors and the surrounding green spaces.

THE PRACTICAL JOKE CLASS FINAL Humor can be the entry point to both works of social commentary and conceptual art. The Practical Joke is a weekend long intensive offered this spring at Portland State University in which participants explore comedy as a generative tool for critique and artistic production and experiment with various comic techniques. Come witness an ephemeral exhibition of collaborative work from this group, and enjoy an Egyptian themed drink.

HOWARD HUTS was a series of embedded artworks and experiments that included: a moss-covered pizza hut, a bird

blind and a “line made by walking.” During Fall 2011, these works were produced in the woods near Corbett, Oregon in collaboration with 6th graders, high school students and staff of the Multnomah Education Service District’s Outdoor School. For Open Engagement, Howard Huts will resurface as an artist project.

METALOGUE INTERVIEW CONVERSATION While researching interview-based methodology, Heather Davis and Amber Yared came upon the metalogue – a conversation where form and content mirror each other in a continual feedback loop. Participants are invited to pick from three types of verbal interaction – interview, conversation, or metalogue – and then, inside a small booth, engage with Heather and Amber on the topic of education. This exercise – a mix of performance, lesson, workshop, and study – is intended to draw attention to these modes of dialogue as both metaphors and models for formal and informal art and education.

SIGNIFY, SANCTIFY, BELIEVE (SSB) invites you to come and witness for yourself the magic that has happened and that is still yet to come. This once in a lifetime presentation may incorporate ritual gestures, inspirational oration, and a slideshow, illustrating the work that SSB and its congregation of over 70 semi-secular experimental artists and performers – mostly from Los Angeles – have undertaken in the past year, and in the week prior to this year’s OE at Xhurch, a repurposed church and arts venue in NE Portland operated by Matt Henderson. Come...

MY VOICE MUSIC Santigie Fofana-Dura and Ian Mouser work with the public education system in Portland, Oregon. My Voice Music imagined and implemented a music program which teaches students how to produce their own music using computers. Working in conjunction with Schools Uniting Neighborhoods (SUN) at David Douglass High School, students were given the opportunity to learn and practice skills not immediately available for them to study. By using computers instead of traditional instruments, this program ultimately serves to teach collaboration by blending the functional values of knowledge and the modern work environment. The process was documented and results evaluated on the basis of program logic.

PROJECT GROW People who are labeled by society as developmentally disabled are not permitted the same privileges of education as those viewed as neurotypical. Segregated classes, altered timelines, adjusted goals, and restricted opportunities defined the educational experience for those at PG. PG artists will spend two weeks at PSU offering a curriculum to those interested in topics ranging from “Human Rights” to “The Urban Farming Revolution” and will also audit classes. These experiences will be documented and OE participants will be invited to attend a class on the final day where PG artists and attendees will co-create the conference style experience.

HOW MANY PEOPLE DOES IT TAKE TO MAKE A PLACE? is a multi-modal exploration of what it means to inhabit bodies, groups, neighborhoods and cities. Through a sequence of physical investigations, different ways of walking, and large scale group drawings participants are empowered to use their

body in different ways to perceive, measure, and record space and place. This scalable workshop sits at the intersection of art practice and radical education and seeks to create new moments of meaning and experience that both articulate and transcend the existing structures of space and place.

THE PEDAGOGICAL IMPULSE is a platform for research-creation concerned with contemporary art’s paradigmatic re-orientation towards the educational. The project places socially engaged artists across a number of educational sites in the Toronto area. During The Pedagogical Impulse workshop, participants will be guided through a micro-intervention based on the kinds of artworks that have occurred in K–12 classroom environments. Through this engagement we hope to collaboratively create a discrete art experience, while also examining the current dialogue between current social practices and educational concepts.

AMELIA WINGER-BEARSKIN, TOY HACKING The goal of this workshop is to provide an engaging environment for people to “hack” the mundane. The workshop is based on Winger-Bearskin’s performance-based research on re-envisioning performance art as a form of live algorithmic coding. We will use ViMAP-Perform, a new programming language currently being designed by Sengupta and Winger-Bearskin in order to hack the mundane – animating hand made drawings, hacking electronic toys, etc. Activities will be invention-driven, involve small-group projects, and creating a project for the larger Portland community to enact during the workshop or at a time during the conference.

ENERGY CAFE AND ISLAND SCHOOL Amy Plant loves to seek the artistry of education. Her works, have often included sessions for working-things-out led by “experts.” But she’s come to the conclusion that “informal” learning is non-stop during the unstructured time (most of the time). This lively learning is responsive, active, conversational and can happen anywhere. In the remote islands of San Juan County, where she lives, there are small, one-room schools. They are tiny, multi-age and give students and teachers a rare experience. One that is probably quite informal. Amy is curious to find a boat, cross the glassy waters and find out.

SOCIAL PRACTICES ART NETWORK (SPAN) will create an installation and presentation of “Listening Station a Digital Community Archive” (an archive of various online interviews with socially engaged artists, collectives and art organizations). (SPAN) will be present to offer a series of site-specific “Listening Sessions” allowing me to “tune into” the rich cultural community/history of the Open Engagement Community. (SPAN) will create a set of interviews with the Open Engagement community.

WALK WITH US! AN INTERACTIVE WORKSHOP is an innovative approach for rethinking the act of walking. This project is a collaboration between transportation planner James Rojas, and brothers: Travis Souza, Adam Souza and Everett Nate Yockey and their walk from Los Angeles and San Francisco via Central California. James Rojas will facilitate an interactive project where participants will use thousands of found objects to build their ideal or negative walking environment by their emotions based on the brother’s walk.

REPRESENTATION

Where does a socially-engaged art practice fit into a constantly shifting discourse on representation in the arts?

The tools of representation have become more widespread and accessible. Events are documented and disseminated as soon as they occur. Social connection through mediation is part of the fabric of everyday life for increasing numbers of people. And yet, representation is still a site for political struggle, social relation, and aesthetic inquiry.

The Representation area of programming at Open Engagement will explore topics including documentation, authorship, voice, history, memory, language, power, visibility, image of community, the body, access, and identity.

How do we represent or re-present works of social practice? How does social practice problematize our understanding of representation? What is the curator's role in representing social practice? How do we represent ourselves, community, and the other within a socially engaged practice? Where can the body intervene or interrupt normative regimes of representation? How can the creation of a representation facilitate, hinder, or otherwise complicate social interactions? What is the role of technology and documentation in social practice?

Representation panels/workshops/and performances will include sessions focused on the body, the other, curation of representational social practices, a panel on non-object based practices, and relational filmmaking screenings.



ORGANIZERS

CARMEN PAPALIA

BETTY MARIN

ELIZA GREGORY

TRANSFORMAZIUM

JULIE PERINI

REPRESENTATION PROJECTS

THE OOZE OUT PROGRAM is video art piece in the shape of a television program. In this project Steve Brown recruits members of the Portland community, strangers and new acquaintances, to perform as cast and crew. Brown projects his cultural obsessions on to the cast, in an attempt to develop characters, while leaving ample room for their own stories to bleed through. The whole process folds in on itself performatively creating a new reality.

WE PAINT HOUSES is a participatory project that takes the form of a temporary business established by Colombian artist Felipe Castelblanco and Latino laborers living in Portland. The group will offer to paint people's houses through local media and street advertisement. However, instead of painting the walls of the Portland's houses, artist and laborers will create actual paintings – on canvas – of the façade of the buildings, while engaging customers / audiences in a situation that explores mistranslation, misrepresentation and labor, while producing contentious encounters between locals and immigrants, workers and artists.

OPEN ENGAGEMENT POST OFFICE (OEPO) serves as a hub of activity and information exchange, hosting a cozy writing space complete with stationary, pens, and stamps at cost. Want to send anonymous love notes to another conference-goer? Start a collage collaboration? Exchange ideas with somebody you've always admired? Send a letter home reflecting on your experience? Or write a presenter some follow-up questions? To receive internal conference messages, check your OEPO postal box, near the registration table. To reach another conference-goer, just find their box and slip in your note. There is also an outgoing mailbox linked to the USPS.

STONEWALL creates a revisionist/historical parallel between Civil War hero Thomas "Stonewall" Jackson and the monumental Stonewall riots of New York City. It repositions him as a proud leader in the fight for gay civil rights. Stonewall deals with reclaiming critical pedagogy for the queer agenda.

This piece is a response to a system of public education what perpetuates teachings of white supremacy, pro-colonialism, Capitalism, US exceptionalism, and the inevitability of war, and which hides the historical contributions of women, people of color and members of the queer community.

INSIDE AND OUTSIDE THE CONTEMPORARY ART INSTITUTION: QUESTIONS OF CURATION AND REPRESENTATION WITHIN SOCIAL PRACTICE Artist and curator Stuart Keeler, curator Larry Rinder, and curator Michael Birchall present talks regarding curatorial work both inside and outside the museum. There will be three half-hour talks followed by audience questions and discussion.

WHAT CAN A BODY DO? explores the work of eight artists who radically open up discussion about bodies. There is a shift in how contemporary artists are inscribing their work with a disabled experience, moving away from the spectacle and reductive representations of disability seen in figures such as cripple, monster or freak portrayed within Western visual discourses, particularly entertainment, popular culture and canonical art history. Discussing Santiago Forero, Joseph Grigely, Park McArthur, Carmen Papalia, Laura Swanson, Christine Sun Kim, Chun-Shan (Sandie) Yi and Corban Walker, their inscriptions de-stabilize derogatory representations and offer a panoply of embodied, complex forms.

BLIND FIELD SHUTTLE is a non-visual shuttle service in which Carmen Papalia transports groups of people through urban and rural spaces from his vantage point as one with a visual impairment. During a given performance participants form a line behind Papalia – each person grabbing the right shoulder of the person in front of them. Papalia then serves as a tour guide, leading the group and passing useful information to the person behind him. Participants are asked to keep their eyes closed for the duration of the walking tour – an element that requires an exchange of trust. The trip culminates in a group discussion.

NON-VISUAL MUSEUM TOURS Have you ever wanted to walk through the museum with your eyes closed? Carmen Pappalia's "Non-visual Museum Tours" will offer visitors the opportunity to experience the museum in a way that they may have not thought possible...without sight. On these one-on-one tours visitors will be invited to close their eyes and will be paired with a guide who will describe art objects, architectural details and other museum visitors.

MY FUTURE IS HERE is a site-specific project that brings to light the most pressing issues immigrant youth face when making a new life in the global city. Produced with collaborating students from Flushing International High School in Queens, New York, this multimedia project utilizes immigrant narratives and social intervention to encourage public participation and exchange. Video, audio, and text created with the students will be strategically installed in exterior and interior locations throughout the school, and the public will be invited to join us in conversations about immigrant youth issues and solutions for social and political change.

VIDEO AFTER THE ARAB SPRING: LEARNING FROM YOUTUBE is a presentation that looks at what artists, filmmakers and activists can learn from the video practice of the Arab revolutionaries of 2010-2011. Drawing on my experience of making the feature-length montage film *No Revolution Without A Revolution*, I ask: how far do these YouTube videos constitute a revolution in the way we can, or might, make video, as well as being videos in and from the revolution?

PHANTASMA: CARMEN MIRANDA AND BILLIE HOLIDAY In this performance art piece, Sasha Sumner and Nadia Menco channel the iconic voices of Carmen Miranda and Billie Holiday in displaced environments. As living spirits of our time, Carmen and Billie engage in a series of both large and small gestures where sense of time and place is shifted, where multinational profits and behaviors are questioned and where the Harlem renaissance meets the Occupy movement.

PHANTASMA examines the impact of social and political climate on the body and the psyche. Music and video projections are featured including clips of NYC street activism.

POR ELLAS/FOR THEM For the past two years Kai Tillman and Patricia Vazquez have traveled between Veracruz, Mexico and Olympia, WA, facilitating what they have named a "trans-border media dialogue" between a Mexican mother and her three daughters. The film is equally a document of the difficulties of an involuntary separation between family members, as well as a testimony of the privileges some of us have to move freely between countries. Por ellas is part of the creators' ongoing effort to use media and art as an excuse for establishing relationships and enabling conversations.

DRAWING ORGY Will be a figure drawing session in which all of the participants are both model and artist. The gathering will be made up of artists, art audiences, nudists, professional art models, hosts of figure drawing sessions, participants in Open Engagement, and people who find out about the event. They will arrive, be greeted, and be given a copy of the waiver which informs and constitutes an agreement to participate in respectful and non-defensive modeling, drawing, and being drawn, and states that there will be no sexual activity. People will make themselves comfortable using a variety of chairs, recliners, easels, and custom drawing/modeling stands. A few words will be said and the drawing will begin. The poses will be timed and there will be breaks during which changing poses or spots will be optional. There will be a brief word of closure at the end and people will disperse.

RELATIONAL FILMMAKING: THE SOCIAL PRACTICE OF VIDEO AND FILM brings together five international film/video artists to present on their work that uses the process of creating a media document to facilitate, interrogate, hinder, and otherwise examine social relationships. Panelists include artists Jodi Darby, Meg Knowles, Manuel Molina Martagon, Helen Hyun-Kyung Park, and Peter Snowdon.



MORE PROJECTS

HOW CONCEPTUAL BECOMES COLLABORATIVE will focus on Crystal Baxley's most recent project, *Songs on Conceptual Art*, a collaborative album that facilitates 35 different musicians each contributing a song that is inspired by one of Sol Lewitt's Sentences on Conceptual Art. She will synthesize her research on the history of Conceptual Art and trace connections that evolved into core tenets of art and social practice. She will connect historically recognized conceptual artists with current socially engaged artists and touch on how her own practice has been influenced by both.

THE AUSTRALIAN SLIDE NIGHT is a curated presentation and talk providing insight into socially engaged arts practice from across Australia – with a twist. If you ask a question, the artists will respond choosing each time a different series of slides and sample projects to discuss. From the inner-urban context to remote isolated communities, they will share the art forms used, locations, people involved, politics and ideas explored which are all as complex as negotiating the country itself, its land, its people, its history and current political and environmental climates. The slide night is a combination of the artists' work, and that of other interesting examples of practice that are quietly changing things in Australia.

LOVE TOUR Elena Tejada-Herrera approaches local persons to agree on the conducting of affective tours around the city. Each participant that agrees leads the public to those places that have an affective meaning for him/her. The places relate to this person's memories and history. Elena offers to re-enact some of these moments with the participant tour guide in turn or with any willing members of the audience. The tour guide that accepts directs the re-enactment. These tours will allow for a deeper, more individual and unique knowledge of the city and its inhabitants.

JOYOGRAPHY aims to re-geographize the city of Portland via the lens of joy. Residents and visitors alike will be surveyed to determine the locations of their favorite places. The more people enjoy a particular location, the higher the place will appear on the newly imagined map of the city. Once the conference has ended, work will begin on rendering an alternate map of Portland, the topography of which is based entirely on its population's aggregate happiness.

A PEOPLE'S CHOIR is a monthly group sing-a-long hosted by The Delicious. The choir motivates participation in an activity that is about letting go of normalness, connecting through

popular songs that most everyone has had a personal experience with, and reintroducing communal singing as a mode of community building. For Open Engagement, they will use social media to connect with conference attendees prior to May 18th and ask them to suggest their favorite pop songs. Songs will be compiled into a playlist and handmade lyric books. OE attendees will be asked to join in singing along to the songs.

FRIENDTORSHIP is a mentorship program for at-risk high school students. Held at Portland State, art and design majors ignite creative thinking while nurturing positive relationships with high school students from Centennial Learning Center. The Design and Social Change course, also known as "Friend-torship," hosted a two week workshop inspired by the after school program, Ambrose. Together, special guest artist Lloyd Winter, students from PSU and CLC created an experience that helped students develop strong capacities for creative problem solving, design thinking and entrepreneurship.

THE REVOLTING DANCE PARTY is an ongoing project, based on Group Material's project of the same name, that engages with music that is focused on social and political issues. Amber Landgraaf DJs the event using songs shared on sites like Youtube in order to bring social media as an act of activism back from the imaginary space of the Internet and into a physical community space. For Open Engagement, Landgraaf will take the Revolting Dance Party into the streets, taking over the street and using the road as a gathering place to dance and share social and political music.

OAKLAND STANDARD This group presentation will highlight several Oakland Standard projects, including a communal meal, a program about the back-to-the-land movement, and our response to Occupy Oakland. The discussion will focus on our failures and successes, including how we collaborated with contemporary artists, responded to audience research, learned to love social media, and worked as a small team within a big institution. The presentation will include a screening of *White Gloves*, a short documentary about a massive rummage sale. The format of the presentation will reflect the participatory spirit of Oakland Standard programming.

SERG PRESENTS CINEPHILIA, a series of letters written in conversation about both artists' love affair with the cinema, memories of the first movie seen in the theatre, the shared group experience of going to the movies, and effects of various ways in which they view films publicly and privately. Blown up versions of the letters will be viewable in multiple locations during OE, including movie theatres, PSU and public spaces in Portland. A final set of two letters will be written on site and installed the weekend of OE. Cinephilia culminates with brunch and a movie in Portland the weekend of OE.

PROCESS MUNDANE is a performance/workshop designed to help those who face daily drudgery (house cleaning, paying bills, waiting in line, deleting spam from an inbox, etc.) take a look at their drudge more microscopically. Gleaning inspiration from "self help" evangelism, corporate board meetings, Allan Kaprow, and Alan Watts, Process Mundane takes a deeper look into the roots of monotonous tasks, evaluates each task, and offers viewers alternative ways of performing each task. The end goal for Process Mundane is to give a sense of play and creativity to the particularly lackluster moments most people tend to forget about.

ECO TOURS (ERICA THOMAS) Lets go hiking in the city! We'll explore urban ecology in the context of cultural and natural history led by an ecologist. Bring along sketchbooks, cameras, recorders, binoculars, and any other art or exploration equipment. Documentation will be gathered and used to make amateur field guides. Rain or shine! **Friday Backyards:** Explore how our neighborhood green space functions in the urban ecosystem. **Invasives:** Scout for invasive flora and fauna. Learn the history of their migration. **Saturday Birds:** Learn about local and migratory birds in urban habitats. **Trees:** Visit impressive trees in Portland Heights, based on *Trees of Greater Portland*.

EATING AS ART: PANEL AND BRUNCH Artists and activists whose work engages with food systems and the environment join in a panel exploring food and contemporary art practice moderated by Sarah Wolf Newlands and Greg Stuart. PSU Freshman immersed in food and social practice will serve brunch.

EATING AS ART: PORTLAND ART MUSEUM TOURS In connection with the Panel and brunch, conference-goers are invited to follow food-related tours of the Portland Art Museum's collections given by PSU Freshman immersed in food and social practice. Students will associate objects in the Museum with food from the Portland Farmers Market.

THE MEAL, HOSPITALITY AND ART (LEXA WALSH) The subject of the meal in art is currently a hot topic. Lexa Walsh will present past and current practices that are being discussed and celebrated in such exhibitions as *Feast: Radical Hospitality in Contemporary Art at Chicago's Smart Museum*. She will also discuss the meal as a democratizing event, evident in "Meal Ticket" at the Portland Art Museum, where she hosts silo-busting lunches for the museum's staff while creating a community cookbook with them. Lunch will be provided.

MUSEUM SONGS: SELF-GUIDED IPOD TOURS As Artist-in-Residence at the Portland Art Museum, Lexa Walsh has done a series of tours called Museum Tour Remix. One of these is a live Singing Tour of the collection. Through collaborations with local musicians, museum staff and volunteers, she has co-written songs about and inspired by artworks in the museum's collection, in hopes to entice, delight, critique, educate, and challenge expectations of the museum experience. The songs now live on as an iPod tour. *With Nate Lombard, Catherine Mehta, Becky Miller, Dan Nelson, and Larry Yess. Songs for The Dying Gaul, The Drunken Cobbler, Bougureau, Matthew McCaslin, Philip Guston, Ceramics, Dan Flavin, and The Women Artists.*

ROCKETSHIP! During the conference, Brette Gabel and Robin Lambert will create a handful of homemade pinatas to be hung in a variety of secret locations around Portland for the duration of the conference. Those lucky enough to find a pinata will also find a blind fold and a smashing stick! These are the ingredients for a fun time that will require the passerby to engage in what ever way they see fit. Do they invite friends to play? Break the pinata alone? Or will they choose not to engage without an artist available to facilitate the event?

INTERNATIONAL PORTLAND SPELLING BEE is a competition during which Portland area public school students will compete to spell and define words from ten different languages representative of English-as-a-foreign-language-speaking populations in the greater Portland area. The artists will collaborate with public school teachers and Portland community groups who serve native, immigrant, refugee, and international populations to create a supportive curriculum and curious experience that explores the culture and politics of language over a four-month period. The student competitors will assemble for the match at a local public school auditorium the evening of Saturday, May 19, during Open Engagement.

DANCE PARTY AND OPEN ENGAGEMENT BOOK LAUNCH WITH PUBLICATION STUDIO As the final event for the conference, the Holocene will play host to a dance party in celebration of the launch of the Open Engagement book published by Publication Studio. For this event, Will Bryant will create an environment that is energetic, enthusiastic, and bombastic. Bryant is well known for his ridiculously themed dance parties that began as house parties and quickly transformed into full on productions that employ his love of music, fun and his keen illustration talent. The key elements are enthusiasm and naive freedom glued together by a DIY spirit. Seriously, who doesn't love a good dance party? ♦

CONTRIBUTORS

ALLISON AGSTEN is Curator of Public Engagement and Director of Visitor Services at the Hammer Museum. In her role, she collaborates with artists to develop a new paradigm for the museum experience. Recent projects include the installation of a lending library and used bookstore into the Hammer's lobby gallery as well as an examination of security guard labor and uniforms.

BAD AT SPORTS (B@S) was founded in 2005 by Duncan MacKenzie, Richard Holland, and Amanda Browder, B@S now features over 20 principle collaborators and is a weekly podcast, a series of objects, events, and a daily blog produced in Chicago, San Francisco, Detroit and New York City that features artists and "art worlders" talking about art and the community that makes, reviews and participates in it. This year they will be represented by Brian Andrews, Abigail Satinsky, and Duncan MacKenzie.

AMY BALL uses drawing, text and performance to explore intersections of community, place and gender. *With Kari Cwynar and Jenn Jackson*

KATHERINE BALL's practice is an experiential approach to environmental activism and social engagement. She has shut down banks and corporations with the Action Lab, lived in an off-grid, floating island while experimenting with using mushrooms to clean a polluted lake, and bicycled across the US filming a documentary about small-scale solutions to climate change.

KATARZYNA BALUG is an artist and cultural producer. Her current research project as a Harvard fellow in Mexico City, Museo del Futuro, examines collective imagination as a tool to shift urban paradigms. She works in under-resourced areas, engaging public spaces, mapping, and youth agency. She is from Poland, and plays drums in her spare time.

KAREN BATTEN *See Lenine Bourke*

CRYSTAL BAXLEY considers collaboration, conversation, facilitation, and administration to be the foundational practices of her art work. She has helped to organize and shown projects at the past three Open Engagement conferences, and the 2011 Shine A Light event at Portland Art Museum.

MICHAEL BIRCHALL is a curator and writer interested in collaborative and participatory projects. He's a Ph.D. candidate at the Institute of Art, Critique and Social Practice, University of Wolverhampton. He's attended residencies at The Banff Centre and Western Front. Recently he curated "Wie geht's dir, Stuttgart?" at Künstlerhaus Stuttgart.

KARIN BOLENDER *See Emily Stone*

LENINE BOURKE specializes in collaborations between the arts and non arts sectors. Her work utilities hybrid arts practice that is socially engaged. **KAREN BATTEN** is an artist and designer using a mix of graphic design, film, circus, visual art and animation. Both use collaborative approaches to work with groups and individuals.

E.M. ALYSSE BOWD "The more I laugh...the more I fill with glee...the more the glee...the more I'm a merrier me." —*Mary Poppins*. Bowd believes that her work, whether being built or used should be brim-full of merriment and so she spends her days seeking out the laugh in each of her pieces.

PETE BROOK is a freelance writer and researcher, analyses imagery produced within and about prisons. Pete is a former volunteer art teacher and board member of University Beyond Bars, Seattle, WA. His blog PrisonPhotography has been recognized with awards from LIFE.com and British Journal of Photography. Pete lives in Portland, OR.

STEVE BROWN is an artist from Westchester, California. He has exhibited in San Francisco, Los Angeles and Asheville North Carolina. He is presently working on a televised version of his

Ooze Out Radio Program. Brown is currently pursuing an MFA in Contemporary Art Practice at PSU.

TANIA BRUGUERA *See interview and bio, page 30*

WILL BRYANT makes work about language, nostalgia, the senses, and nonsenses. He is currently a first year MFA Student in Studio Practice at Portland State University. In addition, he teaches in the design department and juggles commercial illustration clients. His goal is to gain experience through exploration, collaboration, and critique.

DIANA BUDDÉ is an associate professor of art at the University of Wisconsin, Marathon County. Her paintings have been exhibited nationally and regionally. In 2009, she received a fellowship from the Wisconsin Institute of Public Policy and Service for her Trainscape project. *With Miles Inada*

AMANDA CACHIA is from Sydney, Australia. She has recently completed her MA Visual and Critical Studies at California College of the Arts and is to enter the Ph.D. Art History, Theory and Criticism at University of California, San Diego in Fall, 2012. Cachia's work focuses on intersections of disability with contemporary art.

NOLAN CALISCH is a farmer, photographer, and artist. He is co-founder of Farm School. He lives on his organic farm where he grows food for thirty families through a community supported agriculture program (CSA). He will soon hold his MFA in Art and Social Practice from Portland State University. *With Molly Sherman*

FELIPE CASTELBLANCO is a Colombian artist living in Pittsburgh, PA. His work explores the notions of geo-poetics and coexistence. Since 2003 he has produced participatory projects and public art interventions, including participants living in different countries or across borderlines. Currently, he is pursuing an MFA at Carnegie Mellon University.

ANGEL CHEN'S work centers around facilitating one-on-one, personal connections among strangers, utilizing existing public structures such as telephone lines, street furniture, or the postal system. She grew up in Taiwan and currently lives in Toronto. She founded Post A Letter Social Activity Club (Pal-Sac) in 2010.

LISA CICCARELLO is a Portland poet and the author of three chapbooks. She received her MFA from the University of Arizona. *With Steve Leathers*

SARAH CLOUTIER draws from her life as an artist and craftsman to create beautiful illustrations of everyday life, and to create beautiful experiences to inspire others. Cooking for friends, painting illustrations, and crafting useful things efficiently all flow into the total experience that she wants to share with the world.

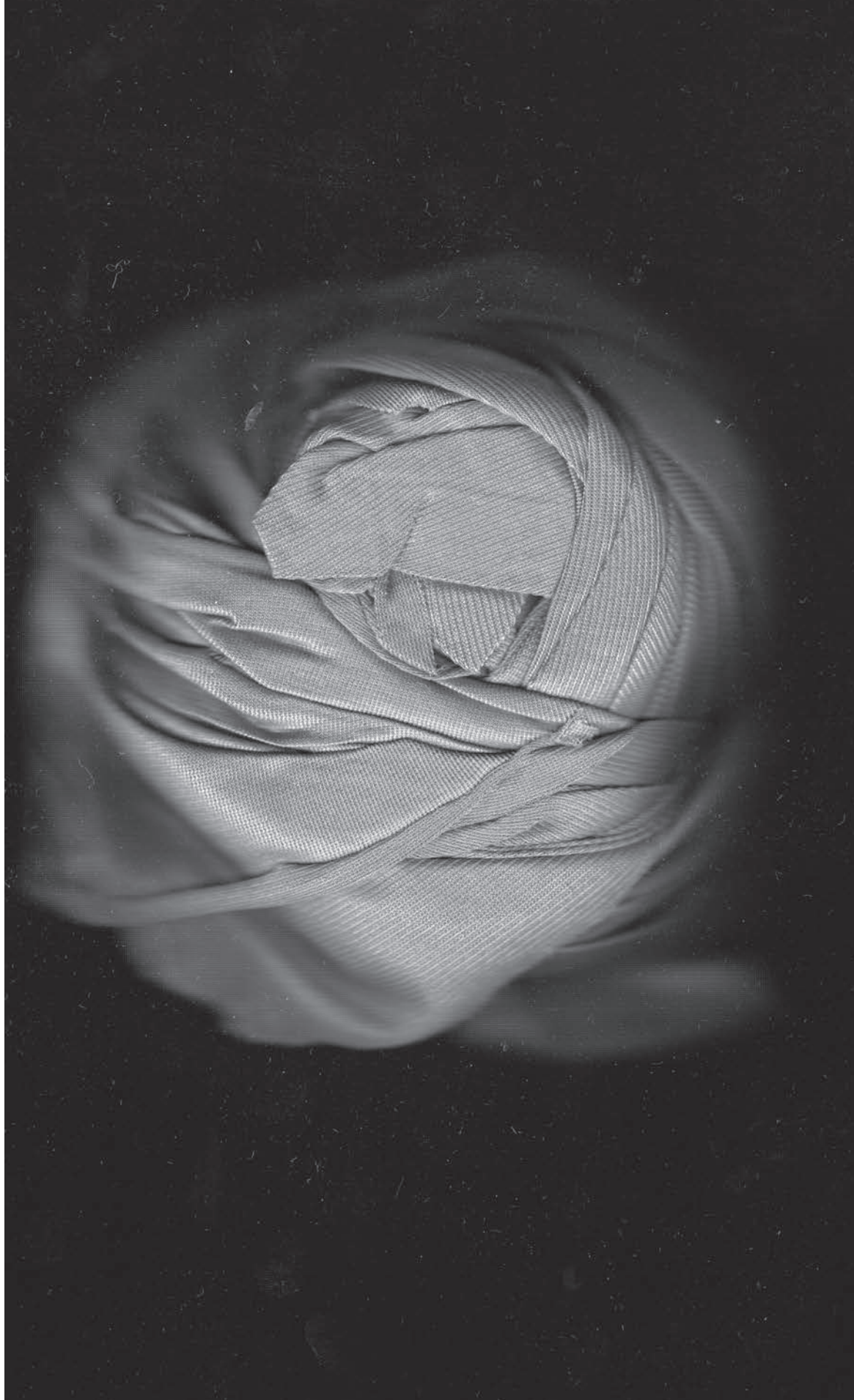
REBECCA CONROY is an interdisciplinary thinker and doer, and the director of Bill+George, an artist run space in Sydney. Working mainly with site, and engaging the performative where she can, Rebecca is interested in transcending the tired dichotomy of art versus politics.

DEANNA CUMMINGS is the Executive Director and Co-Founder of Juxtaposition Arts in Minneapolis.

KARI CWYNAR is a and writer currently based in the mountains. *With Amy Ball and Jenn Jackson*

JODI DARBY is a media artist specializing in narrative and documentary video production, digital video editing, audio production and photography. Her work reflects an interest in the re-purposing of history, the appropriation of land and displacement/relocation of populations, mapping the changing American landscape and finding beauty in that which has been discarded and abandoned.

HEATHER DAVIS AND AMBER YARED Based in Montreal and Toronto, Davis and Yared have been collaborating since working



together as Teaching Artists at a Toronto arts program. Davis is a researcher and writer with a Ph.D. in Communication from Concordia University. Yared is an artist and educator completing an MA at SAIC. While researching interview-based methodology, Davis and Yared came upon the metalogue – a conversation where form and content mirror each other in a continual feedback loop. Participants are invited to pick from three types of verbal interaction – interview, conversation, or metalogue – and then, inside a small booth, engage with Heather and Amber on the topic of education. This exercise – a mix of performance, lesson, workshop, and study – is intended to draw attention to these modes of dialogue as both metaphors and models for formal and informal art and education.

DILLON DE GIVE uses functional performance, communications and research based activities to re-imagine the everyday. He is co-founder of the Walk Exchange, a group that investigates and advances walking as a creative practice in New York City. Dillon will soon hold an MFA from PSU's Art and Social Practice program.

THE DELICIOUS (ADELE HAUSER, PAIGE REITZ AND DECOTEAU WILKERSON) is an artist collective that serves as an outlet for turning absurd hypothetical situations into realities. They promote quirkiness and limitless creativity. Encouraging absurdity as a positive frame of mind, they foster social participation in activities that allow us to rethink how we spend our free time.

JEN DELOS REYES: CONFERENCE DIRECTOR is an artist originally from Winnipeg, MB, Canada. Jen is the founder and director of Open Engagement, and herself speaks widely on Art and Social Practice at conferences and institutions around the world. She is currently an Assistant Professor at Portland State University where she co-directs the Art and Social Practice MFA.

BERNARDO DIAZ is an adjunct professor at SMU's Meadows School of the Arts in the Division of Art and is serving as artist-in-residence at the Bataan and McMillan Community Centers of West Dallas. He is developing a cultural arts program within the community through an engagement with the West Dallas students and staff.

STEPHANIE DIAMOND'S Listings Project, a free email of real estate and opportunities listings serves 20,000 in the creative community worldwide and is a business. Her work has shown in museums and galleries internationally and nationally. She has held positions as Director of Education and Community Relations at two major institutions.

KERRY DOWNEY makes multi-disciplinary and site specific work that addresses intimacy and waste. She holds a BA from Bard College and an MFA from Hunter College. Her work has recently been exhibited at Bard's CCS, Horton Gallery, Invisible Dog, and A.I.R. Gallery. She teaches at the Museum of Modern Art and Hunter College. *With Elizabeth Hamby*

LINDA DUVAL is a Canadian artist who works and presents within gallery contexts, on the web, and within defined communities. Her work exists at the intersection of collaboration, performance and conversation. She has completed degrees in Sociology and English (Carleton University) and Visual Arts (OCADU and Univ. of Michigan). *With Peter Kingstone*

FELICITY FENTON A Colorado and New York native, Felicity Fenton has exhibited her multidisciplinary work in private and public settings around the world. She earned her MFA in interdisciplinary arts from Goddard College. She lives and works in Portland, Oregon.

JUDY FLEMING was raised in Nevada, and received a degree from Portland State University. She has participated in an array of projects, from co-founding an educational non-profit, to instructing art in Brazil. Judy is a ceramic artist who lives in Oakland, where she works at the Oakland Museum of California.

HARRELL FLETCHER has produced a variety of socially engaged collaborative and interdisciplinary projects since the early 1990's. Fletcher is an Associate Professor of Art and Social Practice at Portland State University in Portland, Oregon.

GABE FLORES' work often deals with his reflections on identity-based ideologies and personal narrative. Flores received a BS in Sociology, Political Science, and History with a minor in Psychology from Portland State University and has pursued some gradu-

ate studies in English and History at the same institution. Flores is a Director and Curator of Place and Settlement.

SANTIGIE FOFANA-DURA My Voice Music, a non-profit organization based in Portland Oregon, engages youth in music and performance in order to promote self-esteem, social skills and emotional expression. Santigie Fofana-Dura (Educator: BS Sociology, MAT Education) is currently earning an MFA in Collaborative Design at the Pacific Northwest College of Art.

ADAM FONG is a composer, performer, and producer of new music. Fong produced the Other Minds Festival from 2006 to 2012. He is Director of Emerging Arts Professionals/SF Bay Area, and in 2012 is working to establish a Center for New Music in San Francisco.

FRIENDTORSHIP is a mentorship program for at-risk high school students. Held at Portland State, art and design majors ignite creative thinking while nurturing positive relationships.

PORSCHE (JEN GILLETTE) is the most professional of the Game Show "Prize Girls." Raised in Slovachnia, Porsche arrived in Columbus and "served little drinks" at various bars before being offered a slot on the Game Show crew. Artist Jen Gillette brings Porsche to vivid reality. *With Kristin Lantz, Susie Underwood, and Jeff Sims*

JOYCE GRIMM was the Owner of Triple Base Gallery from 2005-2011 and teaches in the MFA program at California College of the Arts. She is a curatorial consultant and works part time as the Chef Educator for Pie Ranch in Pescadero, CA. Most recently she completed the Initiative Convening project with the Andy Warhol Foundation.

LEILA GROTHE is Assistant Director of External Affairs with SMU's Meadows School. She is an active figure in developing the university's Forum for Art and Urban Engagement initiative, which will be the Meadows School's first venture into community engagement and public practice.

PROJECT GROW (PG) is a collaboratively run creative/agricultural community that includes individuals who have spent their lives stifled by categories (i.e. developmentally disabled). Over 48 artists and farmers practice in the studio, grow chemical free produce, learn, teach, forge connections, host community events, and experience freedom here everyday.

RENÉ DE GUZMAN Previously Director of Visual Arts at Yerba Buena Center for the Arts, René de Guzman is now senior curator of art at the Oakland Museum of California. He is Project Director for the Oakland Standard. Exhibits include The Marvelous Museum by Mark Dion; Question Bridge on black males; and upcoming Modern Cartoonist: The Art of Daniel Clowes.

ELIZABETH HAMBY is an artist and an educator, working in a complex space between the studio, the classroom, and the city. She explores the dynamics of place and the rhythms of everyday urban experience through collaborative and independent projects. *With Kerry Downey*

SADIE HARMON is an Oakland, CA-based artist and educator. Her work looks at the interactions between education, community, craft, and the ineffable. She is pursuing an MFA at California College of the Arts. Currently, she is artist in residence at Mercy Care and Retirement Center in Oakland. Her work looks for entry points into the systems that make up both the natural and man-made world. Recent projects have addressed systems of food and agriculture and apprenticeship and learning. An ongoing interest in our contemporary relationship with the institutionalization of aging and death has recently taken the form of residencies at Mercy Care and Retirement Center and Salem Lutheran Home, both in Oakland, CA. These residencies use collaborative art-making as a platform for conversation and exchange. The residency project gently disrupts the way in which the institution of a nursing home mediates interpersonal relationships.

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

CHARLES HEYING is an associate professor of urban studies and planning at Portland State University. He has co-authored numerous works on the politics and development of Olympic cities.

GRACE HWANG is an artist, educator and co-founder of Pop-Up Art Studio, an entrepreneurial experiment that translates artistic inquiry into creative practice through mobile art workshops. From museum galleries to neighborhood sidewalks she improvises encounters with artwork that invite playful, critical and unexpected dialogue for publics of all ages.

MILES INADA is a professor of art at Southern Oregon University in Ashland, Oregon. His animated work has won awards at numerous film festivals, and he received a Civil Liberties Public Education Grant for *Legends From Camp*, a film based on the poetry of his father, Lawson Inada. *With Diana Budde.*

EMESE ILYES is the Coordinator at Project Grow. At Project Grow Emese engages in the collaborative community magic that is the studio, the farm, lectures, Learn My Art workshops, and rogue moments of adventure in the world.

JENN JACKSON is an artist and writer interested in personal interactions within systems, structures and the inane.

SHANNON JACKSON *See interview and bio on page 26*

ARIANA JACOB is a Portland, OR based artist whose work focuses on conversation. She holds an MFA from the Art and Social Practice concentration at Portland State University. This year she has been included in the NW Biennial at the Tacoma Art Museum, and Disjecta's Portland 2012 Biennial. *With Paul Wittnbraker*

HANNAH JICKLING is from the Canadian north and currently lives and works between Portland, Toronto and the Yukon. Her current research interests include sport, outdoor recreation and education as models for performance and participation. In 2011, she was the artist-in-residence at the Multnomah Education Service District's Outdoor School.

MEGAN JOHNSTON is the Director of Curatorial Affairs and Interpretation at the Plains Art Museum in Fargo, ND.

PAUL RAMÍREZ JONAS *See interview and bio page 28*

TISH JONES is a spokenword artist, activist, educator, and organizer from St. Paul, MN and also founder, executive and artistic director of a grassroots organization called TruArtSpeaks.

ESTHER KANG A graduate of The School of the Art Institute of Chicago, Esther Kang is currently the Executive Assistant at The Durfee Foundation, a board member of Emerging Practitioners in Philanthropy's LA Chapter, and founder of Paper Bag Fund, a giving circle geared towards fresh graduates.

STUART KEELER is an artist of public spaces who organizes exhibitions and multi-platform projects with the collaborative role of "curator" as the conceptual identity of his practice. Keeler models a new process of curatorial practice by engaging with a public dialogue centered on the expanded role of the artist.

REBECCA KELLER is an artist and writer. She's received awards from Fulbright, NEA, Illinois Arts Council, and others. A book on her recent "Excavating History" projects (interventions in historic sites) was just released by Stepsister Press. Keller is also co-founder of YoYoMagazine, an innovative journal that explores interdisciplinary practice. She teaches at SAIC.

KATHRYN KENWORTH makes sculpture and installation with an interest in alternate economies, skewing consumerist roles and more a relational means of exchange. She creates situations that encourage human interaction as a form of resistance to the status quo. She received her MFA from Mills College and currently teaches at USF.

PETER KINGSTONE is a Canadian artist based in Toronto. Kingstone has a degree in Philosophy and Cultural Studies from Trent University and a Masters of Fine Art from York University. Kingstone's work digs through history, community and narrative to examine our lives today. His work focuses on video installation including drawing, and photography. *With Linda Duval*

MEG KNOWLES is an award winning documentary filmmaker who has produced and directed numerous short autobiographical films, in addition to art installations exploring the environment and

history of Western New York. She has an MFA in Film Media Arts from Temple University and teaches Media Production at Buffalo State College.

KEN KRAFCEK is a faculty member at the Maryland Institute College of Art (MICA), receiving the Trustee Fellowship for Excellence in Teaching in 1998. Ken is Founding Director of MICA's Office of Community Arts Partnerships (CAP). He also founded MICA's MA/MFA in Community Arts and currently serves as Graduate Director.

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.

PETRA KUPPERS/THE OLIMPIAS is a disability culture activist, a community performance artist, and director of The Olimpias, a performance research collective. She teaches at the University of Michigan, and on the low-residency MFA in Interdisciplinary Arts at Goddard College.

AMBER LANDGRAFF is an artist/curator who uses community and political engagement as an integral part of her curatorial and artistic practice. She has an MFA in Criticism and Curatorial Practices, and has facilitated, and collaborated on such events as Building Together, FEAST Toronto and Toronto Free Gallery's The Bridge series.

KIKI (KRISTIN LANTZ) is a bundle of energy and mischief. She's the newest member of the Game Show family and Susie's personal favorite. Her positive attitude and willingness to give anything a try has earned her the official title of "Wild Card." Artist Kristin Lantz puts the kick in Kiki. *With Susie Underwood, Jeff Sims and Jen Gillette*

STEVE LEATHERS studied Urban Spatial Analytics at the University of Pennsylvania. He is a project associate at an Urban Planning, Design, and Landscape Architecture firm in Portland. *With Lisa Ciccarello*

ELYSE MALLOUK is a writer and artist based in Los Angeles. She is a founding editor of Landfill Quarterly, an online archive, print journal, and subscription service that chronicles and redistributes ephemera from socially engaged artworks. She writes regular features for Art Practical, and holds an MFA and MA in Visual and Critical Studies from California College of the Arts.

BETTY MARIN is an artist, educator, and social justice worker from Wilmington, CA in the Port of Los Angeles. She has been a part of the artist collective Slanguage Studio since 2010. Before Slanguage, Betty worked with Witness for Peace in Oaxaca, Mexico, exposing U.S. policy impacts in Latin America. She has a degree in Peace and Conflict Studies from UC Berkeley and began the MFA in Art and Social Practice at Portland State University in the Fall of 2011.

SHAUTA MARSH is a co-founder of Big Car and an active member in its creative collective. A former arts writer, Marsh works full-time as executive director of the Indianapolis Museum of Contemporary Art (iMOCA).

MANUEL MOLINA MARTAGON (1981 Mexico) is a multimedia artist working in video and performance. He holds a MFA in Photography, Video and Related Media from the School of Visual Arts in New York. His work has been exhibited in Mexico, US, Spain and Cuba. Molina Martagon is a Fulbright grantee.

ROZZELL MEDINA is the Program Coordinator of Chiron Studies at Portland State University and Co-director of Public Social University. He is also a painter, writer, musician, and friend.

NADIA MENCIO has a background in comic theater and dance performance.

NEDA MORIDPOUR crosses boundaries to explore social issues of Iran through her art practice. Moridpour founded [P]Art Collective in 2010 and graduated from the Public Practice program at OTIS College of Art and Design in 2012. She has been working with communities in Iran and U.S to complete her latest project called "Herstorytelling, Memory, and Art in conversation with Domestic Violence."

DUSTIN MORROW is an award-winning filmmaker, photographer,

writer and media artist. He is an Assistant Professor at Portland State University, where he teaches courses in digital cinema production and film studies. His works have been screened and published in venues around the world.

LAURA MOULTON is a writer/artist whose print projects include homemade yearbooks, 'zines, writing anthologies and poetry published into gumball capsules and online. Web projects include Gumball Poetry, Psychic Book Project and Project Hamad. She is the founder of Street Books, a bicycle-powered mobile library for people who live outside.

BEVERLY NAIDUS is an internationally recognized artist on the faculty at UW Tacoma where she teaches interdisciplinary studio courses in art for social change and healing. *Author of Arts for Change: Teaching Outside the Frame*, she recently completed a community-based, eco-art project, *Eden Reframed*, located on Vashon Island.

TRAVIS NEEL is from southwest Colorado. He currently lives and works in Portland Oregon where he is pursuing his MFA in Art and Social Practice at Portland State University. Travis is an artist and educator whose current work examines the intersections of education, social justice, and art.

THE OAKLAND STANDARD: OAKLAND MUSEUM OF CALIFORNIA (*Sasha Archibald, Oakland Standard Project Manager; Claire Ball, Oakland Standard Project Assistant; Adam Rozan, Audience Development Manager; Stijn Schiffeleers, New Media Producer*) The Oakland Standard is a three-year experimental initiative at the Oakland Museum of California (OMCA) designed to attract new audiences to the Museum, engage contemporary artists, and explore new ways of presenting museum content. Oakland Standard projects include public events, films, art installations, a website, and an editor-in-residence.

SILVIA JULIANA MANTILLA ORTIZ is a transnational artist with constantly expanding roots. Her notions of home and belonging continuously swell in order to include the many places where a piece of her being resides; these include Bogotá, Colombia; Edison, NJ; Providencia, Colombia; Williamstown, MA; Giron, Colombia; and now Los Angeles, CA.

MARC MOSCATO is the director of the Dill Pickle Club. Previous to DPC, Marc has worked for the Museum of Contemporary Craft, the City Club of Portland, Microcosm Publishing, Peripheral Produce and Squeaky Wheel, and was the director of the arts center My House in Eugene, OR, 2001-2003.

CARMEN PAPALIA is an educator and radical social worker. He has developed programming that addresses accessibility for the Portland Art Museum and the Columbus Museum of Art. His experiential perception-based work has been shown in Oakland, CA, Portland, OR and in Vancouver BC. Papalia is currently teaching Art and Social Practice at Portland State University.

HELEN PARK is a new media artist and educator. Her work ranges from single-channel experimental videos and multichannel installations for performance and public space. Ms. Park collaborates with communities in creating works that investigate the boundaries of subjectivity, social relations, and human rights discourses.

STEPHANIE PARRISH is the Associate Director of Education and Public Programs at the Portland Art Museum. She has held education and curatorial positions at the Mildred Lane Kemper Art Museum (Washington University in St. Louis), the Saint Louis Art Museum, and the National Museum of American Art/National Portrait Gallery.

JULIE PERINI is an artist working in video, film, audio, installation, and performance. Her work has exhibited at national and international venues. Her writing on film, art, performance, and politics has been published widely. She participates in several collaborative initiatives to promote independent media, community cultural production, and progressive social change. Perini is an Assistant Professor of Art at Portland State University.

AMY PLANT Responding to locality is crucial to Amy Plant's work and her projects couldn't exist without conversation and collaboration. She has worked with communities all over the globe. She is inspired by Gandhian ideals, informal education and the philosophy of deep ecology. Originally from UK, she currently lives in WA. Plant loves to seek the artistry of education.

EMILY PUTHOFF's artwork is comprised of sculpture, interventions, and digital media. Most recently she was awarded a 2011 NYFA Artist's Fellowship and participated in several artist residencies: Banff Art Centre, Women's Studio Workshop, and Sculpture Space. She is an Associate Professor of Art at SUNY New Paltz, NY.

SAL RANDOLPH lives in New York and makes art involving gift economies, social interactions, public spaces and publishing. Her work has been on view recently at the Ljubljana Biennial in Slovenia, CS13 in Cincinnati, and Proteus Gowanus in Brooklyn where she has inaugurated The Bureau of Unknown Destinations.

HELEN REED'S art practice engages specific invested communities such as Twin Peaks fans, lesbian separatists and high school art teacher candidates. Most recently, she has exhibited her work at Prefix Institute for Contemporary Art (Toronto) Apexart (New York), Smack Mellon (New York), Portland Art Museum, Seattle Art Museum and La Centrale Galerie Powerhouse (Montréal).

MICHAEL REINSCH is a multidisciplinary artist based in Portland, OR, where he earned his MFA in Visual Studies from the Pacific Northwest College of Art in 2009. His work incorporates performance and activated sculptural props to explore human connection and disconnection, often through themes of celebration and melancholy.

LAWRENCE RINDER is director of the UC Berkeley Art Museum and Pacific Film Archive. He has been Curator of Contemporary Art at the Whitney Museum of American Art, Dean at the California College of the Arts, and founding director of the Wattis Institute at CCA. His novella, *Tuleyome*, with photographs by Colter Jacobsen, was published by Publication Studio in 2011.

ROCKETSHIP! Brette Gabel and Robin Lambert met in Regina, Saskatchewan while attending the University of Regina. Their friendship was forged around a love of breakfast and art. In 2010 they formed Rocket Ship and now work together investigating friendship and community and how each of these terms and ideas defines the other.

SUSAN ROBB's medium-spanning practice is an ongoing exploration of people, place, and utopia. She has exhibited at Roda Sten, Gothenburg, Sweden; Blindside Gallery, Melbourne Australia; and Weisman Art Museum. Her project *The Long Walk*, now in its third iteration, will take place on Washington's Regional Trails System July, 2012.

JULES ROCHIELLE has held artist residencies at LACE (Los Angeles), Knowles West Media Center, (Bristol UK) and with The Sequoia Parks Foundation, (Visalia, CA). Recently selected to participate in Creative Time's Living as Form, the Social Practice Archive. Founder of (SPAN), the Social Practices Art Network, and Portable City Projects and a co-founder of Miscellaneous Productions. Also a consultant that specializes in community arts, community organizing and non-profit sector issues. She has worked with the following groups and organizations: Native Public Media, Public Art Review, Metabolic Studio /Farmlab, Otis College of Art and Design, Freewaves, Access to Media Education Society, Vancouver Moving Theatre/Heart of the City Festival, Full Circle First Nations Performance, Vancouver International Fringe Festival.

JAMES ROJAS is a transportation planner, community activist, and artist. He is one of the few nationally recognized urban planners to examine U.S. Latino cultural influences on urban design. Mr. Rojas developed a new method of community engagement for youth, immigrants, and women. He facilitated over 150 interactive workshops and created over 43 interactive urban diorama across the country.

ROSALYNN ROTHSTEIN lives in Portland and grew up in New York. Her study of the Sogetsu school of Ikebana has served as a strong influence and developing force on her paintings and sculpture. She is an executive leadership member of an active Zwischenzug Factory.

ADAM ROTHSTEIN lives in Portland. His interest in production takes him from the print shop to the editing table, and from the installation site to the far-flung electrons of the distributed network server. He is an executive leadership member of an active Zwischenzug Factory.

GREGORY SALE is a multidisciplinary artist with a socially-engaged art practice. He is currently producing *It's not just*

black and white that gives voice to the multiple constituencies of incarceration and criminal justice systems. He serves as Assistant Professor of Intermedia and Public Practice at Arizona State University, Tempe, AZ.

LAUREN SCHAEFER is a Kansas City, MO native, is a Collaborative Design MFA candidate at the Pacific Northwest College of Art, with a BS in Visualization. Her current interest is exploring how art, design and entrepreneurship can impact social, environmental, economic and information capital.

PRATIM SENGUPTA is a professor of Learning Sciences at Vanderbilt University, where he directs the Mind, Matter and Media Lab. His current research focuses on inventing new computer programming languages and modeling languages that enables inexperienced programmers to hack, create, redefine and redesign mundane everyday happenings.

ALYSHA SHAW is a Santa Fe, New Mexico based artist and community organizer, working with performance, music, writing, photography, video, installation, and more. Her primary research and practice interests are in the intersections of art and politics, as well as possible ways folk art traditions can inform socially engaged art practices.

COLLEEN SHEEHY Ph.D., director, Plains Art Museum, Fargo, ND, has been involved with curatorial projects, museum education, public art, and community-engaged art projects throughout the Midwest for more than twenty-five years.

MOLLY SHERMAN is an artist, designer, and educator. She is a co-founder of Farm School. Molly has worked as a designer at Project Projects and as an educator in non-profits such as the Center for Urban Pedagogy. Molly will soon hold an MFA from Portland State University's Art and Social Practice program. *With Nolan Calisch*

SIGNIFY, SANCTIFY, BELIEVE is invested in the temporary, playful exploration of [semi]-fictional religious technologies, and features the sacred gifts of dozens of contemporary artists, performers, and visionaries via 2 branches: the Saints and Servants of the Order of [Con]Temporary Religious Observance, and The Library of Sacred Technologies.

STU CARTIER (JEFF SIMS) produces Game Show. Not much is known of Stu's past, although he found himself on the news recently when his custom conversion van, "The Invisible Touch," was found melted in an LA suburb. Artist Jeff Sims wears the Stu Cartier turtleneck. (*Kristin Lantz, Susie Underwood, and Jen Gillette*)

PETER SNOWDON started out making agit-prop documentary films in collaboration with activist groups and local communities. Over time, his work has evolved to engage with the experimental and avant-garde traditions, and to address wider philosophical issues. He is currently a practice-based Ph.D. candidate at MAD Faculty/PHL, Hasselt, Belgium.

THE SOCIAL EVOLUTION RESEARCH GANG (SERG) (LORI GORDON AND ROBIN LAMBERT) Social Evolution Research Gang investigates small, intimate aspects of daily life: napping, lunch, daydreams, love letters, reading. Oftentimes moments providing a sense of completion and fulfillment are frequently taken for granted and allowed to fall by the wayside. Working as unconventional researchers, SERG artistically examines these moments.

ADAM SOUZA is a freelance video producer and editor and brother **EVERETT NATE YOCKEY** is a producer and Director of Photography for a video production company. Both Adam and Everett live and work in Portland.

TRAVIS SOUZA is an artist who has done a variety of projects internationally that involve working and learning with people to produce projects that often highlight very personal interconnected relationships to and between local geography, economy, pleasure and work. This has included things like a pop-up school, pop-up pub, meals, walks, competitions, and documentaries.

JOHN SPIAK is Director/Chief Curator of California State University Fullerton's Grand Central Art Center, Santa Ana. He was Curator at Arizona State University Art Museum from 1994-2011. His curatorial emphasis is on contemporary art and society, focused in social practice and video. He's currently developing a Social Practice residency for Grand Central.

STEPHANIE SPRINGGAY is an Assistant Professor in the Department of Curriculum, Teaching, and Learning at the Ontario Institute for Studies in Education at the University of Toronto. Her research and curatorial interests focus on the relationship between social art practices, performance art, and pedagogy in K-12 schools, community sites, and public spaces.

EMILY STONE: DOMESTIC/WILD FIELD SCHOOL Beginning in 2008 as a collaboration between artists Emily Stone and Karin Bolender, the Domestic/Wild Field School is an experiential curriculum of questions and tasks that has taken many forms: dance performance, home school, performative lecture, video diary, rural picnic, handmade soap, and a neighborhood tour guided by a toddler. *With Karin Bolender*

MICHAEL J. STRAND is an artist and chair of the Department of Visual Arts, North Dakota State University, Fargo, ND. The Fargo Sandbag Project forms part of his larger artistic project to explore relations between art and audiences.

GREG STUART teaches in the Art Department of Portland State University. Prior to that, he served as Kress Interpretive Fellow at the Portland Art Museum. He holds an MA in Art History from the School of the Art Institute of Chicago and is committed to exploring the intersection between education and contemporary art practice.

JASON G. STURGILL is a culture worker with a background in advertising, design and curatorial practices. Having worked for Wieden+Kennedy, Dark Horse Comics, Laika, and Nike along with running an online art gallery heavily influenced his current practice which centers around the intersection of art and local business.

SASHA SUMNER is a multi-media artist who actively engages in an exchange with participants through a variety of mediums: video/film, photography, new media, music/sound and performance. Her work examines social interactions and interpretations, both local and global.

ELENA TEJADA-HERRERA works with experimental art-forms like telephone calls, translations, Skype conversations, vlogging, etc. She uses techniques from different disciplines, and forms of affective and behavior relations. She introduced irruptive risky performances to protest against Fujimori's dictatorship in Peru. Her work seeks cultural exchanges, individuals empowerment, and social change.

ROBERTO TEJADA is the author of *National Camera: Photography and Mexico's Image Environment* (2009) and *A Ver: Celia Alvarez Muñoz* (2009), both from the University of Minnesota Press. Catalog essays include Graciela Iturbide: Images of the Spirit (Aperture, 1996) and Luis Gisbert: Loud Image (University Press of New England, 2004). As a poet, his books include *Mirrors for Gold* (Krupskaya, 2006), *Exposition Park* (Wesleyan, 2010), and *Full Foreground* (University of Arizona, 2012).

ERICA THOMAS has been at times a student, teacher, artist, technologist, Luddite, producer, writer, critic, activist, organizer, neighbor, gardener, and cook, and among others. She is currently pursuing an MFA in Art and Social Practice at Portland State University. *With Keith Birchfield, Sara Henderson, Dr. Dina Roberts and Ray Yurkewycz*

CASSANDRA THORNTON is completing her research at California College of the Arts on the psychic material of student debt. In the past, she co-founded several experimental art education initiatives including Teaching Artist Union, School of the Future, and Social Craft, that experiment with delivery systems for strategic freeness. Her art practice is research-based, incorporating dance, data, pedagogy, and experimental funding.

TIMEA TIHANYI is a visual artist. Timea received her MFA from the University of Washington in ceramics in 2003, and currently is a studio artist and a lecturer at the UW. Timea's sculptural and installation work has been shown in Seattle, nation-wide, and in Europe.

KAI TILLMAN is a video and audio artist living in Portland. He has directed and produced short documentaries as well as experimental ethnographies. His background in Anthropology has strongly influenced his media work. He loves the art of story telling and is a firm believer in the power of images and sound to capture the complexity of the human experience.

SHARITA TOWNE is an interdisciplinary artist and educator who works in printmaking, stereo-photography, and video. She is interested in cross-cultural dialogue and notions of home and voice. Her interest in cross-cultural dialogue has led her from Oakland, Chile, and Brazil, to Palestine, Spain, and Sahrawi refugee camps in Algeria. She is an MFA student in the Art and Social Practice flexible residency program at Portland State University, and currently resides in Berlin.

TRANSFORMAZIUM is a collaborative project that makes its home in North Braddock, PA. Transformazium's practice examines the systems for communication, resource exchange, valuation and evaluation that exist in their neighborhood, while seeking to expand these systems through dialogue and intentional relationships with their neighbors.

LAUREL TRUE is a public artist, educator and community organizer based in New Orleans who works internationally on sculptural and architectural mosaic projects in urban and developing areas to foster arts education and entrepreneurship.

SUSIE STARLINER (SUSIE UNDERWOOD) is a regional celebrity with a storied past in the entertainment industry. A consummate professional, Susie's latest career opportunity finds her hosting the Game Show in Columbus Ohio. Artist Susie Underwood created her, and will probably regret that someday. *With Kristin Lantz, Jeff Sims, and Jen Gillette*

DAVID VANADIA is a full-time StoryArtist whose original storyworks challenge and alter society's master narratives. His projects include Stop Being Sweet: an ongoing social transformation for sugar addicts; DIY Stories: live open stage storytelling; and NYC Stories: a collection of 9/11 ephemera and a video documentary about September 11, 2001.

PATRICIA VAZQUEZ is a visual artist and community educator born and raised in Mexico City. She is currently a candidate for the MFA in Social Practices at PSU. Her work draws from her experience working with immigrant communities and explores the intersections of race, sexuality, gender and nationality and their influence in the formation of identity.

LISA VINEBAUM is an interdisciplinary artist, critical writer, curator and educator. Her current projects investigate labor and collectivity in the context of economic globalization and the erosion of workers' rights, and include an ongoing series of site-specific performances exploring histories of Jewish activism in the garment industry. She holds a Ph.D. in Art from Goldsmiths, University of London (UK); an MA in Textiles also from Goldsmiths, and a BFA from Concordia University in Montreal. She is an Assistant Professor in the department of Fiber and Material Studies at the School of the Art Institute of Chicago.

JIM WALKER is founder and executive director of the nonprofit Big Car. A former newspaper journalist, he also teaches art and writing at Butler University and has an MFA from Warren Wilson College.

MARIA WALLACE went to Alfred University (1994), where she majored in ceramics although she was and still is a painter and draftsman. She has continued to paint and draw and do conceptual art since then and currently lives and works in Brooklyn and earns a living as a metal fabricator.

LEXA WALSH is an artist and musician based in Portland, OR and Oakland, CA. Her work engages the public in conversation, cheer, song, dance and food. She is a recent graduate of PSU's Art and Social Practice MFA program and is currently Artist in Residence at Portland Art Museum.

DAWN WELESKI serves up political food, organizes civically minded underground wrestling matches, and composes pop songs with Middle Eastern revolutionaries. She is currently an MFA candidate at Stanford University.

MOIRA WILLIAMS focuses on public interactions and exchanges. Recent work at The Bronx Museum, Dorsky Gallery, Brooklyn Food Conference, Rumite Netherlands, and the Philadelphia Marathon. Her current work is a living shelter of indigenous plants for her New York to New York Walk. She holds a Certificate in Spatial Politics and MFA, Stony Brook University.

RACHEL MARIE-CRANE WILLIAMS, PH.D., is currently employed as an Associate Professor at the University of Iowa. She has a joint appointment between the School of Art and Art History (Intermedia) and Gender Women's and Sexuality Studies. Her research interests include, incarcerated women, civic engagement, the intersections of violence/ culture/and race, and comics.

CHELSEA WILLS Chelsea Wills is interested in working with communities. She uses participatory methods to work with communities in collaborative ways. Her training as an educator and community organizer inform many of the practices she uses. In her work in the Yucatan she is exploring "visibility/invisibility" of young people living in rural Mayan communities.

DOMINIC WILLSDON is Leanne and George Roberts Curator of Education and Public Programs at SFMOMA, and Adjunct Professor in Curatorial Practice at California College of the Arts. He is a former editor of the Journal of Visual Culture, and co-editor of *The Life and Death of Images: Ethics and Aesthetics*.

AMELIA WINGER-BEARSKIN is currently an Assistant Professor of Art and Film at Vanderbilt University in the area of Video and Performance Art, in Nashville, TN. In 2012 she will have a sound/multimedia installation throughout the Nashville International Airport, will be an Artist in Resident at the University of Tasmania and will perform at three performance art festivals in South Korea the Fall. She is the Editor-in-Chief of Art Art Zine, an online publication of art and society for the South, and is the Director of the Women's Art League of Tennessee (W.A.L.).

PAUL WITTNBRAKER grew up in Indiana and studied art at Cranbrook Academy of Art. He was the Executive Director of the Urban Institute for Contemporary Arts (in Grand Rapids, Michigan). In 1999 he started the Civic Studio project at Grand Valley State University, where he teaches. *With Ariana Jacob*

SARAH WOLF NEWLANDS is an Assistant Professor in University Studies at PSU. Her classes combine collaborative interdisciplinary learning with contemporary art theory and practices. She also makes objects that bring together the language of formal abstraction with commonplace everyday things.

CHLOÉ WOMACK'S work focuses on the collection and dissemination of ideas through subverting popular media forms towards more inclusive democratic models.

CAROLINE WOOLARD Caroline Woolard is a Brooklyn based, post-media artist exploring civic engagement and communitarianism. Her work is collaborative and often takes the form of sculptures, websites, and workshops. Woolard is a co-founder of OurGoods.org and Trade School, two barter economies for cultural producers, and a coordinating member of SolidarityNYC, an organization that promotes grassroots economic justice.

STEPHEN WRIGHT is a theorist, writer, curator, and independent researcher invested in theoretical alternatives to the current capitalist framework of the contemporary art world. Wright's work revolves around the use-value of art in society, focusing on collective work that exists beyond objects, authorship, and spectatorship. Wright has curated *The Future of the Reciprocal Readymade* (2004) at Apexart, New York; *In Absentia* (2005) at Centre d'art Passerelle, Brest, France; *Rumour as Media* (2006) at Akbank Sanat, Istanbul, Turkey; and *Dataesthetics* (2006) at What, How and for Whom, Zagreb, Croatia. Wright is the former Programme Director at the Collège International de Philosophie in Paris, a former corresponding editor of Parachute magazine, and is currently on the Editorial Advisory Committee of the journal *Third Text*.

NIM WUNNAN OF RESEARCH CLUB Research Club director Nim Wunnan spent 7 years in antiquarian books; has a BA(Hons) in painting from Glasgow School of Art, Scotland; spent 3 professional years in web development, has 7 very unprofessional years; is the founder of Research Club; and is an internationally exhibited painter.

AMBER YARED See Heather Davis

EVERETT NATE YOCKEY See Adam Souza ◆



FRIDAY MAY 18

- 9AM-4PM** **CONFERENCE REGISTRATION** · AB Lobby, 2000 SW 5TH
- 10AM-12PM** **OPENING REMARKS** Jen Delos Reyes and Stephen Wright
Followed by: Speed Ideating with Ariana Jacob
Portland Art Museum, Whitsell Auditorium and Stevens Room, 1219 SW Park
- 12PM-1PM** **COLUMBUS MUSEUM OF ART: GAME SHOW** · 4th Avenue Food Carts, SW 4TH at SW Hall
THE MEAL, HOSPITALITY AND ART Lexa Walsh (includes lunch) · AB 320
- 1PM-2:30PM** **KEYNOTE SPEAKER: SHANNON JACKSON** · Shattuck Hall Annex, corner of SW Broadway and Hall
- 3PM-4:30PM** ECONOMIES
PERFORMATIVE ECONOMY Petra Kuppers · AB 240
EDUCATION
TOY HACKING WORKSHOP Amelia Winger-Bearskin and Pratim Sengupta · Field Work, 1101 SW Jefferson
WALK WITH US! AN INTERACTIVE WORKSHOP James Rojas with Travis Souza, Adam Souza and Everett Nate Yockey · AB 320
POLITICS
ROBERTO TEJADA AND TANIA BRUGUERA IN CONVERSATION · Shattuck Hall Annex
REPRESENTATION
WHAT CAN A BODY DO? Amanda Cachia · AB 200
A PERFORMANCE Sasha Summer and Nadia Menco · AB 200
PHANTASMA Carmen Miranda and Billy Holiday · AB 200
(4PM) DRAWING ORGY Maria Wallace · AB 260
(4PM) BLIND FIELD SHUTTLE Carmen Papalia · Starting at Shattuck Hall Annex, walking to Portland Art Museum and ending with a non-visual museum tour
MORE
THE THIRD SECTOR / PORTLAND'S GRASSROOTS ART ORGANIZATIONS (PANEL) The Dill Pickle Club, the Research Club, Place, Dr. Charles Heying and Project Grow · AB 135
ECO TOUR: Erica Thomas · Offsite, meet in AB Lobby
- 5PM-7PM** **HAPPY HOUR THEME DISCUSSION SERIES**
ECONOMIES
DISCUSSION: Stephanie Diamond, Caroline Woolard, Kathryn Kenworth, Sal Randolph Shigezo, 910 SW Salmon
(5PM-9PM) SIGNS OF LIFE Jason Sturgill Tour · Offsite tour, meet in AB Lobby. Reserved seats required.
EDUCATION
HANNAH HAPPY HOUR BOOK LAUNCH · Field Work, 1101 SW Jefferson
HOWARD HUTS OPENING Hannah Jickling · Field Work, 1101 SW Jefferson
METALOGUE INTERVIEW CONVERSATION Amber Yared and Heather Davis · Field Work, 1101 SW Jefferson
POLITICS
ZWISCHENZUG FACTORY Adam and Rosalyn Rothstein · Location TBD
REPRESENTATION
REPRESENTATION AND THE BODY: NEW GAMES · Park Blocks
MORE
FARM SCHOOL OPENING · Autzen Gallery, Neuberger Hall
- 6PM-8PM** **PORTLAND INTERNATIONAL SPELLING BEE** · Center for Self Enhancement Charter School Auditorium, 3920 North Kerby
- 8PM-MIDNIGHT** **FILM AND SOCIAL PRACTICE SCREENING** · Fifth Avenue Cinema
THE AUSTRALIAN SLIDE NIGHT Lenine Bourke and Karen Batten · Fifth Avenue Cinema
(DOORS @ 7PM) SIGNIFY, SANCTIFY, BELIEVE · In residence at Xchurch, 4550 NE 20TH

SATURDAY MAY 19

8AM–10AM **IT TURNS OUT THERE IS ROOM FOR EVERYONE: MUSEUMS AND ART AND SOCIAL PRACTICE (PANEL)**
With panelists from SFMOMA, the Hammer Museum, Grand Central Art Center and Portland Art Museum.
Moderated by Harrell Fletcher · Shattuck Hall Annex

10:30AM–12PM

ECONOMIES

ECONOMIC SECTORS AND DIVERSIFICATION David Vanadia and Rebecca Keller (YoYo),
Big Car/Jim Walker · AB 240

EDUCATION

ALTERNATIVE SCHOOLING (PANEL) Helen Reed, Hannah Jickling, Emily Stone,
Dr. Stephanie Springgay, Grace Hwang, Amy Plant. Facilitated by Grace Hwang · AB 320

POLITICS

AFTER THE FLOOD: ART, TRANSFORMATIVE LANDSCAPES AND NATURAL DISASTERS (PANEL)
Colleen Sheehy · AB 135

REPRESENTATION

REPRESENTATION OF A NON-OBJECT-BASED PRACTICE (PANEL) Esther Kang, Joyce Grimm,
Elyse Mallouk. Facilitated by Carmen Papalia and Rozzell Medina · Shattuck Hall Annex

MORE

THE SOCIAL INTERSECTIONS OF MUSIC AND ART (PANEL) The Delicious, Adam Fong,
Crystal Baxley, Lexa Walsh. Moderator Jen Delos Reyes · AB 200

12PM–1PM

FARM SCHOOL: PICNIC STUDIES (lunch event) · Autzen Gallery, Neuberger Hall

1PM–2:30PM

KEYNOTE SPEAKER Paul Ramirez Jonas · Shattuck Hall Annex

3PM–4:30PM

ECONOMIES

WORKING WITH LOCAL ECONOMIES Timea Tihanyi, Joseph Krupczynski · AB 240

EDUCATION

HOW MANY PEOPLE DOES IT TAKE TO MAKE A PLACE? WORKSHOP Elizabeth Hanby,
Kerry Downey · Field Work, 1101 SW Jefferson

GREYWATER SYSTEMS Katherine Ball · Field Work, 1101 SW Jefferson

ENERGY CAFE AND ISLAND SCHOOL Learning Just Happens, Amy Plant · AB 320

MY VOICE MUSIC Santigie Fofana-Dura and Ian Mouser · AB 320

POLITICS

KATARZYNA BALUG, LINDA DUVALL, NEDA MORIDPOUR · AB 135

REPRESENTATION

REPRESENTING THE SELF, REPRESENTING THE OTHER (PANEL) Elena Tejada-Herrera, Silvia Juliana Man-
tilla Ortiz, Dustin Morrow, Felipe Castelblanco, Miles Inada and Diana Budde. Facilitated by Betty Marin · AB 200

MORE

JOYOGRAPHY Lisa Ciccarrello and Steve Leathers · AB Lobby

THE LOVE TOUR Elena Tejada-Herrera · Offsite, meet in AB Lobby

A SURROUNDED SPACE THAT EXPANDS IN THE DIRECTION YOU WALK (PANEL) James Rojas,
Stephanie Springgay, Susan Robb, Moira Williams, Hannah Jickling, Travis Souza. Moderated by Dillon de Give
Meet Outside Art Building, 2000 SW 5TH

THE ART OF OBJECT STORIES (PANEL) · Stevens Conference Room, Portland Art Museum

ECO TOUR Erica Thomas · Offsite, meet in AB Lobby

5PM–7PM

ECONOMIES

(5PM-9PM) SIGNS OF CHANGE Jason Sturgill · Offsite tour, meet in AB Lobby. Reserved seats required.

EDUCATION

COMEDY HOUR Dillon de Give and students of The Practical Joke class “Comedy Hour”
Mummy’s, 622 SW Columbia St

REPRESENTATION

REPRESENTATION OF SELF, REPRESENTATION OF OTHER (CONVERSATION)
Offsite, 215 SE Morrison

POLITICS

LISA VINEBAUM, MICHAEL REINSCH · Location TBD

8PM–MIDNIGHT

CINEPHILIA: SOCIAL EVOLUTION RESEARCH GANG · Location TBD

REVOLTING DANCE PARTY · Recess Gallery, 1127 SE 10TH

(DOORS @ 7PM) SIGNIFY, SANCTIFY, BELIEVE IN RESIDENCE · Xchurch, 4550 NE 20TH

SUNDAY MAY 20

- 8AM–10AM** **EDUCATION FOR SOCIALLY ENGAGED ART:** A Conversation with OTIS, PSU, MICA, and UCSC, moderated by Pablo Helgera · Shattuck Annex Hall
- 10AM–12PM** ECONOMIES
REAL ESTATE Rebecca Conroy, Sara Cloutier · AB 240
EDUCATION
ART IN SERVICE (PANEL) Leila Grothe, Bernardo Diaz, Beverly Naidus, Chelsea Wills, Devon Samson, Laura Moulton and Sadie Harmon · AB 320
POLITICS
PRISON COMMUNITIES: YOU CAN'T ARREST YOUR WAY TO A SOLUTION (PANEL) Gregory Sale, Rachel Williams, and Julie Perini · AB 135
REPRESENTATION
INSIDE AND OUTSIDE THE CONTEMPORARY ART INSTITUTION (PANEL) Stuart Keeler, Lawrence Rinder, Michael Birchall; facilitated by Eliza Gregory · Shattuck Annex Hall
MORE
FOOD SYSTEMS PANEL AND BRUNCH Food Systems FRINQ · AB 200
- 12PM–1PM** **FOOD SYSTEMS FRINQ BRUNCH CONTINUED** · AB 200
- 1PM–2:30PM** **KEYNOTE SPEAKER** Tania Bruguera · Shattuck Hall Annex
- 3PM–4:30PM** ECONOMIES
IF IT DOESN'T IT SHOULD (PANEL) CCA Social Practice Workshop, Ted Purves, PSU MFA in Art and Social Practice, Harrell Fletcher; research presentation and facilitation by Cassandra Thornton · AB 240
EDUCATION
PROJECT GROW · Field Work, 1101 SW Jefferson
THE PEDAGOGICAL IMPULSE Helen Reed, Hannah Jickling, Dr. Stephanie Springgay · AB 320
SIGNIFY, SANCTIFY, BELIEVE · Offsite, Xhurch 4550 NE 20TH
POLITICS
DEMOCRACY In Practice, Ariana Jacob and Paul Wittenbraker AB 135
(1PM–3PM) CRAFTERNOON WITH WAR VETERANS Judy Fleming · Food carts, SE 12TH and Hawthorne
REPRESENTATION
RELATIONAL FILMMAKING: THE SOCIAL PRACTICE OF VIDEO AND FILM (PANEL) Jodi Darby, Meg Knowles, Manuel Molina Martagon, Helen Hyun-Kyung Park, and Peter Snowdon; facilitated by Julie Perini Shattuck Hall Annex
MORE
OAKLAND STANDARD · AB 200
FRIENDTORSHIP · Art Annex
PROCESS MUNDANE WORKSHOP Felicity Fenton · AB 260
- 6:30PM–8:30PM** **DINNER AND FINAL PANEL DISCUSSION** Paul Ramirez Jonas and Tania Bruguera; Moderated by Jen Delos Reyes with representatives from each theme · YU, 800 SE 10TH Ave.
DANCE PARTY Will Bryant · Holocene, 1001 SE Morrison
OPEN ENGAGEMENT BOOK LAUNCH · Holocene, 1001 SE Morrison
- 8PM–LATE** **ZOOBOMBING** · (meet at Yale Union immediately following panel discussion)

ONGOING PROJECTS

ECONOMIES

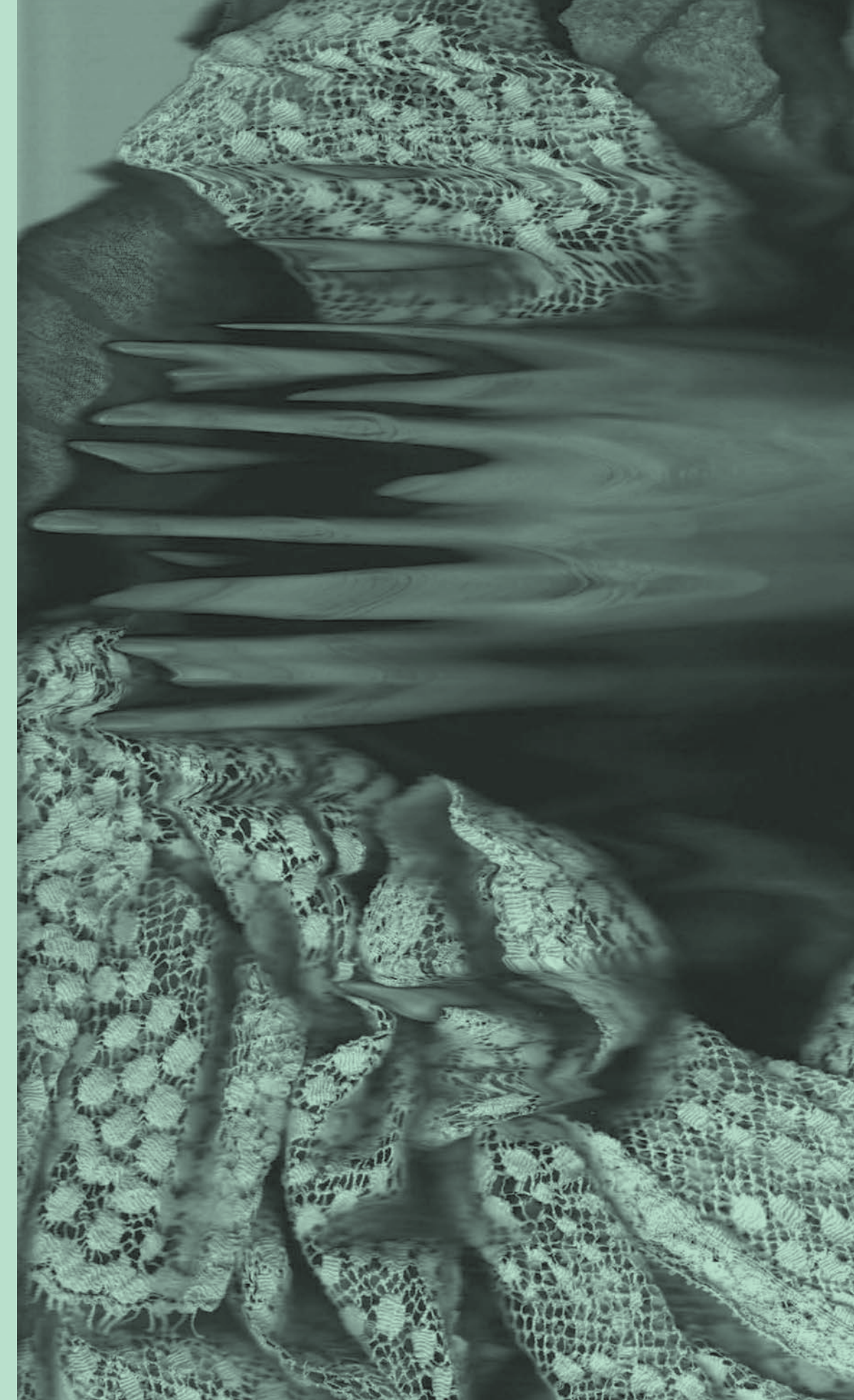
- BOOTSTRAP HOMES** Sarah Cloutier
THE EMANCIPATION OF MONEY Sal Randolph
SWAP SHOP Lauren Schaefer
CEDAR ROOM
LEMONADE STAND E.M.A. Bowd
TRADE-O-MAT Kathryn Kenworth
WAYFINDING SERIES Emily Puthoff

EDUCATION

- SOCIAL PRACTICES ART NETWORK** Jules Rochielle
FARM SCHOOL: PICNIC STUDIES

REPRESENTATION

- WE PAINT HOUSES** Andres Olayo
Steve Brown
POLITICS
Lisa Vinebaum
Michael Reinsh
Judy Fleming
MORE
ROCKETSHIP! PINATAS
MUSEUM SONGS IPOD TOURS Lexa Walsh



SHANNON JACKSON

SHANNON JACKSON WAS INTERVIEWED BY PSU MFA SOCIAL PRACTICE CANDIDATE BETTY MARIN IN MARCH 2012.

BETTY MARIN In your book *Social Works*, you create parallels between various socially engaged artist practices and performance. You mention the institutionalized differentiation of art as one reason why certain practices have more resonance in the visual art world, and others in performance, despite sharing various characteristics. Is socially engaged art blurring these institutionalized differences or simply adding another institutional category to the art world?

SHANNON JACKSON Great question. My own feeling is that socially engaged art has the potential to cross; and therefore, to expose our investments in institutional categories around art-making. At the same time it often appears simply to be adding a new institutional category to art discourse.

So, having said both of those sentences about the potential and risk of social practice, let me also point out that I choose phrases like “cross”, “expose our investments in”, and “appears” quite intentionally. I actually don’t feel that blurring institutional categories is quite the goal, or even a clear possibility. And when a new category of social practice is added into the mix, it is often implicitly supported by some kind of old institutional system. As I have tried to explore in *Social Works* and in other venues, social practice that “appears” to be a new category at a biennial is simultaneously addressing and reproducing the biennial form; meanwhile, community theatre artists who are innovating within that practice are also still addressing and reproducing the non-profit systems and historic conversations that have sustained that domain. You and I could list more examples from different sites. Many artists work under the umbrella term of social practice. Many of them claim to be doing something new. But their newness is still measured within distinct institutionalized art systems that barely know about each other.

The great thing, however, is that this situation of siloed experimentation is changing. I think that there are many of us who are interested in challenging and being challenged by techniques, values, and economies for art-making which are unfamiliar to us. Again, I don’t know that blurring can exactly be the goal. I think of this more as a process of mutual de-familiarization; of providing occasions for reflecting on how different institutional parameters constrain and enable different kinds of practices. I think that we can have the goal of crossing and exposing these parameters, and also of creating new institutions from this kind of reciprocal education. But in the end, we also need institutions to support the work we do. My hope is that all artists, critics, curators, activists, and funders will come to have a more robust sense of this variety and, thereby, to develop a more complex sense of why each of them institutes the parameters that they do.

BM How do conferences like *Open Engagement* or the *Creative Time Summit* serve to legitimize/define social practice and/or problematize and break down any notion that there are qualities that characterize the work as a whole?

SJ At this moment, I think that the ‘open-ness’ of *Open Engagement* and the large and self-consciously unwieldy reach of *Creative Time* are serving an important data gathering function. I’m a scholar, so I mean data gathering to be a good thing. It is almost as if we are doing a collective audit. We are pulling up archives, reckoning with our enmeshment in a variety of sites; even those we did not know about, even those to which some would like not to be attached. The gatherings themselves then turn in to educational opportunities and become necessary avenues for defamiliarization. Oh,

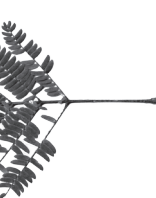


really, you do things that way? Who lets you do that? What training did you need? How long did it take you? Who comes to that... and do you care? In the process, the "open-ness" itself will be challenged. Who shows up to this open call? And if someone unexpected decides to see themselves within this frame, how much does that prompt us to rethink the frame itself?

I should also point out that even your question is proffered from a particular institutional position. Creative Time and Open Engagement are in the field of vision of a varied but still circumscribed group of people. I had a scheduling challenge in the fall of 2011 when the Creative Time Summit occurred one the same weekend as Imagining America, another organization that seeks to bring scholars and artists into public life but whose frames and values are articulated somewhat differently. If all of these gatherings are serving an "auditing" and "defamiliarizing" function, then it would be interesting to think about how such gatherings might audit and defamiliarize each other.

BM In *Social Works* you also talk about the role of feminist artists as precursors to more contemporary socially engaged artists. Is contemporary feminism still playing a unique role in the socially engaged art-world? What are some examples?

SJ Thanks so much for foregrounding feminist precedent and prescience in this conversation. At a recent gathering where I was talking about the importance of interdependent models of social art imagining an interlocutor reminded us that a couple of decades ago such a discourse would have been explicitly understood to be a feminist one. So part of how we have to think about your question is whether "uniqueness" is the objective. Feminist imagining is partly about exposing the interdependence of individuals who like to think of themselves as autonomous and unique. Hence, any practice that seeks to unsettle that kind of individuated worldview is doing feminist work and, whether it knows it or not, is indebted to feminism. But of course, because some feminist worldviews are suspicious of the systems that credit individual geniuses, feminism sometimes misses out on being credited too. Meanwhile, when some critics do notice feminist precedents they mention it as an aside, offhand, en route to another argument. This happens again and again, and it is hard not to feel that, what Dorothy Smith once called feminism's "peculiar eclipsing," is frankly just sexism in another form. As you know from reading *CONTINUED ON PAGE 32*



Jackson is currently the Director of the Arts Research Center at UC Berkeley. Her most recent book is *Social Works: Performing Art, Supporting Publics*, and she is also working on a book about The Builders Association. Other awards and grants include: Lilla Heston Award for Outstanding Scholarship in Performance Studies (NCA); Junior Faculty Fellowship, Radcliffe College; the Kahan Scholar's Prize in Theatre History (ASTR); the Spencer Foundation Dissertation fellowship; the Black Theater Network; the National Endowment for the Humanities, and several project grants from the Walter and Elise Haas Fund, UCIRA, the San Francisco Foundation, and the LEF Foundation. Selected adaptation, performance, and directing credits: *White Noises*, *The Smell of Death and Flowers*, *Hull-House Women*, *Catastrophe*, *The Successful Life of 3*. Jackson serves on the boards of Cal Performances, the Berkeley Art Museum, and the Berkeley Center for New Media. She serves on the editorial boards of several journals, has been a keynote speaker at a variety of international symposia, and has co-organized conferences and residencies with the Arts Research Center, The Builders Association, Touchable Stories, American Society of Theatre Research, the American Studies Association, the Women and Theatre Project, Berkeley Repertory Theatre, the Multi-campus Research Group on International Performance, and UCB's Center for Community Innovation. Jackson was an Erasmus Mundus visiting professor in Paris at the Maison des Sciences de l'Homme Nord and at the Université Libre de Bruxelles for the 2008-09 academic year. Before moving to Berkeley, Jackson was an assistant professor of English and Literature at Harvard University from 1995 to 1998.

PAUL RAMÍREZ JONAS



PAUL RAMÍREZ JONAS WAS INTERVIEWED BY GRACE HWANG AND PATRICIA VAZQUEZ ON MARCH 9TH 2012.

GRACE HWANG AND PATRICIA VAZQUEZ Are our roles as artists, teachers and learners separated?

PAUL RAMÍREZ JONAS Unfortunately, because I would like to be more utopian, I have come to agree with Habermas in considering that a public is a spontaneous group of people that self-organizes around a task or an event, but the classroom is not, and can't ever be considered a public, although it can be a public situation. I have felt this in my bones because I am always thinking, "Why can't I make my classroom more like my artwork?" or "Why can't I make my classroom more free-wheeling, like when I am a visiting artist?" But ultimately, there is an inescapable social contract when teaching: students are paying tuition, I am being paid, class begins at X time and ends at Y time. And in the end, I have accepted that Habermas is right; the classroom is not a public, it is a completely different situation, it is not voluntary. And even when it is voluntary, there is always a coercive element: getting credit, getting grades, and it is inescapable. But magic moments happen when class ends and we continue speaking outside of the classroom; it is always better than what happened in the class. An artwork does not have these kinds of limitations.

There are elements in the artist's role that are completely outside the teacher's role. When you put an artwork in the world, even a participatory one, it allows for non-participation. People can always walk away; you cannot force the public to participate. In fact, whenever I experience a participatory artwork and I feel compelled or peer pressured to participate, I feel bad. When you eliminate choice, the artwork does not feel fully participatory, you are just another material of the artwork, and that does not feel right. In my own practice, the ideal participatory artwork would be one where the viewers are very aware that they are making a choice. When they say "I am deciding to engage, and for these reasons" it is just as good when the viewer says, "I am choosing not to participate," and that refusal is a deliberate choice, just like when somebody decides not to vote as a form of protest. I am not talking about not voting because one forgets, or one doesn't care, but because one is thinking: "I am angry at these candidates, I am not voting for anyone." I feel like that this kind of choice between participation and non-participation would be the ultimate participatory art. Apathy comes from feeling that you have no choice, from thinking that nobody cares about how you participate, or that your participation has no effect.

What is interesting is to apply all this different concepts to our roles as artists, learners and teachers: What is an apathetic artist? What is an apathetic teacher? What is an apathetic learner? What is an engaged teacher? What is an engaged learner? What is an engaged artist? What is choice for a learner, a teacher or an artist?

GW & PV How do you approach education, what is your teaching philosophy?

PRJ There are three things I teach. One of them is information: there are some things I know and students should know. It used to be that this information was hard to get. If I was going to teach about Lygia Clark, I had the images of Lygia Clark, the library did not have them and there was no Internet. Now that informational role seems to be more about pointing in a certain direction, since the information is more available. Another role relates to oral transmission in art teaching. I know how to clean my brushes because another painter showed me how. That is an important thing to know as artist, and you cannot learn that in a book or online, someone has to take you through it, it is the traditional way of teaching art. Some things, like cleaning an etching plate not even a video can teach you! It is about the pressure, the angle,



a way of doing that you have to observe. It is a part of art teaching that is perhaps neglected these days. And the third part of teaching is the role model: I am an artist, my job is to make the class creative. If as a teacher you cannot make your teaching creative, what kind of message are you sending? This is an implicit lesson, a subtext of teaching. There is maybe a fourth component, which is how to escape the limits of the classroom. The classroom is not a public. We need to create things that are not class but happen at school. Invent new forms, like creating an award that has a public presentation and a cash prize. It is about creating a social situation driven by meaning – that just happens to take place at school.

This conversation is reminding me of a list I made with all kind of things with the word public on them: public access, public act, public affairs, public analyst, public park, public school, public broadcaster, public enemy. What I am wondering is if everything that has the word “public” in it can potentially be a social practice form? Can any public form become a public art project? As I continue to add to this list I am looking for opportunities to turn this or that into art. Some of these are easy: public park or public kitchen, a lot of work has already been done about that. Others are more difficult, like public bathroom or public execution. What about public welfare?

We are approaching a moment where anything can be turned into a work of art. This list is interesting for me because it makes it more complex. To throw everything under the umbrella of public art or public practice seems problematic. And you can see that pedagogical anxiety in the proliferation of MFA's: MFA in public art, in public sphere, art in the public sphere; everyone is trying to triangulate what exactly this thing is.

The interesting thing about certain kinds of public practice, or at least the one I am interested in, is that whether it is art or not does not seem that important. As long as it is engaging the public in a meaningful way, the public is not going to care whether is art or not. Nicolas Paris from Colombia does these amazing drawing classes and that is his public practice. Some people attend because he is an artist, but other people go only because they want to learn how to draw. If people feel like they are really learning how to draw, they probably don't care if it is art or not. In some public practice artworks the question “Is it art?” ceases to be antagonistic because there is some inherent value to the experience. And maybe it is utopian in my part, but for example in *Key to the City*, the order of questions was this: “Are you the artist?” “Yes.” “Thank you! – What is your name?” And sometimes towards the end people would ask, “Is this art?” It seemed a very sincere, non-confrontational question.

CONTINUED ON PAGE 32

Paul Ramirez Jonas' selected solo exhibitions include *Pinacoteca do Estado*, Sao Paulo, Brazil; The Aldrich Contemporary Art Museum, Ridgefield, Connecticut; The Jack S. Blanton Museum of Art, Austin, Texas; a survey at Ikon Gallery (UK) and Cornerhouse (UK); Alexander Gray Gallery (NYC); Roger Björkholmen (Sweden); Nara Roesler Gallery (Brazil); and Postmasters Gallery (NYC). He has been included in group exhibitions at P.S.1 (NYC); The Whitechapel (UK); Irish Museum of Modern Art (Ireland); The New Museum (NYC); and Kunsthaus Zurich (Switzerland). He has participated in the Johannesburg Biennale; the Seoul Biennial, the Shanghai Biennial; the 28th Sao Paulo Biennial; the 53rd Venice Biennial and the 7th Bienal do Mercosul, Porto Alegre, Brazil. In 2010 his *Key to the City* project was presented by Creative Time in cooperation with the City of New York.

He has been teaching for the past fifteen years at a number of institutions such as Columbia University, New York University, Cal Arts, RISD, and Bard College. He was appointed as an assistant professor at Hunter College in 2007. He holds a BA from Brown University '87 and an MFA from the Rhode Island School of Design '89.

TANIA BRUGUERA



TANIA BRUGUERA WAS INTERVIEWED BY
PATRICIA VASQUEZ VIA EMAIL IN MARCH 2012.

PATRICIA VASQUEZ What is the relationship between Arte de Conducta, Arte Util and Political-Timing Specific?

TANIA BRUGUERA The relationship between all these concepts is the frustration I have with the way language and concepts are used to explain artistic actions, practices and experiences. It is not that I consider impossible extrapolating something into written or spoken language, but I see over and over the easy ways in which people misuse artistic concepts. Critics, artists, and art historians, we all force art concepts into practices that need new definitions. How many times you have heard a young artist defining her practice as conceptual art just because it vaguely resembles the “look” of a conceptual art piece, but have no intention to follow that research? Sometimes such declaration is made simply because it is the easiest way out of that conversation, and for people to have a clear idea of what the artist is doing, even if it is not what (s)he is doing. Too often things are being put together because of how they look and not because of their purposes and intentions, which misleads the understanding of the artistic practices around us. While it states the historical continuity, it is also reductionist.

It is important for me that when people think about my work they re-evaluate the place from where the intentions come from. The need to historicize one’s work to put it in the context of art history and of your contemporaries is a method you acquire during your student years, it is not a natural impulse. Your natural impulse as an artist is to express yourself and to try to understand things around you. In my case, as a person coming from a country that, while a western one, is surrounded by mystique and misinformation, I found myself in the early years of my art practice explaining the context the work was reacting to or dialoguing with, in order to have the reading I wanted from the work. I had few incidents where critics approached my work and even wrote about it projecting superficial relationships with other artists’ work, or where they tried to force it into certain art traditions that had nothing to do with what I even knew. They mostly projected their misinformation, prejudices and idealisms about Cuba. I’m not saying that the artist is the sole authority over the work and I actually love when critics see a perspective in my work that I have not even thought about, but I had to spend a lot of years re-directing the understanding of my work and explaining the mistakes critics made. Now I have their texts in my website and when they are not accurate I include a note, so people know that this was not the intention of the work or that the data is inaccurate. This is also why I have favored the interview over the essay; I had to learn to explain the work as much as I had to learn how to do the work.

Another moment when I had extreme difficulties with artistic concepts and traditions was when I was studying performance art in the United States for my Master degree. I went to study it because it was the practice I felt more interested in, and very few places offered performance studies. But in the process I found how my practice was much more linked to political actions/performances/issues in Cuba, Latin America and the former socialist countries than practices coming from New York in the 70’s. Having to put my work in front of those historical traditions, explain it from those perspectives, felt as a colonization act. I was wondering why people could not do the opposite: try to understand the work’s political context from within. Another element was the fact that I had to speak in a language that I could not master and from which nuances were absent, it made me feel that my work was extremely simplistic, as it

was the understanding of it. I was very frustrated, explaining why the work was not this and was not that. Then, I decided to start defining what I was doing by what it was instead of what it was not. That at least would put people in the position of stopping their mechanical assumptions and start the conversation from other grounds. It was important that the concept was in Spanish to highlight the fact that you are missing some cultural references, as well as stating clearly that it is a tradition belonging to another context. And especially because in Spanish words can have more than one meaning.

Performance art as well as Social/Public Art Practice are relatively young practices, therefore concepts from other practices are very often used to define them, instead of finding what could be more accurate. It is too easy to explain something that is still in its defining stage as something else that is already well defined and we all agree on; but is not the same thing nor have the same intentions. Doing this has very dangerous implications, often what is seen as an incongruence in social art practice is not really an incongruence of the practice or of the specific artwork analyzed; but it is just the incongruence of using a term that doesn't belong to that practice and consequently, using a point of view that is dislocated. It is hard to be coherent as a social art practitioner when your work is scrutinized with concepts from installation art or minimal art or painting. Finding new ways to name the elements you are working with or processes you have to go through to create your work, and that are not reflected on concepts you know already, is not only a political act but also a way to not get trapped on limited expectations and possible outcomes of the art practice. ♦



Tania Bruguera is one of the leading political and performance artists of her generation. Bruguera's work researches ways in which Art can be applied to the everyday political life; creating a public forum to debate ideas shown in their state of contradictions and focusing on the transformation of the condition of "viewer" onto one of "citizenry." Bruguera uses the terms ARTE DE CONDUCTA (conduct/behavior art) and ARTE UTIL (useful art) to define her practice.

Bruguera has participated in Documenta, Performa, Venice, Gwangju, and Havana Biennales and at exhibitions at mayor museums in Europe and United States including the Tate Modern, The Whitechapel Gallery, PS1, ZKM, IVAM, Kunsthalle Wien, and The New Museum of Contemporary Art. Her work is part of the collection of the Tate Modern; Museum für Moderne Kunst; Daros Foundation; Museo del Barrio; Bronx Museum; IVAM; Museo Nacional de Bellas Artes, Centro de Arte Contemporáneo Wifredo Lam.

A graduate of the MFA programs at The School of the Art Institute of Chicago (United States) and Instituto Superior de Arte (Cuba), Bruguera is also the Founder / Director of Arte de Conducta; the first politic art studies program in the world, hosted by Instituto Superior de Arte in Havana. She is visiting faculty at Ecole des Beaux-Arts, Paris, IUAV in Venice and Rijksakademie in Amsterdam.

SHANNON JACKSON INTERVIEW CONTINUED:

Social Works, Mierle Laderman Ukeles is a kind of hero for me, in part because I think her perspective on the unrecognized but necessary role of maintenance exposed this paradox with such clarity. My hope is that we might use an expanded sense of feminism's influence to expand our sense of who is doing feminist art practice. So, *Girls, Inc.* is doing it in a community space; Cindy Sherman's retrospective is doing it in the MoMA space; my former student Danah Boyd is doing it with her work with teenage girls in the digital space; Bobby Baker does feminist work in the performance art space. But we should also explore how other kinds of socially engaged art are informed by a feminist understanding of form; one that questions insides and outsides, one that questions the perceived boundary between me and you; even when such work has other objectives as well. Tania Bruguera's works on immigration or Paul Ramírez Jonas's works on civic governance unsettle our perceptions of private and public; troubling binary divisions between self and world. That sounds like feminism. Such works are doing many things, but one of things that they are doing is expanding a transnational feminist imagination.

BM How is social practice changing as more educational programs on social and public practice pop-up? How might it change in relation to how the institutionalization of other art practices has shaped those practices in the past?

SJ I think that this question is such an interesting one in part because it is so interesting to think about how different educational institutions are answering it. I just came back from a quick visit with colleagues at the School of the Art Institute in Chicago where there is not a separate social practice MFA. There, however, it seemed that students who have specialized in one more art forms – video, sculpture, performance – find each other in a shared interest in social practice. It perhaps isn't an intriguing discourse for all of their colleagues; but the social practice question provides an opportunity for cross-arts conversation and perhaps an opportunity to expose investments in systems, techniques, and values that come from different fields. Meanwhile, of course, we have a wonderful group of programs on the West Coast that have been organized as named programs, though even the difference of names "public practice" or "social practice" provides the opportunity to reflect on differences of goal and orientation. My sense from getting to know some of the students in these programs is that they too come with a prior set of skills, in photography, in video, in theatre, in architecture, and on and on. Social practice is providing an occasion to think about these forms in relation to "social" questions of engagement, activism, or simply the material experience of being in a group in time. But it also seems to me that they want or need to be in conversation with students and faculty in other wings of the school who can talk a little bit more specifically with them about photography, video, theatre, architecture, and more.

Meanwhile, the other incredible thing is how much students are attracted to social practice with specialist backgrounds in other kinds of social forms that do not always receive the art label. Students are coming with backgrounds as teachers, social workers, farmers, labor organizers, nurses, and as political activists, each of which has its own parameters, systems, and standards for rigor and innovation. These are fields that have been charged with sustaining the life of "the social" and these students come with fresh questions about how an "art" orientation might differently mobilize their own pursuits and the communities in which they work. They challenge us to think about the formal properties of social life. They challenge us to think about how social life might be sustained with new forms. My over-riding sense is that these students, faculty, and the institutions with which they work are true resources for a new imagining. They all seem hungry to imagine different kinds of partnerships across cultural, educational, and social service sectors. In our current climate, when such sectors are so imperiled, this is where the real struggle should be. We need people like this to connect the dots in a different way. The question is how we can provide opportunities for them; this emerging group of socially-engaged citizens need platforms, systems, and pathways that will allow them to redefine the world for us. ♦

PAUL RAMÍREZ JONAS INTERVIEW CONTINUED:

PRJ What I would love as a teacher is if at the end of a class somebody would ask: "Is this class?" And back to the idea of what is inherent to in a form: you can show art, even in the museum, and somebody will still ask, "Is this art?" But it would be very hard to teach a class and have somebody ask, "Is this education?" We have tried to build that questioning and doubt into our pedagogical model, but there is no surprise left. The workshop at one point was a radical thing, but now it has become a rote formula. And that formula needs to be refreshed, because once it becomes static there is no surprise, no incertitude, everyone knows what their role is and maybe then the pedagogy stops working. ♦