



Open Engagement

2015

Pittsburgh

1	<b>Director's Welcome</b>
3	<b>Acknowledgments</b>
4	<b>Partners</b>
6	<b>OE 2015 Team</b>
7	<b>Selection Committees</b>
8	<b>Keynote Presenters</b>
9	<b>Logistics</b>
12	<b>Map</b>
14	<b>Schedule: Friday April 17</b>
17	<b>Schedule: Saturday April 18</b>
23	<b>Schedule: Sunday April 19</b>
28	<b>Schedule: Ongoing</b>
32	<b>Contributors</b>
Back	<b>Schedule at a Glance</b>

## Director's Welcome

Welcome to Open Engagement 2015: Place and Revolution. Situated this year in Pittsburgh, the conference is bringing attention to the local, as well as exploring broader questions around the role of artists in defining place and creating change in the world. Open Engagement 2015 features keynote presenters Rick Lowe and Emily Jacir. Our keynote speakers will bring together international perspectives on locality and change that will include artists' role in the creative revitalization of communities to their role in global transformation.

The expansive program features over 200 participants from around the world from locations ranging from Australia to Egypt. Sessions and projects at the conference explore what it means to be revolutionary, and cover a full spectrum of revolutions from sexual to political, personal to global. Presenters will reflect on the issues in their own locations and how socially engaged art is playing out in their backyard. Through the support of The Sprout Fund, The Pittsburgh Foundation, and the Frank-Ratchye STUDIO for Creative Inquiry Open Engagement is also able to provide three types of catalytic grants that are helping to support artists working in community and embedded contexts to produce projects and presentations specifically for OE 2015.

In 2014, Open Engagement became a mobile itinerant conference. With leaving behind a home base, OE has gained the ability to be site responsive in order to highlight the diverse approaches to socially engaged art happening across the

county. Last year marked the beginning of a rotation of the conference from coast to coast that is building national networks and partnerships, which will strengthen the structures that support artists engaging and working within the complex social issues and struggles of our time.

Now seven years into its evolution, Open Engagement is in a critical moment of development. The conference has grown significantly each year, widening its scope and reach, as well as serving as an important site of development and education around socially engaged art. Open Engagement is building a national consortium and will have landing points on the East Coast, West Coast, and in the Midwest in order to achieve a coast-to-coast representation of socially engaged art practices in this country. Our upcoming landing points are already centers of socially engaged art activity: the Bay Area, Chicago, and New York. The three-year annual rotation cycle will begin with the Bay Area in 2016 in partnership with the Oakland Museum of California and the California College of the Arts, Chicago in 2017 in partnership with University Illinois Chicago's Art and Social Justice Cluster, and returning back to New York at the Queens Museum in 2018. This national conversation will be key in ensuring that OE is a site that more holistically represents and supports current work and practices in this country.

Thank you all for being here and continuing this conversation with us. There is truly no other place we would rather be.

Onward!

**Jen Delos Reyes**  
Director and Founder, Open Engagement



## Acknowledgments

First and foremost we must acknowledge our incredibly generous partners and sponsors, it is because of them that we are able to keep this conference a free and accessible event. Thank you to A Blade of Grass, the School of Art and College of Fine Arts at Carnegie Mellon University, the Carnegie Museum of Art, the Frank-Ratchye STUDIO for Creative Inquiry, The Sprout Fund, Arizona State University's Herberger Institute for Design and the Arts, Scout Books, the Office of Public Art, the Miller Gallery, the Mattress Factory, the Pittsburgh Foundation, and the Heinz Endowments. You all help to make OE a reality and to broaden the access to the ideas shared at the conference.

A huge debt of gratitude is owed to the School of Art and College of Fine Arts at Carnegie Mellon University and A Blade of Grass for all of the work and resources that all have so generously provided. Open Engagement could not have asked for better partners. Special thanks to John Carson, Jon Rubin, Tom Justofin, Linda Hager, Golan Levin, Sue Tolmer, Rachael Sweetnam, Wayne Savage, Deborah Fisher, Elizabeth Grady, Joelle Te Paske, Thomas Anesta, and Ellen Staller and everyone else on the ground at Carnegie Mellon University and A Blade of Grass who contributed to the OE effort.

This type of event is not possible without the support of many individuals and institutions. The OE team is made up of many incredible people who through their work on the conference show their dedication to supporting these practices and

widening the discourse for socially engaged art. Thank you Kerri-Lynn Reeves for your tireless work serving as the Program Coordinator. Thank you to Gemma-Rose Turnbull, Mario Mesquita, and Alex Winters, our extraordinary social media team. Thank you to Ariana Jacob and Sheetal Prajapati for organizing the conversation series and bringing together an amazing group of individuals to be discussion starters. Thank you to Crystal Baxley for your continued work and dedication to Open Engagement. Thank you to the design force behind Open Engagement, Nicole Lavelle, Sarah Baugh, and Alex Harris, with help from Taryn Cowart and Zack Franceschi. Big thanks to Martin Rosengaard and the Human Hotel for partnering with OE to provide housing for people traveling to the conference. We are also so grateful to the Carnegie Museum of Art for collaborating with us to produce an art camp for children that will coincide with the conference.

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

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

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

Thank you,

Jen Delos Reyes  
Director and Founder, Open Engagement

Ongoing Partner

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

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

2015 Partners

**The Carnegie Museum of Art** is one of the most dynamic major art institutions in America. With our collection of more than 35,000 objects, and through our programming, exhibitions, and publications, we frequently explore the role of art and artists in confronting key social issues of our time. With our unique history and resources, we strive to become a leader in defining the role of art museums for the 21st century.

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

**The College of Fine Arts at Carnegie Mellon University** (CFA) is a community of nationally and internationally recognized artists and professionals within a unique constellation of five professional schools: Architecture, Art, Design, Drama and Music—and associated centers and programs. CFA enhances and integrates the excellence and distinction of its five schools with the strengths of the university to establish a position of international leadership in preparing students to transform their professions and the world through critical inquiry and creative production.

[www.cfa.cmu.edu](http://www.cfa.cmu.edu)

**The School of Art at Carnegie Mellon University** considers, in practical and visionary terms, the role of art and the artist in society. It is the first program in the country to offer an undergraduate area of study in Contextual Practice, which engages students in experimental approaches to making art in the public realm.

[www.cmu.edu/art](http://www.cmu.edu/art)

**The Frank-Ratchye STUDIO for Creative Inquiry** at Carnegie Mellon University is a laboratory for atypical, anti-disciplinary, and inter-institutional research at the intersections of arts, science, technology and culture.

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

**The Sprout Fund** is Pittsburgh's leading agency supporting innovative ideas, catalyzing community change, and making our region a better place to live, work, play, and raise a family. Sprout provides critical financial support for new initiatives, events, and organizations that help citizens take action on a pressing issue or enhance the cultural vitality of the Pittsburgh region.

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



**CARNEGIE MUSEUM  
OF ART**

ONE OF THE FOUR CARNEGIE MUSEUMS OF PITTSBURGH

**Carnegie Mellon University  
College of Fine Arts**

**Carnegie Mellon University  
School of Art**

The Frank-Ratchye  
**STUDIO**  
for Creative Inquiry



## 2015 Friends

**Office of Public Art** is a public-private partnership that provides technical assistance and educational programs about public art in the Pittsburgh region. [www.publicartpittsburgh.org](http://www.publicartpittsburgh.org)

**The Pittsburgh Foundation** Established in 1945, The Pittsburgh Foundation is one of the nation's oldest community foundations and is the 14th largest of more than 750 community foundations across the United States. As a community foundation, their resources comprise endowment funds established by individuals, businesses and organizations with a passion for charitable giving and a deep commitment to the Pittsburgh community. [www.pittsburghfoundation.org](http://www.pittsburghfoundation.org)

**The Heinz Endowments** is based in Pittsburgh, where they use the region as a laboratory for the development of solutions to challenges that are national in scope. Their mission is to help the region thrive as a whole community, economically, ecologically, educationally and culturally, while advancing the state of knowledge and practice in the fields in which we work. Their fields of emphasis include philanthropy in general and the disciplines represented by five grant-making programs: Arts & Culture; Children, Youth & Families; Community & Economic Development; Education; and Environment. [www.heinz.org](http://www.heinz.org)

**The Miller Gallery** Carnegie Mellon's contemporary art gallery and supports experimentation expanding notions of art and culture. It provides a forum for conversations about creativity and innovation; explorations of new forms; dynamic relationships between past, present and future histories of art; hybrid practices; regional and international investigations across media. [www.millergallery.cfa.cmu.edu](http://www.millergallery.cfa.cmu.edu)

**Socially Engaged Practice at Arizona State University's Herberger Institute for Design and the Arts** centers around participation, reciprocal relationships and collaborations in which arts and design promote civic dialogue and investigate pressing issues of our time. Students earn a Certificate in Socially Engaged Practice at the same time that they pursue undergraduate or graduate degrees. [www.herbergerinstitute.asu.edu/institute/initiatives/socially\\_engaged\\_certificate](http://www.herbergerinstitute.asu.edu/institute/initiatives/socially_engaged_certificate)

**Scout Books** are Little Books for Big Ideas. As a customizable notebook brand based in sunny Portland, Oregon, Scout Books helps individuals, businesses, and organizations create their own pocket-sized notebooks and books. All Scout Books are carefully manufactured with 100% recycled papers, vegetable based inks, using equipment powered by renewable energy. [www.scoutbooks.com](http://www.scoutbooks.com)



**Office of Public Art**



**THE HEINZ ENDOWMENTS**



**SCOUT BOOKS®**

**Jen Delos Reyes**

*Founder / Director*

**Kerri-Lynn Reeves**

*Program Coordinator*

**Gemma-Rose Turnbull**

*Blog Project Editor /  
Social Media Team*

**Sheetal Prajapati**

*Conversation Series  
Coordinator*

**Ariana Jacob**

*Conversation Series  
Coordinator*

**Crystal Baxley**

*Support Programs  
Coordinator*

**Alexandra Winters**

*Social Media Team*

**Mario Mesquita**

*Social Media Team*

**Nicole Lavelle**

*Design Team*

**Sarah Baugh**

*Design Team*

**Alex Harris**

*Webmaster*

---

**Jen Delos Reyes** is a creative laborer, educator, writer, and radical community arts organizer. Her practice is as much about working with institutions as it is about creating and supporting sustainable artist-run culture. She is the director and founder of Open Engagement.

**Kerri-Lynn Reeves** works in the arts as an artist, writer, educator, curator, and organizer. She holds a BFA from the University of Manitoba and is currently a Master of Fine Arts candidate at Concordia University. At its heart, her work explores the relationship of the social and the material.

**Gemma-Rose Turnbull** instigates photo-based projects that examine how the integration of collaborative strategies can catalyze social change agendas. She is a PhD candidate at The University of Queensland, Australia, a Scholar in Residence in the Social Practice program at Portland State University, and writes at Photography As A Social Practice.

**Sheetal Prajapati** is Assistant Director, Learning and Artists Initiatives at The Museum of Modern Art (New York) and is a core member of the D'Amico Laboratory Collective (Proteus Gowanus, Brooklyn). She received her MA from the School of the Art Institute of Chicago and BA from Northwestern University.

**Ariana Jacob** makes artwork that uses conversation as medium and as a subjective research method. She holds an MFA in Art & Social Practice from Portland State University. Her work has been included in the NW Biennial at the Tacoma Art Museum, Disjecta's Portland 2012 Biennial, and the Discourse and Discord Symposium at the Walker Art Center.

**Alexandra Winters** is completing a Masters of Creative Production and Arts Management at Queensland University of Technology in Australia whilst working as the Curator and Exhibitions Coordinator at Brisbane Powerhouse. She has travelled the world pursuing professional development and arts education since completing her BFA from Queensland College of Art.

**Mario Mesquita** is currently an MFA Public Practice Candidate at Otis College of Art and Design. He is an advocate, educator, organizer, and artist transplant to Southern California. Mario's work explores social constructs of relationships and borders between personal space, community sphere, and perception and representation of both.

**Crystal Baxley** is an artist, writer, anarchist, and feminist living in Los Angeles, CA. She's trying her best to listen, ask questions, be constructive, have healthy relationships, make art that is good, and live an interesting life.

**Nicole Lavelle** lives and works in California. She is an artist, a designer, and a student.

**Sarah Baugh** is currently pursuing an MFA in graphic design at Virginia Commonwealth University.

**Alex Harris** is a web developer and artist living in Oakland, California. He is the Web Editor and Digital Communications Manager at the Berkeley Art Museum/Pacific Film Archive. He also builds websites at internetstudio.codes, and makes projects at alexharr.is.



## 2015 Selection Committees

### Place and Revolution

#### Panels/Presentations/Open Platform

Kim Beck, *Carnegie Mellon University*  
Rafael Canedo, *Carnegie Mellon University*  
Jen Delos Reyes, *Open Engagement*  
Elizabeth Grady, *A Blade of Grass*  
Divya Heffley, *Carnegie Museum of Art*  
Renee Piechocki, *Office of Public Art*  
Daniel Pilas, *Carnegie Mellon University*  
Kerri-Lynn Reeves, *Open Engagement*

### Place and Revolution

#### Projects/Workshops

Dan Byers, *Carnegie Museum of Art*  
Zhiwan Cheung, *CMU*  
Nima Dehghani, *CMU*  
Jen Delos Reyes, *Open Engagement*  
Deborah Fisher, *A Blade of Grass*  
Sallyann Kluz, *Office of Public Art*  
Kerri-Lynn Reeves, *Open Engagement*  
Jon Rubin, *Carnegie Mellon University*

### Continuing OE

Amanda Donnan, *Carnegie Museum of Art*  
Jen Delos Reyes, *Open Engagement*  
Deborah Fisher, *A Blade of Grass*  
Kate Hansen, *Office of Public Art*  
Mac Howison, *The Sprout Fund*  
JaeWook Lee, *Carnegie Mellon University*  
Joshua Reiman, *CMU*  
Kerri-Lynn Reeves, *Open Engagement*

**Kim Beck** grew up in Colorado and lives in Pittsburgh where she teaches at Carnegie Mellon. She's used skywriting to write phrases from billboards above Columbia, MO, made billboard-like sculptures on rooftops in New York and published artist's books about signs and weeds.

**Dan Byers** is Senior Curator at the ICA/Boston. He was most recently the Richard Armstrong Curator of Modern and Contemporary Art at the Carnegie Museum of Art, and co-curator, with Daniel Baumann and Tina Kukielski, of the 2013 Carnegie International.

**Zhiwan Cheung**, a current CMU MFA student, investigates the psychological ping-pong between fluctuating states of identity, from a non-state to an in-between-state. Zhiwan attempts to put the viewer in the same perceptual and conceptual spiral of the cultural liminal state within an invisible, borderless realm.

**Nima Dehghani** is a multi-disciplinary artist whose work explores the relations between society, politics, and audience interactions in public spaces. Born in Tehran, Iran in 1986. Nima works predominantly in the medium of Theater and performance art, and mostly uses the internet as a context of his practices.

**Amanda Donnan** is assistant curator of contemporary art and co-director of the Time-Based Media Project at Carnegie Museum of Art. She was assistant curator of the 2013 Carnegie International, one of the curators of the 2014 Pittsburgh Biennial, and has organized several shows for the museum's Forum series.

**Deborah Fischer** is an artist and the founding Executive Director of A Blade of Grass. She has been a sculptor, a manager, a writer, a social practitioner-slash-entrepreneur, a teacher, and an arts and philanthropic advisor. She loves to make interdependent systems, and her art practice largely consists of public projects.

**Elizabeth M. Grady**, Ph.D., is Programs Director of A Blade of Grass. A curator, she was formerly Program Manager of a U.S. State Department program that presented fifteen socially engaged projects worldwide. She curated Proyecto Paladar for the 2012 Havana Biennial and has held several significant curatorial and teaching positions.

**Kate Hansen** is the Project Manager of the Office of Public Art, a partnership of the Greater Pittsburgh Arts Council and the City of Pittsburgh which provides technical assistance and educational programs to public and private sectors in Pittsburgh.

**Divya Heffley** is the program manager of the Hillman Photography Initiative at Carnegie Museum of Art, an incubator for innovative thinking about the photographic image. She has juried the Flash Forward and Critical Mass Photography Competitions and enjoys contributing to the Greater Pittsburgh Arts Council's Task Force on Arts, Culture & Creative Industries.

**Mac Howison** is Senior Program Officer for Catalytic Funding at The Sprout Fund. The Sprout Fund is a nonprofit organization that enriches the Pittsburgh region's vitality by engaging citizens, amplifying voices, supporting creativity and innovation, and culti-

vating connected communities. At Sprout Mac manages a grantmaking portfolio that spans a history of more than 550 projects and \$4.3 million invested in community and learning innovation since 2001.

**JaeWook Lee** is an artist, writer, and sometime curator. Lee's work has been exhibited internationally, including Museo Juan Manuel Blanes, Montevideo (2014), Chelsea Art Museum, New York (2011), Coreana Museum, Seoul (2006), MANIFESTA 9 parallel event, Hassalt (2012). Lee is the recipient of the 4th SINAP: Sindoh Artist Support Program.

**Renee Piechocki** is an artist, public art consultant, and founding director of the Office of Public Art.

**Daniel Pillis** (b. 1984, Red Bank, New Jersey) specializes in synthetic and virtual experiences. He has exhibited in bathrooms, train stations, old theaters, his grandmother's house, and the Andy Warhol Museum. He is currently a 2nd-year Masters student in the College of Fine Arts at CMU.

**Joshua Reiman** is an artist working in sculpture, film, video and photography. He is currently a Visiting Professor of Art at Carnegie Mellon University where he teaches sculpture. For more information please visit [www.joshuareiman.com](http://www.joshuareiman.com)

**Jon Rubin** is an interdisciplinary artist and Associate Professor in the School of Art at Carnegie Mellon University where he is Head of the Contextual Practice area. He has created publically engaged projects nationally and internationally and is a recent recipient of the Creative Capital Grant.

## Keynote Presenters



Photo: Sarah Shatz

### **Emily Jacir**

Emily Jacir's work spans a diverse range of media and strategies including film, photography, social interventions, installation, performance, video, writing and sound. Jacir has shown extensively throughout Europe, the Americas and the Middle East since 1994. Solo exhibitions include Whitechapel Gallery, London (2015); Darat il Funun, Amman (2014); Beirut Art Center (2010), Guggenheim Museum, New York (2009), Kunstmuseum, St. Gallen (2008). Jacir participated in dOCUMENTA (13) (2012); the 51st (2005), 52nd (2007), 53rd (2009), 54th (2011) and 55th (2013) Biennale di Venezia; the 15th Biennale of Sydney (2006); Sharjah Biennial 7 (2005); and the 8th Istanbul Biennial (2003).

Awards include a Golden Lion at the 52nd Venice Biennale (2007); a Prince Claus Award from the Prince Claus Fund in The Hague (2007); the Hugo Boss Prize at the Guggenheim Museum (2008); and the Alpert Award (2011) from the Herb Alpert Foundation. In 2003, *belongings* was published by O.K Books, a monograph on a selection of Jacir's work from 1998–2003. Her second monograph (2008) was published by Verlag Fur Moderne Kunst Nurnberg and in 2012 Buchhandlung Walther König, Köln published *ex libris*.

Select juries that Jacir has served on include Visions du Reel (2014), Berlinale Shorts International Jury (2012), the CinemaXXI Jury Rome Film Festival (2012), and Cda-Projects Grant for Artistic Research and Production, Istanbul.

She is a professor at the vanguard International Academy of Art Palestine in Ramallah since it opened in 2006 and she served on its Academic Board from (2006–2012). Jacir led the first year of the Home Workspace Program in Beirut and created the curriculum and programming (2011–2012), she also served on its Curricular Committee from 2010–2011. Between 1999–2002 she curated several Arab and Palestinian Film programs in NYC with Alwan for the Arts. She conceived of and co-curated the first Palestine International Video Festival in Ramallah in 2002. She also curated a selection of shorts; "Palestinian Revolution Cinema (1968–1982)" which went on tour in 2007. She is on the advisory council for Civitella Ranieri. She currently lives around the Mediterranean.



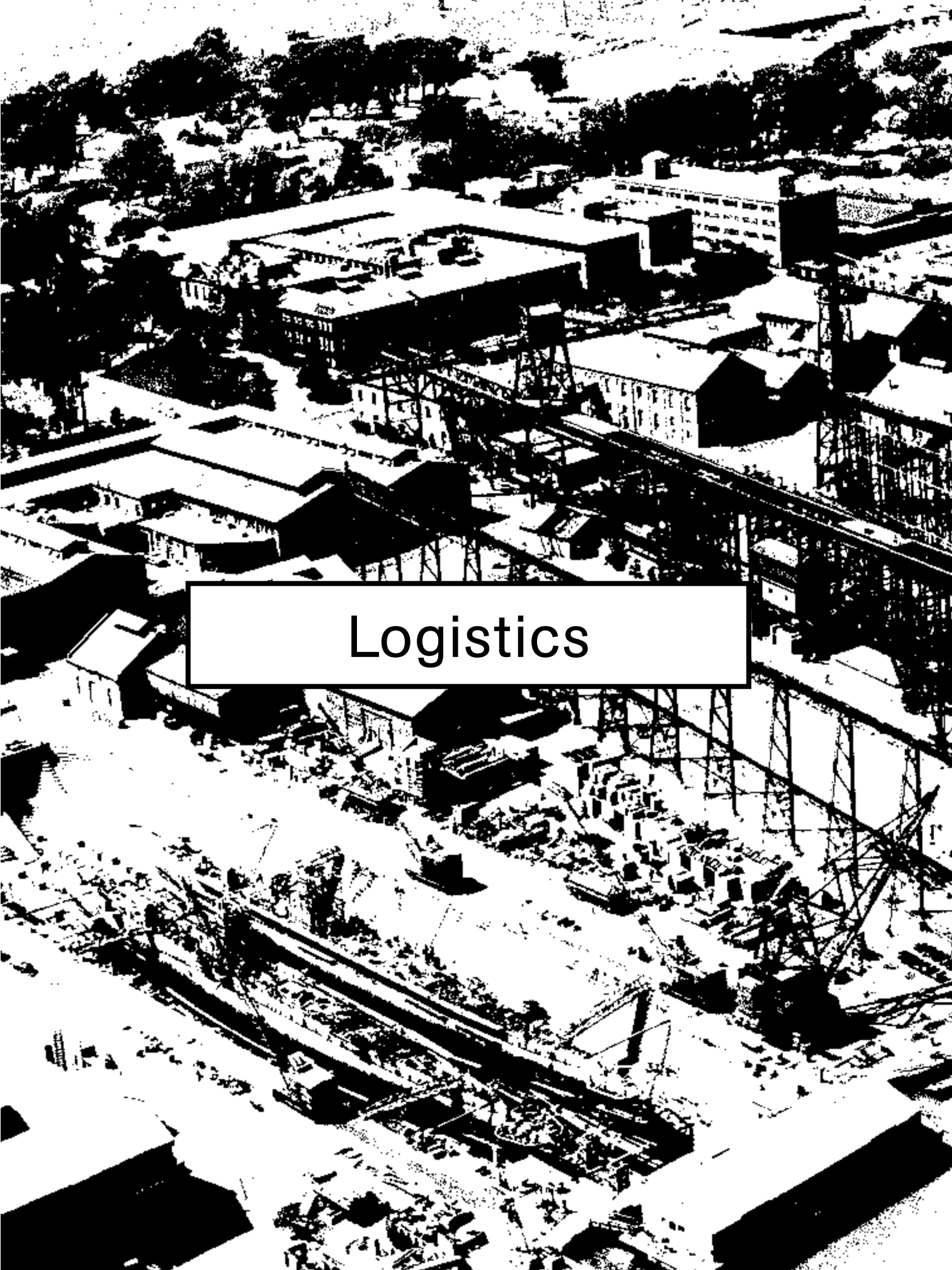
### **Rick Lowe**

Rick Lowe is an artist who resides in Houston, Texas. His formal training is in the visual arts. Over the past twenty years he has worked both inside and outside of art world institutions by participating in exhibitions and developing community based art projects.

In 1993, Rick founded Project Row Houses, an arts and cultural community located in a historically significant and culturally charged neighborhood in Houston, Texas. In 2006, he spearheaded Transforma Projects in New Orleans, a collaborative effort to engage artists and creativity in the rebuilding of the City after hurricane Katrina.

His exhibitions include; Phoenix Art Museum, Contemporary arts Museum, Houston, Museum of Contemporary Arts, Los Angeles, Neuberger Museum, Purchase, New York, Kwangji Bienale, Kwangji, Korea, Museum of Fine Arts, Houston, Glassell School, Indianapolis Museum of Art, the Kumamoto State Museum, Kumamoto, Japan, Venice Architecture Bienale. Cittadellarte, Biella, Italy, Nasher Sculpture Center, Dallas, TX.

Community building projects include; Project Row Houses, Houston, Texas; Watts House Project, Los Angeles, CA; Arts Plan for Rem Koolhaas designed Seattle Public Library with Jessica Cusick; Borough Project for Spoleto Festival with Suzanne Lacy, Charleston, SC; Delray Beach Cultural Loop, Delray Beach, Florida, a project for the Seattle Art Museum in their new Olympic Sculpture Park with David Adjaye. Among Rick's honors are; Rudy Bruner Awards in Urban Excellence; AIA Keystone Award, the Heinz Award in the arts and humanities; Skowhegan School of Painting and Sculpture Governors Award; Loeb Fellow at Harvard University, Mel King Fellow at MIT; Skandalaris Award for Excellence in Art Architecture, U.S. Artists Booth Fellow, and the Creative Time Annenberg Prize for Art and Social Change. President Barack Obama appointed Rick to the National Council on the Arts in 2013.



**Logistics**

# Support

## WELCOME FAMILIES!

Open Engagement and its partners are committed to intergenerational spaces and will support children, parents, and caregivers to the best of our ability.

The conference will feature an Art Camp that will explore the idea of revolution run by Carnegie Museum of Art Education team.

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

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

## Children's Art Camp

Two days:

Saturday, April 18: 10AM–4PM +

Sunday, April 19: 12PM–4PM

Ages 7 to 12 **FREE!**

## REVOLUTION

Explore the concept of revolution, from things that literally revolve to ideas and actions that turn our thinking completely around and inspire change. Explore CMOA's galleries where you'll find examples of artists who have been so revolutionary that their artworks are game-changers for artists and observers everywhere. Join us for two days of innovative art-making experiments and discover how art can help you see the world from revolutionary new perspectives.

*Registration is now closed.*

# Locations

SEE MAP NEXT SPREAD

## CARNEGIE MELLON UNIVERSITY (CMU)

5000 Forbes Avenue, Pittsburgh

*Located in the Oakland neighborhood, north of Schenley Park*

### 1 College of Fine Arts Building (CFA)

- The Frank-Ratchye STUDIO for Creative Inquiry  
Room 111, First Floor
- Great Hall (Registration Area)
- School of Art

### 2 Doherty Hall

- ArtFab, Room C200

### 3 The Margaret Morrison Carnegie Hall

- Pick-up/drop-off for Friday tours

### 4 Purnell Center for the Arts

- The Miller Gallery

## 5 CARNEGIE MUSEUM OF ART (CMOA)

4400 Forbes Avenue, Pittsburgh

*Located near CMU campus*

## OFFSITE

### Conflict Kitchen

221 Schenley Drive,  
Pittsburgh, PA 15213

### Able Laundromaxx

3518 Blvd. Of The Allies  
Pittsburgh, PA 15213

### Pittsburgh's Energy Innovation Center

1435 Bedford Ave  
Pittsburgh, PA 15219

# Information

# Local Info

## Open Engagement Info Booth

The OE Info Booth will help with wayfinding and provide assistance to conference attendees who need to access the CMU wifi. The OE Info Booth will also feature a small installation of *SexEd Presents: Pleasure by SexEd*.

The OE Info booth hours are:

**FRIDAY** 9am–6pm

**SATURDAY** 9am–5pm

**SUNDAY** 9am–4pm

*South Foyer, 3rd Floor,  
College of Fine Arts Building, CMU*

## Carnegie Museum of Art

All presenters and attendees get free admission to the Carnegie Museum of Art. Simply show your OE name badge to receive free admission.

## Food

### **THE ZEBRA LOUNGE**

*First Floor, College of Fine Arts building, CMU Campus*

### **THE MUSEUM OF ART CAFÉ**

*Carnegie Museum of Art*

### **BAGEL FACTORY** – Breakfast / all day snacks

*420 South Craig Street, Pittsburgh, PA 15213*

### **CONFLICT KITCHEN** – Lunch / early dinner

*221 Schenley Dr, Pittsburgh, PA, USA 15213*

### **BUTTERJOINT** – Dinner / drinks

*214 N. Craig Street, Pittsburgh, PA 15213*

## Accommodations

### **HUMAN HOTEL FOR OE 2015**

For the 2nd year in a row, OE has teamed up with Human Hotel, an artist-run hospitality service matching visiting conference presenters with private Pittsburgh hosts based on individual preferences and schedules.

# Transit

**BUS** – \$2.50 per ride, bring exact change!  
(*\$3.75 to/from airport via 28x*)

### **BUS ROUTES NEAR CMU** –

University Center / Forbes Ave Stop

**61A, 61B, 61D** (Downtown «-» Shadyside)

**67, 71C** (CMU «-» Bakery Square / Point Breeze)

**61C** (CMU «-» Southside / Southside Works)

5th Ave & Craig / Oakland Stop

**93** (Oakland «-» Lawrenceville/Bloomfield)

### **PITTSBURGH PORT AUTHORITY TRIP PLANNER** –

[www.portauthority.org/paac/SchedulesMaps/TripPlanner.aspx](http://www.portauthority.org/paac/SchedulesMaps/TripPlanner.aspx)

*Due to a busy weekend on campus, parking will be difficult. OE recommends that conference attendees use public transportation as much as possible!*

### **PARK AND RIDE LOTS** –

[www.portauthority.org/paac/RiderServices/ParkandRideLots.aspx](http://www.portauthority.org/paac/RiderServices/ParkandRideLots.aspx)

**CAR** – Free and paid parking in Schenley Park behind campus.

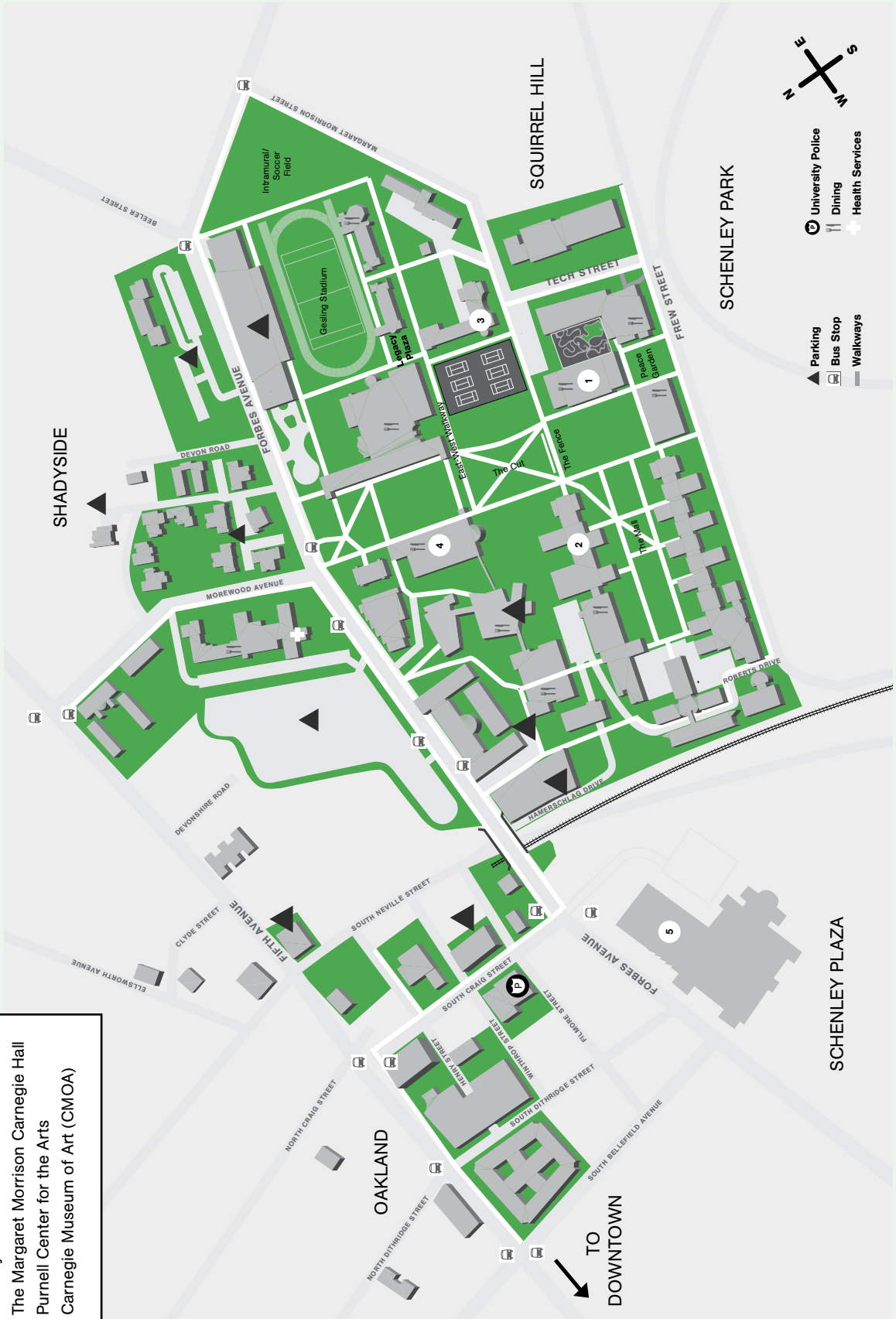
**BIKE** – Bike PGH routes [www.bikepgh.org](http://www.bikepgh.org)

**UBER** – New users can ride free with Uber for OE 2015. Sign up with the promo code **OE2015** for free first ride up to \$20. Valid to use between April 17–19th, 2015.

*Uber is a free app that gets you a reliable ride at the touch of a button. Once you get to your destination, the payment is cashless and there's no need to tip.*

Map

- 1 College of Fine Arts Building (CFA)
- 2 Doherty Hall
- 3 The Margaret Morrison Carnegie Hall
- 4 Purnell Center for the Arts
- 5 Carnegie Museum of Art (CMOA)



# Schedule

# Open House Tours – Friday, April 17

All tours are Friday, April 17, from 10am–5pm. The bus will leave from Carnegie Mellon University campus at 10am and return at approximately 5pm. ALL TOURS ARE ON A FIRST COME FIRST SERVE BASIS AND ARE LIMITED TO APPROXIMATELY 45 PEOPLE EACH. Pick-up and drop-off is outside The Margaret Morrison Carnegie Hall, CMU. Support for Open House tours provided by The Sprout Fund and the Office of Public Art.

#1 TOUR #1 will feature local arts organization, initiatives, and projects in the Penn Avenue area.

Arts organizations featured will include the Center for PostNatural History, Assemble, The Sprout Fund, fieldwork contemporary gallery, Boom Concepts, Alloy Studios, and more. The tour will also include:

The Engagement Party: Pittsburgh Women in the Arts; What Inspires them to Create and Make Change Panelists Tameka Cage-Conely, Sarah Zeffiro, Leigh Solomon Pugliano, and Janera Solomon | Moderator Gina Vensel

Artists will answer the question, “What inspires you to create and make change.” This event will consist of; a pop up installation, spoken word and musical performances and panel discussion. During the party, each artist will describe their work, process, inspiration, and how they engage the community. Open Engagement participants will have the opportunity to experience how these socially engaged artists approach their work and its impact in Pittsburgh and beyond. This event will provide content for attendees through formal and informal discussions around women in the arts, arts and culture in Pittsburgh, inspiration, and making change through art.

Hacking Objects workshop: redesigning your world  
– Nina Barbuta, Assemble

One of our original workshops, Hacking Objects is based on open-source concepts, creation, and building confidence through making. Participants are guided through a hacking activity, taking apart an everyday, vernacular object and transforming it into anything else. Participants are also asked to share their name, what the new object is, where in the universe it might be found, and what scale it

should be. Materials include but are not limited to: a water bottle, recycled materials, magazines, tape, string, wire mesh, glitter, pompoms, and an LED and battery. Through this process, the attendees will reveal subconscious similarities and differences with each other, opening new ways of connecting as well.

Handmade Revolution: Zine Making Day at Boom Concepts – Bekezela Mguni and D.S. Kinsel

Handmade Revolution invites Open Engagement attendees to celebrate Zines/Zine-Making as a democratic art form while producing a collective Zine that captures the reflections of the participants’ visit to Pittsburgh. The zine will be made available for digital download, placed in the Zine Distro catalog and the Carnegie Library of Pittsburgh Zine Collection. Artists D.S. Kinsel; Co-founder of Boom Concepts and micro-resident, Bekezela Mguni will discuss place-making, literacy and liberation, and zines as cultural preservation. The Distro facilitates collaborative publication efforts, creating zines that are available for educators to use to discuss racism, cultural appropriation, gentrification, healing, wellness, resistance and art.

Bring The Beat Back: Her time to Shine  
– Blak Rapp Madusa

Melanie Carter (aka. Blak Rapp Madusa) is creating a documentary film called, Bring the Beat Back: Her time to Shine. A film about How Hip Hop influences contemporary Women of Color. She is also creating the score for this project as way to promote her film and her music simultaneously. A Performance with my Hip Hop/Jazz band Killor Be, a quintet of fellow “artists” (artist and activist) will be performing songs from the films soundtrack. A 15 minute live performance following the 10 minute screening ending with a 5 minute Q&A to open dialogue about the film.



**#2 TOUR #2** will feature local arts organization, initiatives, and projects in the Downtown area.

Arts organizations featured will include Manchester Craftsmen Guild, City of Asylum, Spaces Corners, and the Mattress Factory. The tour will also include:

Inside "A People's History of Pittsburgh": Open Studio & Bookmaking Tour – Melissa Catanese and Ed Panar, Spaces Corners

A People's History of Pittsburgh compiles family-owned, found, and anonymous photographs and stories from the city's residents to create an online archive that unearths and reconstructs narratives through the lives of Pittsburghers. Select images from A People's History of Pittsburgh will contribute to a new publication slated for release in 2015, published by Spaces Corners founders, Melissa Catanese and Ed Panar. The artists will discuss the surprises and challenges of editing the archive into a book, offering a behind the scenes look into the making of the publication. Visitors will be invited to experience the collection through an ongoing slideshow of over 1,000 submissions and will get a first-hand look at the process of the book production.

This tour will conclude with **A SOCIAL JUSTICE AND S.E.A. PANEL** hosted by the Mattress Factory:

La Casita: Reimagining Public Space in Villa Coronilla – Michael Lee and Jessica Sevilla

La Casita is a transportable cultural space execut-

ed by Michael Lee, Jessica Sevilla and community members of the Villa Coronilla neighborhood in Cochabamba, Bolivia. Collaborating with the cultural institution mARTadero and neighborhood board leaders, La Casita brings diverse creative activities to the public while stimulating an imagination of future reuse of urban spaces and activating disused open areas in the city.

Collaborative Dialogue: Artists Working for Social Justice – Emily Hopkins

There is a growing trend of artists who choose to work in communities instead of galleries. This is a discussion of artist projects at Side Street Projects that use dialogue as a methodology to mobilize communities around issues of Social Justice. We will look at artists who use conversation as a catalyst that allows people to explore, question, and propose collaborative solutions that can create sustained interventions in communities.

I-Hotel: Exchanges on Urbanism, Spectacular Fictions, Archives – Jerome Reyes and Tammy Robinson

I-Hotel: Exchanges on Urbanism, Fictions, Archives examines the global human rights resonance of San Francisco I-Hotel's anti-eviction legacy. This presents a 2008-15 project engaging mobile spectacular capitalisms and multiply located solidarities. This multi-platform work (exhibition, classes, senior services, archive, future book) notes antecedents to gentrification, and global finance cities in the US/Asia across socially engaged art practices.

**#3 TOUR #3** will feature local arts organization, initiatives, and projects in North Braddock and West Mifflin. This tour will include artist tour projects.

What's Happening in Your Neighborhood?

North Braddock Residents For Our Future

Join members of North Braddock Residents For Our Future for a guided tour of resident based initiatives in North Braddock and Braddock. Sites include the Bath House Ceramic Studio and The Neighborhood Print Shop at Braddock Carnegie Library, Braddock's Field, the North Braddock Bor-

ough building, an urban homestead, and a visit to Nina's Place. Refreshments provided by RJ Tower Brewing.

21st Sensory Mall – dad pranks

This project strives to bring the physical and digital aspects of "mall culture" back together, using net-based art and e-retail aesthetics to explore contemporary uses of physical, brick and mortar mall architecture. Artists will use the mall as a studio to produce digital art, and will engage mall traffic in new ways using performances, installations, or public engagement projects.

# Friday April 17

## 9AM-6PM | OPEN ENGAGEMENT

### Registration Area

To attend OE 2015, online registration is required prior to the conference. Check-in at the Registration Area is required to attend events. The Registration Area will be open Friday, Saturday, and Sunday of the conference.

*The Great Hall, 1st Floor, College of Fine Arts Building, CMU*

## 9AM-6PM | PLACE AND REVOLUTION

### Local Information Center

– Sean Schumacher

Vegas has gambling. Portland has bacon-maple donuts and birds put on things that don't ordinarily have birds on them. Tourism hasn't yet found a story so dominant for Pittsburgh, but that could be a chance to tell a more complex story of what living here is like. Local Information Center seeks to collect locals' stories into travel brochures and encouraging journeys to destinations that are perhaps perfectly ordinary.

*The Great Hall, 1st Floor, College of Fine Arts Building, CMU*

## 10AM-5PM | OPEN ENGAGEMENT

### Pittsburgh Open House Tours

Tours begin at 10am. Please see previous two pages for information regarding Pittsburgh Open House Tours.

*Margaret Morrison Carnegie Hall, CMU*

## 4-6PM | OPEN ENGAGEMENT

### OE Info Booth

See description on page 11.

*South Foyer, 3rd Floor, College of Fine Arts Building, CMU*

## 4-6PM | PLACE AND REVOLUTION

### Wendy's Subway Reading Room

–Wendy's Subway

Wendy's Subway presents a selection of books on the topic of Place and Revolution, accessible during open hours for conference-goers. In conjunction with installing this temporary library and

reading room, WS will display titles chosen by conference participants, which they consider essential to their talk and research. A reader with texts focusing on the library as a site of revolution, and a catalogue of the library holdings will be available on site.

*South Foyer, 3rd Floor, College of Fine Arts Building, CMU*

## 1-3PM | PLACE AND REVOLUTION

### Mister Rogers' Neighborhood Revisited

–Next Question: M. Michelle Illuminato and Emily Blair

On his popular show, Fred Rogers often featured real workplaces, many of which were in Pittsburgh, where his show was produced. These memorable segments made hidden labor visible, emphasizing the importance of each worker's contributions. While some of these businesses are still manufacturing products, others have become upscale apartments or technology companies. The artist team Next Question will lead a trolley tour to a selection of these sites, taking a look at the changes Pittsburgh and its workers have gone through.

*Support for Mister Rogers' Neighborhood Revisited tour is provided by The Sprout Fund and the Office of Public Art. The tour is on a first come first serve basis and is limited to approximately 30 people. Pick-up and drop-off: outside The Margaret Morrison Carnegie Hall, CMU*

## 5-7PM | PLACE AND REVOLUTION

### Palestinian Dinner and Discussion with Conflict Kitchen

Conflict Kitchen will host an outdoor family-style Palestinian dinner and discussion about its 5 year history in Pittsburgh. Co-directors Jon Rubin and Dawn Weleski along with Culinary Director Robert Sayre will be on hand to discuss the project and its current iteration. \$20/person.

*Location: 221 Schenley Drive, Pittsburgh PA. Pre-registration required: <https://www.eventbrite.com/e/palestinian-dinner-and-discussion-with-conflict-kitchen-tickets-15611205536>*

## 7-7:30PM

### Opening Remarks

Join members of the OE Team and 2015 Partners in opening OE 2015 and introducing its themes and programming.

*Music Hall, Carnegie Museum of Art*

## 7:30-9PM | PLACE AND REVOLUTION

### Keynote Presentation: Emily Jacir

Emily Jacir's work spans a diverse range of media and strategies including film, photography, social interventions, installation, performance, video, writing and sound. Silenced historical narratives, resistance, and movement are recurring concerns in her practice. Jacir has shown extensively throughout Europe, the Americas and the Middle East since 1994. Awards include a Golden Lion at the 52nd Venice Biennale (2007); a Prince Claus Award (2007); the Hugo Boss Prize at (2008); the Herb Alpert Award (2011).

*Music Hall, Carnegie Museum of Art*

## 9-11PM

### Opening Mixer

An opening socially mixer featuring the following musical performances:

### Chachacha (Revolution)

– Afro Routes Band

The style *chachacha* can be loosely translated as revolution songs. The music is African pop with lyrics rooted in the politics of the world especially the politics of Africa.

### P.O.W.E.R – 1Hood Media

An original Hip Hop performance meshing lyricism, spoken word, and a cappella joints to provide a through, yet entertaining synopsis of events impacting the world. Performers include: Jasiri X, Paradise Gray, Idasa Tariq, L.U.C. (Lucas Mickens), Tyhir Frost (Tyhir Anderson Frost), Blak Rapp Madusa (Melanie Carter), Jacquea Mae, and Celeste Smith

*Music Hall Foyer, Carnegie Museum of Art*

# Saturday April 18

## 9AM–5PM | OPEN ENGAGEMENT

### [Registration Area](#)

See description on page 16.

*The Great Hall, 1st Floor, College of Fine Arts Building, CMU*

## 9AM–5PM | PLACE AND REVOLUTION

### [Local Information Center](#)

– Sean Schumacher

See description on page 16.

*The Great Hall, 1st Floor, College of Fine Arts Building, CMU*

## 9AM–5PM | OPEN ENGAGEMENT

### [OE Info Booth](#)

See description on page 11.

*South Foyer, 3rd Floor, College of Fine Arts Building, CMU*

## 9AM–5PM | PLACE AND REVOLUTION

### [Wendy's Subway Reading Room](#)

–Wendy's Subway

See description on page 16.

*South Foyer, 3rd Floor, College of Fine Arts Building, CMU*

## 10AM–5PM | PLACE AND REVOLUTION

### [Race, Community, and Creative Action](#)

– Michelada Think Tank

The Michelada Think Tank will host a physical space during Open Engagement specifically convening socially-engaged practitioners of color and their allies. This is a space to connect, to be, to unearth challenges, and collectivize analyses, assets and strategies. The space will be collaboratively programmed to support these intentions and to cultivate creative social change.

Two culminating events are planned: a mixer and a workshop for creating a more inclusive field.

*North Foyer, 3rd Floor, College of Fine Arts Building, CMU*

## 10AM–5PM | OPEN ENGAGEMENT

### [The Un-conference Space](#)

An open space for conference attendees to use as a meeting space/lounge/

unprogrammed space/open zone. Featuring Diego de la Vega Coffee Co-op.

*Room 313, 3rd Floor, College of Fine Arts Building, CMU*

## 10AM–5PM | PLACE AND REVOLUTION

### [Diego de la Vega Coffee Co-op](#)

– Fran Ilich

Diego de la Vega Coffee Co-op is a project that offers organic coffee sourced locally in Chiapas, Mexico from Zapatista autonomous farms. Our goal is to connect social movements and geographical regions: Chiapas and New York City, with the goal of creating a horizontal financial flow between social movements. The cup of coffee can be traded for any alternative currency, barter, or time deposits (as well, as voluntary money donations). All the proceedings will be re-invested in buying more coffee from the autonomous Zapatista Municipalities. We fully believe that another word, another culture, another economy, and another narrative are possible.

*Room 313, 3rd Floor, College of Fine Arts Building, CMU*

## 10–11:30AM | PLACE AND REVOLUTION

### [La Ruedada: Embodied Stories of Places and \(Dis\)belonging](#) – Talk Is Cheap: Unincorporated Language Laboratories

In this workshop, members from “La Ruedada” will perform dance steps and poems that were developed based on the lived experiences of immigrant youth. After this brief introductory performance, the group will share one of the exercises it share community narratives and articulate commonalities: migration mapping. The workshop participants will then work with “La Ruedada” to develop a new step based on the stories that emerge from the activity.

*Room 308, 3rd Floor, College of Fine Arts Building, CMU*

## 10–11:30AM | PLACE AND REVOLUTION

### [SexEd Presents: Pleasure; Pleasure Conversations and Workshop](#) – SexEd

What do you wish someone taught or told you about pleasure and sex? What

does Pleasure 101 look like? Participate in a conversation about this often inhibiting question and become part of the SexEd project. Supported by sex educator Karen B. K. Chan, participants will collaboratively define what pleasure is, investigate how it is felt, its universality, and how we are wired for it. After the workshop, sign up to create a video resource about the topic of pleasure as part of SexEd's ongoing exhibition “You-wishyouwouldhaveknownTube.”

*Room 307, 3rd Floor, College of Fine Arts Building, CMU*

## 10–11:30AM | PLACE AND REVOLUTION

### [Survival is Political](#) – emerging Veteran Artists Movement

What role do veterans' creative practices have in building a movement to survive and transform American militarism? You are invited to explore this question with veterans from the emerging Veteran Artists Movement while participating in an open studio and workshop. Participating members of emerging Veteran Artists Movement: Erica Slon, Yvette Pino, Ash Kyrie, Drew Cameron, Lovella Calica, Aaron Hughes, Eli Wright, Rachel McNeill, and Amber Hoy.

*Room 303, 3rd Floor, College of Fine Arts Building, CMU*

## 10–11:30AM | CONVERSATION SERIES

### [It's My Revolution: Inverting Curatorial Discretion](#) – Megan Johnston and Carmen Papalia

This discussion-based session looks at unpacking tensions between curatorial authority and expertise and audiences. There has been a recognized shift in authority, where the museum workers are becoming more interested in notions of community, collective authority, and the priority of audience engagement over the fixation of objects. So what does this mean when the collective authority becomes a priority? Key ideas include: slow curating, radical accessibility, creative contestation and risk, context, collaboration, and collective assets.

*The Miller Gallery, CMU*

**10–11:30AM | CONVERSATION SERIES**[In Solidarity – Paige Sarlin](#)

Today, solidarity serves as the basis for all sorts of cultural practices. We see it asserted online and offline, enacted through boycotts and die-ins, projects and performances. But what are the limits of these assertions of similarity and proclamations of allegiance across difference and distance? How does solidarity as a structure of feeling differ from its deployment as an organizing principle or political strategy? What's at stake when we are working "in solidarity?"

*The Miller Gallery, CMU*

**11AM–5PM | PLACE AND REVOLUTION**[Lyrics and Lettering – The Arts Greenhouse and Mobile Print Power](#)

Arts Greenhouse (AG) will collaborate with Mobile Print Power (MPP) to bring a participatory Hip Hop printmaking event to Open Engagement. Lyrics and Lettering combines two inherently social mediums, Hip Hop and silkscreen printmaking. The collectives will invite OE guests and passers-by to compose lyrics inspired by social justice and empowerment at a pop-up writing station. AG will perform lyrics while MPP transfers them onto silkscreens and guides participants in printing their lines onto t-shirts, utilizing the group's fully equipped mobile screen printing cart. AG and MPP will give printed shirts to each participant in recognition for their lyrical contribution. Support provided by The Sprout Fund.

*CFA Patio, College of Fine Arts, CMU*

**12PM–5:15PM | OPEN PLATFORM**[Open Platform programming begins at 12pm. See schedule on pages 21–22.](#)

*The Frank-Ratchye STUDIO for Creative Inquiry, 1st Floor, College of Fine Arts Building, CMU*

**12:30–2PM | PLACE AND REVOLUTION**[Touching Revolution: Radical Visions and Creative Responses to Mass Incarceration – Gregory Sale, Mark Strandquist, and Courtney Bowles](#)

With only 5% of the world's population, the U.S. incarcerates 25% of the world's prisoners. Since the War on Drugs began in the 1970s, U.S. prison populations have risen 700%. How can we reform a system that continuously invokes notions of warfare? Touching Revolution brings together

key individuals implicated in and working with the criminal justice system, who use artistic strategies and cultural production to confront and radically re-imagine criminal justice issues. Comprising a constellation of conversations, interactive performances, and pre-recorded segments, the event will take place in a mock news/talk show set during a 90-minute live program.

*Room 310, 3rd Floor, College of Fine Arts Building, CMU*

**12:30–2PM | CONVERSATION SERIES**[Saturday Lunchtime: Revolution For Two – Ariana Jacob and Sheetal Prajapati](#)

Get to know your fellow conference participants in this speed-dating style discussion format. Bring your lunch and join us for a series of short 15-minute conversations with four different conference participants. Network and exchange ideas. This series is limited to 50 participants on a first-come, first served basis. No pre-registration required.

*The Miller Gallery, CMU*

**2:30–4PM | PLACE AND REVOLUTION**[Waging Art: Cultural Production and Political Crisis – Laura Raicovitch in conversation with Jon Rubin](#)

If art has the power to shift the ways we see the world, then artists can play important roles in galvanizing political and social consciousness. Artist Jon Rubin delves into the specific politics embedded in his work, how various publics encounter his thinking, and the impacts of his practices. They will discuss experiences of contending with changing political landscapes during times of crisis, specifically working inside and outside the United States, and how this impacts both the political moment as well as the reception of their work.

*CMOA Theatre, Carnegie Museum of Art*

**2:30–4:00PM | PLACE AND REVOLUTION**[Considerations and Challenges: Socially-Engaged Art in China – International Caucus of the Women's Caucus for Art](#)

Under the aegis of the non-profit Women's Caucus for Art's International Caucus and by invitation of Luxun Academy of Fine Arts, Chinese and American volunteers created [Half the Sky: Intersections in Social Practice Art \(HTS:IISPA\)](#) in Shenyang, China, April 2014. In preparation,

cultural considerations included China's discouragement of individual questioning, legal concerns, issues of censorship, language barriers, and adaptation of our activist goals. This roundtable discussion will include six of the thirteen delegate artists who traveled to China for the exhibition and events and will be moderated by the project director. Audience participation is encouraged.

Panelists: [Sherri Cornett](#), HTS:IISPA Director; [Christine Giancola](#), HTS:IISPA Documentation Director; [Mido Lee](#) HTS:IISPA Technology and Language Director; [Rosemary Meza-DesPlas](#), HTS:IISPA Installation Director; [Neda Moridpour](#) HTS:IISPA Event Leader/Delegate Artist, and [Priscilla Otani](#), HTS:IISPA Logistics Director.

*Room 307, 3rd Floor, College of Fine Arts Building, CMU*

**2:30–4PM | PLACE AND REVOLUTION**[S.E.A. and Accessibility Session](#)

– Presenters [Amanda Cachia](#) and [Anne Mulgrave](#)

[Performing Crip Time: Bodies in Deliberation Motion – Amanda Cachia](#)

This talk will focus on the art of rebellion and revolution through the work of international artists, filmmakers, designers, organizations, grass roots activists, and collectives, who explore disability activism as a critical social movement in various forms. The talk is spurred by the 25th anniversary of the Americans with Disabilities Act (ADA) that will occur in 2015, and thus it also aims to honor the legacy of the ADA.

[Accessibility Revolution: Welcoming PWD to you Place – Anne Mulgrave, Greater Pittsburgh Arts Council Accessibility Initiative](#)

Since 2010, GPAC has partnered with over 60 regional arts and culture organizations in a regional initiative to increase access to the arts for people with disabilities. In the three years since, this initiative has become a national model for regional efforts to increase access to the arts for patrons, volunteers, employees and artists with disabilities. The presentation will discuss how, by working with the disability community SWPA has changed.

*Room 308, 3rd Floor, College of Fine Arts Building, CMU*

**2:30–4PM | PLACE AND REVOLUTION**[Place and Transformation Session](#)– Presenters [Kristelle Holliday](#) and [Elena Marchevska](#)[The role art can play in rebuilding a sense of place](#) – [Kristelle Holliday](#) ([Théâtre des Petites Lanternes](#))

Tragedies strike and wreck entire communities. Each community deals with the aftermath of tragedy in unique and resilient ways while finding their bearings and restoring their sense of place. Art can play a crucial role in this. Is it an imperative role? Can it have a negative as well as a positive impact? We would like to explore some of these more complicated and ethical concepts using the Lac-Mégantic train disaster of 2013 as a starting point.

[The one who sings, means no evil—Self-organised choirs](#) – [Elena Marchevska](#)

This discussion session will present the work of the self-organised choir “Raspanski Skopjani,” who through their work try to produce a counter-analysis of the political history of Republic of Macedonia and the urban development of its capital Skopje, which has been for so long and still remains largely falsified. Two aspects will be discussed: their self-organised structure and the performance of solidarity through the use of social media.

*Room 310, 3rd Floor, College of Fine Arts Building, CMU*

**2:30–4PM | CONVERSATION SERIES**[Common Field: a new nationwide network for artist-run culture](#) – [Common Field](#)

Join a conversation about the newly formed Common Field, a national grassroots network of non-profit visual arts organizations and artist-run projects. The founders will lead with its goals and gather feedback as well as talk about the Hand in Glove conference happening September 17–20th in Minneapolis which will bring together independent arts organizers from across the country to address the practical and philosophical challenges of their work.

*The Miller Gallery, CMU*

**2:30–4PM | CONVERSATION SERIES**[Buoyant Interventions](#) – [The Drift](#)

This discussion will center around artistic strategies that explore geographic commons as a location for temporary

performance and installation-based intervention. The Drift will speak to their approach of utilizing bodies of water as sites for production and experience that also expand our understanding of land. They wonder how artistic platforms can respond to geography as a tactile, ecological, historical, economic, and mythological space. Also, what assumptions does one make about programming in public spaces, and how can these contexts be re-imagined?

*The Miller Gallery, CMU*

**4:30–6PM | CONVERSATION SERIES**[Shop Talk: Teaching Socially and Publicly Engaged Art](#) – [Jon Rubin](#)

This conversation invites those who are teaching publicly engaged practices to share the challenges and successes from their unique pedagogical situations. Focusing on the nuts and bolts of how this is happening on the ground, we will discuss curricular structures and philosophies, course offerings and syllabi, strategies for negotiating institutional bureaucracy, integration with other disciplines and areas of study, and new methods for engaging students in critical research and fieldwork.

*The Miller Gallery, CMU*

**4:30–6PM | CONVERSATION SERIES**[Slow Down / A Practice of Notice](#)– [M. Michelle Illuminato](#)

Stop what you are doing. Sit still. What do you see, hear, feel? Now, change your perspective. Stand on your head, jump on a pogo stick, or climb a tree. Look around again, what do you notice? Great ideas are all around. Seeing them is what is difficult. How do we identify the interesting? How do we cultivate the ability to notice? How might this practice of notice challenge us to reinvent our artmaking toolkits and our classrooms?

*The Miller Gallery, CMU*

**5–6:30PM | CONTINUING OE**[S.E.A. and Education Session: Creating a Global Network: Social Practice in Higher Ed](#) – Panelists [Dean Merlino](#), [Susanne Cockrell](#), [Ted Purves](#), [Susan Stewart](#), and [Kenneth Krafchek](#)

This panel will be comprised of educational leaders in community engagement representing the United States, Australia and Canada. The goal of the panel is to share ideas and initiatives that our

various schools have pioneered, both undergraduate and graduate programming, and look for congruency and best practices that we can share and discuss with other social practice educators. An ultimate aim would be to encourage an international network.

*Room 303, 3rd Floor, College of Fine Arts Building, CMU*

**5–6:30PM | CONTINUING OE**[The Value Proposition for S.E.A.](#) – Presenters [Sunny Widmann](#), [Ethany Uttech](#), [Mac Howison](#), and [Dawn Weleski](#) | Moderator [Deborah Fisher](#)

In this session, let’s think about the value of socially engaged art projects. What value does a social practitioner impart to an arts organization? A community foundation? A crowd? How does an artist or an art project declare its value and earn its own revenue? What can artists learn from entrepreneurs, who focus relentlessly on developing a clear value proposition? Does understanding the value of your project make it easier to fund? Does it make it a better project?

[Sunny Widmann of National Arts Strategies](#)

will explore the ways in which artists/entrepreneurs working at the margins of the ecosystem and longstanding institutions at the center can work to create mutually beneficial, synergistic relationships.

[Ethany Uttech](#)

of the national nonprofit crowd-resourcing platform [ioby](#) (in our back yards) will share case studies of funded projects, and provide important tips on crowd-funding for cultural work.

[Mac Howison of The Sprout Fund](#)

will discuss the value of socially engaged art projects to a community foundation that is focused on local grassroots social change. Sprout has supported a number of local artworks from a community-building point of view.

[Dawn Weleski of Conflict Kitchen](#)

will offer alternatives to typical funding mechanisms through “Co-dependency Anonymous: 12 Steps to Freedom from Arts Funding Addiction,” suggesting that financial support can be produced within the artwork itself and from unconventional outside institutions.

*Room 307, 3rd Floor, College of Fine Arts Building, CMU*

**5–6:30PM | CONTINUING OE**[Archiving a Socially Engaged Practice](#)

– Lexa Walsh

How can artists and institutions collaborate to find a safe and functional way to archive the ephemeral practices of Socially Engaged Art? What gets lost in the creative process consisting of meetings and emails? When is ephemera the archive and when is it the artwork? Together, in this workshop, we will develop best practices for archiving a socially engaged practice.

*Room 308, 3rd Floor, College of Fine Arts Building, CMU*

**5–6:30PM | CONTINUING OE**[S.E.A. and Institutions Session](#)– Panelists Jaime Kopke and Maria Mortati, Yesomi Umolu, and Synthia Griffin  
Moderator Allison Agsten

[SEA and Institutions](#) covers a range of topics relevant to the presentation of socially engaged art inside and outside of museums. From institutional values to internal workings, [Jaime Kopke of Denver Art Museum](#) and [Maria Mortati](#), an independent exhibition designer and social practice artist, discuss the politics of bringing socially engaged art to life in the context of museums. Curator [Yesomi Umolu](#) discusses the insertion of languages of resistance and revolution in the gallery space in an overview of her 2013 exhibition, *The Museum of Non Participation: The New Deal*, featuring the work of artists Karen Mirza and Brad Butler. [Synthia Griffin](#) from the Tate will talk about the gallery's role as a local museum and share ideas about developing the "social model." Moderated by the [Hammer Museum's Allison Agsten](#).

*Room 310, 3rd Floor, College of Fine Arts Building, CMU*

**6–6:30PM | ARTS @ THE FRONTIER**[OPENING – Adam Milner](#)

OPENING responds to "Carnegie", a large, steel, Minimalist sculpture by Richard Serra. Through a series of performances and interventions, OPENING attempts to understand, appreciate, and relate to the sculpture, while simultaneously challenging its unforgiving masculinity.

OPENING consists of a lineup of artists, writers, and performers who will use the sculpture's aggressive form as a starting point to examine notions of intimacy and gender.

*Support provided through the Frank-Ratchye Fund for Arts @ the Frontier.*

*Location: sculpture outside of the Carnegie Museum of Art*

**7:30–9PM | PLACE AND REVOLUTION**[SIX x ATE – Casey Droegge](#)

SIX x ATE is a free dinner and lecture event in Pittsburgh focused on creating a stronger, more diverse and interdisciplinary creative community.

For OE, a special SIX x ATE will feature 6 local artists and a cuisinier responding to the theme of "Place and Revolution." Attendees will see 5 minute presentations or performances from the artists, eat delicious treats, and walk away with new connections. Pre-registration is required to attend this event.

*Online registration is now open at the following web address: <https://www.eventbrite.com/e/six-x-ate-place-and-revolution-tickets-15626940600>*

*Pittsburgh's Energy Innovation Center  
(1435 Bedford Ave, Pittsburgh, PA 15219)*

# Open Platform – Saturday April 18

**Open Platform programming runs from 12PM–5:15PM. All Open Platform sessions are located in The Frank-Ratchye STUDIO for Creative Inquiry, 1st Floor, College of Fine Arts Building, CMU.**

**12–12:15PM**

Department of Play: Fictional Narrative in Public Space

– Katarzyna Balug (DoP)

Department of Play (DoP) is a Boston-based collective that momentarily transforms public spaces into fantastical alternative realities. Temporary play zones bring people together to collectively imagine visions of the future. Participants break from immediate realities to explore different ways of being and relating to each other and the world. The talk will share DoP's practice and research positing play as a model for collaborative governance.

**12:20–12:35PM**

Processes of Community Theatre: Representation through Maps – Rudy Gerson

Rudy Gerson will present on an Ithaca-based community play and how mapping can provide visual representations of civic engagement processes. Civic Ensemble's SAFETY project, a community-based play on police relations, will be the central case of his investigation into the geography of community outreach. A discussion to follow will center on mapping technologies and how temporal and spatial relationships and events can be represented.

**12:40–12:55PM**

Amendment to the Amendment/(Under)stand Your Ground

– Sarah Howard and Megan Voeller, USFCAM

University of South Florida Contemporary Art Museum pres-

ents Pedro Reyes' legislative theatre project "Amendment to the Amendment/(Under)stand Your Ground" (2014) within the context of Florida's controversial "stand your ground" law. Reyes worked with university, local middle and high school students on a performance script through a series of workshops resulting in a one-night event engaging audience participants in a public debate on gun control and a rewriting of the Second Amendment.

**1–1:15PM**

Creative Campaigning: Performance As Resistance

– Suzanne Carte

In collaboration with a diverse range of York University student advocacy groups and associations, Creative Campaigning: Performance as Resistance is a performance series that works to further articulate students' concerns on campus. Student leaders learn how to collectively identify issues, build alliances, and understand how art can play a central role in public awareness strategies.

**1:20–1:35PM**

Talking About Revolution in Romanian Public Space – Anna Harsanyi, Hot and Cold: Revolution in the Present Tense

How does a revolution alter public space? In December 2014, three artist groups presented interventions in public spaces in Timișoara and Cluj, Romania during a period of commemoration of the 25th anniversary of the Revolution

that ended Communism. This discussion will consider how art can serve as a tool for bringing together diverse viewpoints in order to contemplate and question civic life in the present through the lens of the past.

**1:40–1:55PM**

The Battle for Public Visual Space – Grayson Earle, Mark Read, Rachel Brown, Chris Rogy, and Christian Flemming (The Illuminator Art Collective)

A brief history of our collective which was born during Occupy Wall Street followed by an investigation into our continued battle over the visual environment of New York City and beyond.

**2–2:15PM**

Contemporary Aesthetic and Revolutionary Practices

– Dena Al-Adeeb

In light of September 11, the War on Terror, the invasions of Afghanistan and Iraq, and the ongoing uprisings in the West Asia and North Africa region, this presentation examines contemporary aesthetic and revolutionary practices as well as decolonial architecture, with a focus on exchanges of pedagogical engagements and artistic collaborative productions.

**2:20–2:35PM**

Direct Provision Centres as manifestations of resistance

– Vukasin Nedeljkovic

Direct Provision Centres are the new category of institutions; "non-places," "deprived of singular identity or relations"; where the undefined incarceration is

the only existence (Auge, 1995; Schinkel, 2009). The identity of asylum seekers is unknown; their identity is reduced to having no known identity; direct provision sites are “non-places” where asylum seekers establish their new identity through the process of negotiating belonging.

**2:40–2:55PM**

#ChalkedUnarmed: Ferguson, MO is Everywhere – Mallory Nezam

#ChalkedUnarmed demands public confrontation with a pattern of extra-judicial killing of unarmed black men and women by police in the United States. On public sidewalks and streets throughout the country, chalked body outlines performatively drawn are accompanied by the name, date and location of an unarmed African American killed extrajudicially by the police. Originating in Ferguson, MO, #ChalkedUnarmed educates, disrupts, and honors lives lost.

**3–3:15PM**

PACE/THE CROSSING

– Andrew Ellis Johnson and Susanne Slavick

A presentation of two videos relating to the 2011 Revolution in Egypt. PACE features the Great Pyramid of Giza and the Washington Monument swinging inverted in a tense and unstable relationship. Its rhythm echoes the erratic pace of change. THE CROSSING features mirrored imagery of Egyptians celebrating in Tahrir Square. Their waving flags create a portal between liberation and the disillusionment and repression that has ensued.

**3:20–3:35PM**

Crossing Red Lines: Art a catalyst for political discourse – Laila Al-Soulaiman

How can local communities begin a conversation about the conflict in Syria? This session explains how public installation art is a method of activism in Syrian resistance efforts, and how it ought to initiate local civic response. “Red Lines” is an upcoming, community-funded public installation piece that aims to start this very conversation. It hopes to remind us of the interconnectedness of our world and the innate obligation we have toward it.

**3:40–3:55PM**

The China Outpost > on the road – Nuttaphol Ma

The China Outpost is a nomadic self-imposed sweatshop created by Nuttaphol Ma. Ma stages these temporal settlements throughout LA. They function as make-shift forums to demonstrate how Ma transforms discarded plastic bags into plastic threads, a material he will use as the core building material for the reconstruction of his ancestral house. The sociocultural intervention invites passerby to conversations about migration and the labor of adapting to a new home. As part of Open Engagement 2015, Ma will present The China Outpost’s contextual backdrop, highlight significant events that shape its current form and share future direction of the project.

**4–4:20PM**

Partnering with Government Agencies – Su Legatt

Working as an individual artist not formally connected with a government agency, this presentation will focus on steps and tips to successfully partner with government agencies to create community engagement projects.

**4:20–4:35PM**

Mycoremediation: Fairy Rings to the gBP – Jan Mun

The Fairy Rings and the Greenpoint Bioremediation Project (gBP) are interfaces that activate the use of mycoremediation and art to incite the imagination of a historically contaminated community. As social sculptures they take their form as a creative cleanup and community partnership to develop and innovate bioremediation practices for residents in Greenpoint, Brooklyn.

**4:40–4:55PM**

Melting exercises for the reinhabitation of place – Sarah Lewison

This presentation draws from research on evolutionary symbiosis that suggests that complex animals like humans are walking assemblages of microorganisms that are capable of thought and affect. So who feels when we are feeling sad? In experimenting with the edges of our beings we look to invoke new ecological sense-abilities.

**5–5:15PM**

From the Illeca to the Cohue: Photography education in prison

– Helena Acosta and Violette Bule, Imago Collective

Photographic educational project inside of the prisons in Venezuela. Demonstrating the process of teaching history photography and composition techniques can raise sensibility in the participant, develop social dynamics, generating in the participants a different way of seeing themselves and their context. Using photography as a tool for humanization as a creative way of relief, a tool to give voice to the other.



# Sunday April 19

## 9AM–4PM | OPEN ENGAGEMENT

[OE Info Booth](#)

See description on page 11.

*South Foyer, 3rd Floor, College of Fine Arts (CFA) Building, CMU*

## 9AM–4PM | PLACE AND REVOLUTION

[Wendy's Subway Reading Room](#)

–Wendy's Subway

See description on page 16.

*South Foyer, 3rd Floor, CFA Building*

## 10AM–4PM | OPEN ENGAGEMENT

[Registration Area](#)

See description on page 16.

*The Great Hall, 1st Floor, CFA Building*

## 10AM–4PM | PLACE AND REVOLUTION

[Local Information Center](#)

– Sean Schumacher

See description on page 16.

*The Great Hall, 1st Floor, CFA Building*

## 10AM–4PM | PLACE AND REVOLUTION

[Race, Community, and Creative Action](#)

–Michelada Think Tank

See description on page 17.

*North Foyer, 3rd Floor, CFA Building*

## 10AM–5PM | OPEN ENGAGEMENT

[The Un-conference Space](#)

See description on page 17.

*Room 313, 3rd Floor, CFA Building*

## 10AM–5PM | PLACE AND REVOLUTION

[Diego de la Vega Coffee Co-op](#)

– Fran Ilich

See description on page 17.

*Room 313, 3rd Floor, CFA Building*

## 10–11:30AM | PLACE AND REVOLUTION

[Shifting Culture / Shifting Policy](#)

– Raquel de Anda, Courtney Bowles, Favianna Rodriguez, and Mark Strandquist

Shifting Culture/Shifting Policy is a presentation and brainstorming workshop that will showcase and examine different

creative tactics and strategies used by artists to challenge dominant discourse, and expand legal/legislative advocacy efforts around complex human rights issues. Featuring Favianna Rodriguez of Culture Strike and Mark Strandquist and Courtney Bowles of the People's Paper Co-op, the workshop will highlight their work and impact, and engage with participants on developing innovative practices that shift culture and policy. The discussion will be moderated by Independent Curator and Cultural Producer, Raquel de Anda.

*Room 303, 3rd Floor, College of Fine Arts Building, CMU*

## 10–11:30AM | PLACE AND REVOLUTION

[Slow Revolution](#) – Betty Marin and Transformazium

The word revolution implies a sudden dramatic change in society, obvious through its force and power. Most social change work is actually much slower and often invisible. The work necessary for revolution to occur is often the long-term relationship and leadership building that make the foundation of social movements. What does a sustained practice in a community teach us about the slowness of revolution?

*Room 308, 3rd Floor, College of Fine Arts Building, CMU*

## 10–11:30AM | PLACE AND REVOLUTION

[America's Most Wanted: Hip Hop, Media and Mass Incarceration](#) – Jasiri X

Jasiri X discusses the intentional criminalization of young men of color by mass media and how it directly connects to mass incarceration of the same demographic. Overwhelmingly negative stereotypical imagery utilized in today's media, specifically in rap music, impacts how various members of society view young men of color and how they view themselves. Jasiri X further explores how 1Hood Media found a way of combating this negative imagery.

*Room 310, 3rd Floor, College of Fine Arts Building, CMU*

## 10–11:30AM | PLACE AND REVOLUTION

[Contemporary Urban Projection](#)

[Practices](#) – Ali Momeni and Stephanie Sherman

During this session, the Center for Urban Intervention Research ([www.c-uir.org](http://www.c-uir.org)) will host a round-table on the topic of urban projection. The event will include: a rapid-fire show-and-tell (3 min presentations by participants); a presentation by Ali Momeni and Stephanie Sherman about their upcoming book, *A Manual for Urban Projection* ([www.c-uir.org/projects/mup](http://www.c-uir.org/projects/mup)); a discussion on contemporary urban projection practices facilitated by Momeni and Sherman (those interested in participating in the panel should send proposals to [momeni@cmu.edu](mailto:momeni@cmu.edu)); and an informal reception.

*ArtFab, Room C200, Doherty Hall, CMU*

## 10–11:30AM | CONVERSATION SERIES

[Group Bio](#) – Lenka Clayton

We will endeavor to together write a short collective biography that is equally true for each and every individual member of the group. From the shared starting point of this meeting we will search for accidental correlations in our own personal histories including coincidental moments (we're all wearing yellow!), shared experiences (we've been to Mexico!), accidental correlations (we're all sensitive to wool!), similarities in taste (we like the smell of books!) and so on. Common ground will be sought through directed discussion, open conversation, questionnaires and special charts. We will try to get as specific as possible.

*The Miller Gallery, CMU*

## 10–11:30AM | CONVERSATION SERIES

[The Never-Ending Book of Women's Rights](#) – Jennifer Nagle Myers

A simple and open invitation to create the next chapter for the *Never-Ending Book of Women's Rights*. As a small group of people, we will discuss this lifelong project and its many possibilities, while working on the very newest chapter together (The Open Engagement Chapter). Materials will be provided and the only experience necessary is the ability to

remember and speak about some of the women in your life (including yourself).

*The Miller Gallery, CMU*

#### 12PM–5:15PM | OPEN PLATFORM

[Open Platform programming begins at 12pm. See schedule on pages 21–22.](#)

*The Frank-Ratchye STUDIO for Creative Inquiry, 1st Floor, College of Fine Arts Building, CMU*

#### 12:30–2PM | CONVERSATION SERIES

[Sunday Lunchtime: Open Forum](#)  
– Ariana Jacob and Sheetal Prajapati

Reflect on the experience of OE 2015 during lunch on Sunday in an Open Forum series of discussions. These small group discussions will explore topics discussed throughout the conference in an open dialog format. Each group of up to 25 participants will be led by facilitators to discuss topics of interest to the group. Forum facilitators include artist Ariana Jacob and educator Sheetal Prajapati. Meet facilitators at The Miller Gallery with your lunch for lively and exciting discussion with fellow participants. No pre-registration required.

*The Miller Gallery, CMU*

#### 1–4PM | PLACE AND REVOLUTION

[SexEd Presents: Pleasure; Pleasure Videos](#) – SexEd

View videos made by participants from the SexEd Presents: Pleasure workshop. Based on findings and experiences of pleasure from work with sex educator, Karen B.K. Chan, the videos respond to the question, “What do you wish you would have known about pleasure?” Videos will be included in SexEd’s ongoing online exhibition “YouwishyouwouldhaveknownTube,” a platform for encouraging and sharing video tools to start discussions about a range of sexual health topics.

*South Foyer, 3rd Floor, College of Fine Arts Building, CMU*

#### 2:30–4PM | PLACE AND REVOLUTION

[The Ethics and Aesthetics of Place](#)

– Panelists Mike Blockstein, Reanne Estrada, Theresa Hwang, and Jeremy Liu

The Ethics and Aesthetics of Place discusses and questions the artist’s role in low-income urban communities of color. Led by panelists with expertise in real estate, public health, urban planning,

and organizational design, it considers themes of: equity, inclusion, belonging, leadership development, shared ownership and vision; meaningful contributions to a place’s social and cultural fabric; and who determines the aesthetics of place.

*CMOA Theatre, Carnegie Museum of Art*

#### 2:30–4PM | PLACE AND REVOLUTION

[Stamp Your Feet: Women’s Work in Hazelwood](#) – Panelists Sandra Cole, Andrea Coleman-Betts, Patrice Church, Mary Ann McHarg, Leah Hardaway, and Dianne Shenk

A panel of six women organizers working in Hazelwood discuss their past, present, and future contributions to the neighborhood, ranging from youth development, public safety, economic vitality, job training, aging, food production, and hunger. Representing KOJAR, the Hazelwood YMCA, the Grandparent’s Coffee Hour, POORLAW, the Carnegie Library of Pittsburgh-Hazelwood, and Dylamato’s Market.

*Room 307, 3rd Floor, College of Fine Arts Building, CMU*

#### 2:30–4PM | PLACE AND REVOLUTION

[here, without: art, otherness and Israel-Palestine](#) – here, without

A few of the artists and mentors will present their work and discuss their experiences throughout the process leading up to exhibition and discussion at Harvard’s Carpenter Center for the Visual Arts in May. We will discuss issues such as otherness, neocolonialism, receptiveness, ethics and cross-cultural exchange. This engagement with the public is envisioned as an integral part of this collaborative enquiry.

Panelists include: [Ethan Pierce](#) (Harvard College), [Awais Hussain](#) (Harvard College), [Kythe Heller](#) (Harvard Divinity School), [Julia Rooney](#) (Harvard College), [Jackson Davidow](#) (MIT).

*Room 310, 3rd Floor, College of Fine Arts Building, CMU*

#### 2:30–4PM | PLACE AND REVOLUTION

[Formatting the AIR blueprint, beyond conflict & mobility](#) – Presenters Gaby Ron, Sara Raza, Favianna Rodriguez, Maayan Strauss, and Serra Ozhan

This roundtable brings together curators, artists, producers and conflict experts for a discussion and call for action. The objective will be to create a blueprint for an

art residency that goes beyond conflict and mobility. Participants will investigate methodologies to utilize the art residency mechanism as a tool in areas of conflict. Each individual will propose methods to break physical and imaginary boundaries in areas of restricted mobility.

*Room 303, 3rd Floor, College of Fine Arts Building, CMU*

#### 2:30–4PM | CONVERSATION SERIES

[Appropriate Social Technology: Ethics & Ecology in the Classroom](#) – Daniel Tucker

For over 30 years artists have been trying to grapple with environmental problems and ethics in the space of art school and universities. This work is concerned with looking bioregionally, scaling projects and technology appropriately to various environmental and social challenges, and deeply understanding the role that place plays in shaping the conditions of what is both possible and responsible in a given context. This interplay between ethics and place was never able to be significantly integrated into academic art due in part to the requirement of long-term time commitments and serious interdisciplinary collaboration.

These impediments should offer a warning to socially-engaged artists working in academia today that our work may not fit the rigidity and constraints of academic culture, despite schools welcoming social-practice artists in order to open up new educational markets and symbolically repair damaged university-community relationships.

*The Miller Gallery, CMU*

#### 2:30–4PM | CONVERSATION SERIES

[Curating Socially Engaged Art](#)  
– Michael G. Birchall

The expanse in curating and socially engaged art has transformed how institutions, artists and curators produce short and long term projects. Increasingly both enter a working alliance and become producers of arts’ social relations. Therefore, have curators surpassed their function and become carers of communities? How are curators becoming emblematic in arts critical reception, mediation and dissemination? Is there is no longer a distinction between the labour of the artist and the curator?

*The Miller Gallery, CMU*

#### 4:30PM-6PM | CONVERSATION SERIES

##### [Language is the doing](#) – Transformazium

We work in complex contexts. Together, we will share, expand and play with the languages we use to describe our work, forms of collaboration, and material realities of our places. How we describe what we do. May not be how you describe what we do. Who do we include and how? What are our adjectives and pronouns? Do we prioritize clarity, brevity, poetics, statistics, inspirations, outcomes, truth. . .? My politics affect the construction of my descriptions. Applications require our measurement to be determined by the structures we work in resistance to. Projects outside of first/primary/original context need description to go beyond the limits of space, place and time. What do we sound like when the describing is not separate from the doing?

*The Miller Gallery, CMU*

#### 4:30-6PM | CONVERSATION SERIES

##### [Working It, Owning It](#) – Justseeds

Member/owners of Justseeds Artists' Cooperative will discuss our working dynamics, both internally and with organizations working for social and environmental justice. We position our practice as a creative facet of radical left movements, rather than as contemporary graphic art with political content. How do our backgrounds in movements inform our horizontal dynamic as an art cooperative? How do our politics inform our decision to run a business? When working with institutions, how we have extended those opportunities to create a space of commons, and nurture collective growth?

*The Miller Gallery, CMU*

#### 5-6:30PM | CONTINUING OE

##### [Curation and Criticism Session: Socially Engaged Art Criticism](#) – FIELD Editorial Collective

This panel will bring together four arts writers working in different critical disciplines to consider how discourse, style and modes of analysis shape and strengthen art production. The panel will be moderated by members of the

editorial collective of the journal FIELD.

The conversation will highlight a range of methodologies and will draw attention to new modes of critical engagement that rethink writing on socially engaged art practices. Panelists include: [Julia Fernandez](#), [Paloma Checa-Gismero](#), [Stephanie Sherman](#), and [Noni Brynjolson](#).

*Room 303, 3rd Floor, College of Fine Arts Building, CMU*

#### 5-6:30PM | CONTINUING OE

##### [Education and SEA Session: Facilitation Skills from the field of Experiential Education](#) – IlaSahai Prouty

Through a combination of discussion and activity, this workshop will explore three key theoretical constructs from the field of experiential education and how they can aid in facilitating successful community-based art experiences.

*Room 307, 3rd Floor, College of Fine Arts Building, CMU*

#### 5-6:30PM | CONTINUING OE

##### [Yesterday and Tomorrow: Socially Engaged Art and Institutional Practice](#) – Presenters [Maori Holmes](#), [Sarah Bernhardt](#) and [Dave Pawl](#), and [Diane Borsato](#) Moderator [Sheetal Prajapati](#)

What we understand today as socially-engaged work has long been part of community-based institutional practice, both inside and outside of the art world. Today, we find the field has been defined in new ways through research, academia, and organizational frameworks. Looking at the structure and development of localized community-based organizations of the mid 20th century, this panel will explore current practices and future planning for embedding and articulating socially-engaged art into institutions while considering the role artists play in connecting communities to organizations through their work. The conversation will include perspectives of art workers, artists, and programmers, exploring their role and responsibility in presenting and defining the field today and in the future.

*Room 310, 3rd Floor, College of Fine Arts Building, CMU*

#### 5-7PM | PLACE AND REVOLUTION

##### [RPM – The Drift and the Institute for New Feeling](#)

This project will manifest a series of energy vortexes around the city. For two hours, conference attendees are encouraged to visit these impermanent phenomena by following an energy map. Visitors with sensitivity to subtle forces may feel a sense of euphoria, enhanced hearing or dry skin as they approach a power center. Grab a Vortex Map at [www.InstituteforNewFeeling.com/vortex](http://www.InstituteforNewFeeling.com/vortex) or visit the screening room.

*Room 308, 3rd Floor, College of Fine Arts Building, CMU*

#### 6-6:30PM | ARTS @ THE FRONTIER

##### [OPENING](#) – [Adam Milner](#)

See description on page 20.

*Support provided through the Frank-Ratchye Fund for Arts @ the Frontier. Location: sculpture outside of the Carnegie Museum of Art*

#### 7:30-9PM | PLACE AND REVOLUTION

##### [Keynote Presentation](#) – [Rick Lowe](#)

Rick Lowe is an artist who resides in Houston, Texas. His formal training is in the visual arts. Over the past twenty years he has worked both inside and outside of art world institutions by participating in exhibitions and developing community based art projects. In 1993, Rick founded Project Row Houses, an arts and cultural community located in a historically significant and culturally charged neighborhood in Houston, Texas. President Barack Obama appointed Rick to the National Council on the Arts in 2013.

*Lecture Hall, Carnegie Museum of Art*

# Open Platform – Sunday April 19

Open Platform programming runs from 12PM–5:15PM. All Open Platform sessions are located in The Frank-Ratchye STUDIO for Creative Inquiry, 1st Floor, College of Fine Arts Building, CMU.

## 12–12:15PM

A Place to Get Your Life: Collaborative Structures for Youth – Lee Heinemann and Maggie Fitzpatrick, GET YOUR LIFE! Productions

Get Your Life! Productions founding artist Lee Heinemann discusses developing collaborative youth programming that is both reflexive and ambitious. While GYL! creates many products—ranging from videos to exhibitions to public events—the most significant creation is the culture within the collaborative group. Working in a structure that treats adults and youth as equal collaborators creates a kind of micro-utopian moment amongst the participants.

## 12:20–12:35PM

On The Map|Over-the-Rhine – Mary Clare Rietz

On The Map|Over-the-Rhine aims to challenge and subvert the narrative, cartography, and economy of a rapidly gentrifying Cincinnati neighborhood.

## 12:40PM–12:55PM

Catalyzing Communities: Storytelling, Organizing, and Place-making as Development Methodologies – Alanna Purdy, Aletheia Shin, and Juan Ortiz, Maryland Institute College of Art

Catalyzing Communities explores a counterrevolution to the practice of using external creative capital to develop neighborhoods by considering how residents can create more vibrant, diverse, and healthy places to live by relying on existing social capital within their communities. Incorporating elements of community organizing and socially engaged art

forms, the artists build upon models of creative placemaking and asset-based community development in order to sustainably transform communal spaces. Three case studies that employ this model will be presented in the context of public markets, community development corporations, and neighborhood initiated dialogues around race and racism in East Baltimore.

## 1–1:15PM

Table Alchemy – Linda Fernandez, Amber Art and Design

Table Alchemy uses food as a device for engaging communities by creating open-air restaurants run on community involvement. The targeted locations are areas in the city of Philadelphia more than 1 mile distance of a food market or sit-down restaurant—neighborhoods such as Hartranft in North Philadelphia.

## 1:20–1:35PM

Wassaic Project: Transformation through Participation – Bowie Zunino and Jeff Barnett-Winsby

The Wassaic Project is an incubator for emerging artists located in the historic hamlet of Wassaic, NY. Founded in 2008, the Wassaic Project has immersed itself into the local community. Through participating with the local volunteer fire department, hosting community events, and creating new community traditions, the Wassaic Project has transformed the hamlet of Wassaic and reinvigorated town pride.

## 1:40–1:55PM

Zona Imaginaria: Art Bridge between the World and the Barrio

– Lucrecia Urbano and Cecilia Mandrile

Zona Imaginaria: Taller + Residencia is a non for profit Art Project established in San Fernando, an unprivileged neighbourhood located in the outskirts of Buenos Aires, Argentina. Zona Imaginaria and its program Pequeños Aprendizajes aim to develop a sustainable creative space that brings local, national and international artists to work together with the community through creative and educational projects.

## 2–2:15PM

Reciprocity & Exchange: Power at Play in Artist Residencies – Justin Langlois

Langlois will discuss the tactics, planning, and implementation of the Neighborhood Time Exchange, a residency that offers an opportunity to explore the ways in which forms of value and exchange are identified and distributed, creating a framework through which the often-invisible resources of a neighborhood (the people, the history, and the experience of everyday life) can be made explicitly valuable beyond standard cultural market measures.

## 2:20–2:35PM

75° West/75° Oeste – Maria Möller

Created by artist Maria Möller and cultural manager Daniel Urrea in response to the recent free trade agreement between the U.S. and Colombia, 75° West/75° Oeste is an on-going, exchange-based collaboration between the citizens of Philadelphia and Medellín. Through the act of trading art, culture, knowledge and ideas, participants interpolate humanity

into the corporate values of free trade and investigate ways to regain a sense of agency in the face of the global economy.

**2:40–2:55PM**

Art, Money and Technical Agency: From tactics to strategies – Paz Sastre

Today money as a medium of expression is the main subject of many artistic and social practices. Alternative currencies, cryptocurrencies and digital currencies are growing all over the world. In this context, the main objective is to develop a theoretical framework to analyze these artistic and social practices in relation to changes on the technical agency that occurred since the second half of the twentieth century to the present time.

**3–3:15PM**

Public Utility 2.0: Investigating Social Practice and the Biennial Model – Emily Wilkerson and Mary Ellen Carroll

For Prospect.3, Mary Ellen Carroll developed Public Utility 2.0, an initiative utilizing unused television frequencies to provide Super Wifi to underserved communities along New Orleans' infamous Interstate-10 corridor. Carroll's project proposes research, implementation, and shifts in public policy for years ahead, beyond the exhibition's closing. Here, Emily Wilkerson and Mary Ellen Carroll will discuss this work and problematize socially engaged practices within the biennial model.

**3:20–3:35PM**

Project NOLA: Under the Bridge

– Jeni Hansen Gard and Forrest Sincoff Gard, Gard Clay Studios

Project NOLA is an exploration of the place and people who live under the bridge in New Orleans, Louisiana. These people are mak-

ing a home in a place most would find uninhabitable and accessing food only when others bring it to them. This project brings into view the complexity's of food access from the perspective of the homeless men and women who participated. They used disposable cameras to document how they accessed food, what they ate, and where it came from.

**3:40–3:55PM**

What We Learned at Sponge HQ

– Hope Ginsburg

Taking the sea-sponge as muse, Sponge HQ is a porous project space within a university. "The HQ" hosts collaborations, crosses from art into science and allows for fluid knowledge exchange between experts and learners. Sponge HQ has generated knowledge about stealth reassembling of curriculum, equitable collaboration with students, and models for orienting students to project-based strategies. An overview will be given to catalyze dialogue.

**4–4:15PM**

Outer Seed Shadow (OSS)

– Juanli Carrion

OSS is a series of public art interventions that materializes the union between plant and human behaviors, using different plant species as representatives of social groups or individuals. The main component of the intervention is a community garden, based upon a series of video interviews in which plants are self-identified by specific subjects, which ultimately hosts weekly workshops in partnership with local groups and institutions.

**4:20–4:35PM**

Office of Environmental Experiments – Carlos Castellanos

Artistic Explorations of Ecology, Technology and Community in Bayview-Hunters Point, San

Francisco. The Office of Environmental Experiments (OEE), is a participatory arts and technology initiative that aims to address the ecological and environmental health concerns of urban citizens, particularly those in marginalized communities, via novel and creative uses of ecological research, environmental sensing, and renewable energy technologies.

**4:40–4:55PM**

Assembling to Assemble, Creating a Community Platform – Nina Barbuto, Assemble

Assemble, a community space for arts + technology in Pittsburgh, unites artists, makers, and technologists to come and share their expertise through social situations. Though "showcase, incubate, and educate", Assemble serves as a connector for people with little access to the ivory towers of academia as well as STEM industries. Assemble, a start-up non-profit, activates community through trust and building confidence through MAKE-ing.

**5–5:15PM**

Teaching Social Engagement in Revolutionary Cairo – Nada Shalaby

Nada Shalaby discusses her experience teaching socially engaged art at the American University in Cairo during the past two years of turmoil and change in Egypt. She shares examples of student interventions demonstrating the deployment of various social engagement strategies on campus and online. Opening a discussion on how educators and students work within challenging environments, she talks about mediating risk, apathy and conservatism.

# Ongoing

## PLACE AND REVOLUTION

### [Laundromat / Prison](#) – Matan Israeli

In 2008 Israeli was sentenced to military prison for refusing to serve in the occupied West Bank. Like other inmates, Israeli wore an American army uniform to distinguish him from his jailors. After released, he took the uniform with him. During the OE conference, Israeli will rid himself of the uniform by washing it continuously at a local laundromat until the uniform disintegrates. The work will last till the uniform vanishes. This project is generously supported by the Prefix Institute of Contemporary Art and the Artis Grant Program. Field Producer: Matthew Sandler. This project will take place 24/7 throughout the entire conference.

*Able Laundromaxx, 3518 Blvd Of The Allies*

## ARTS @ THE FRONTIER

### [Posted Notes](#) – Kim Beck

Working in collaboration with her Carnegie Mellon interdisciplinary class “Mutable Landscapes,” Kim Beck will post hundreds of self-adhesive Post-it notes ranging in size from 3x3 inches to 3x3 feet around Pittsburgh prior to and during the Open Engagement conference. These notes will be hand-screen printed with directional messages and images developed in the class.

*Support provided through the Frank-Ratchye Fund for Arts @ the Frontier Located around Pittsburgh and OE locations*

## PLACE AND REVOLUTION

### [Open Engagement: A Social Response](#) – Temporary Art Review

Throughout April, 2015, Temporary Art Review is publishing a “social response” to Open Engagement, offering a subjective survey of the conference from the perspectives of organizers, participants, and the public. The series will attempt to comprehensively consider the conference’s vision, history, and reception, as well as offer critical responses to this year’s events, with a broader goal of considering a new form of critical writing around socially engaged practices that emphasizes the complex and decentered dialogues around the work. Participants and audiences at this year’s conference are encouraged to submit their perspectives to [james@temporaryartreview.com](mailto:james@temporaryartreview.com). [www.temporaryartreview.com](http://www.temporaryartreview.com)

## ARTS @ THE FRONTIER

### [Intergalactic Human Immigration Office](#) – Zhiwan Cheung, Daniel Pillis, and Leah Wulfman

We propose to open a temporary “Intergalactic Human Immigration Office”, a site specific social sculpture that will dispense a national identity based in space, not “on” earth. In doing so, we will manufacture a situation where everyone becomes a new type of human, a member of the galaxy, from a world without states or countries.

*Support provided through the Frank-Ratchye Fund for Arts @ the Frontier. Located around Pittsburgh and OE locations*

## ARTS @ THE FRONTIER

### [Two itinerant quilters](#) – Joanna Wright and Lenka Clayton

Joanna Wright and Lenka Clayton will make a patchwork quilt using scraps of fabric cut from the clothing of conference goers and collected door-to-door from nearby homes.

*Support provided through the Frank-Ratchye Fund for Arts @ the Frontier. Located in the South Foyer, 3rd Floor, College of Fine Arts Building, CMU*

## THE SPROUT FUND

### [One Large](#) – Cynthia Croot and Joy Katz, [Ifyoureallyloveme](#)

“Large” is a playful reference to thousand-dollar bills. ONE LARGE divides a \$1,000 arts grant between 100 conference registrants. Upon accepting a special \$10 bill, participants agree to spend it at a black-owned business in Pittsburgh (or in their home community, anywhere on earth) and to document the transaction. Black businesses lag behind businesses of all other racial and ethnic groups in every measure of success. Almost all money spent by black Americans flows out of their communities. Scant money spent by people of other races flows to black businesses. ONE LARGE activates awareness of the black economy and creates new encounters for artists in their communities.

*Support for this project provided by The Sprout Fund. The Great Hall, 1st Floor, College of Fine Arts Building, CMU*

Open Engagement

In Print

Open Engagement In Print is a publishing imprint dedicated to the creation and distribution of printed matter focused on socially engaged art. OE In Print features edited volumes, artist conversation series, and small publications that highlight the work of Open Engagement presenters and beyond.

**OEIP\_001 | THE QUESTIONS WE ASK TOGETHER**

Edited by Gemma-Rose Turnbull. Featuring contributions from 100 members of the Open Engagement community. | Released 2015

**OEIP\_002 | OPEN ENGAGEMENT: LOOKING BACK, LOOKING AHEAD**

by Jen Delos Reyes | Released 2015

**OEIP\_003 | PLACE AND REVOLUTION**

In Conversation: Lisa Lee and Rick Lowe | Released 2015

**OEIP\_004 | I'M GOING TO LIVE THE LIFE I SING ABOUT IN MY SONG:  
HOW ARTISTS MAKE AND LIVE LIVES OF MEANING**

by Jen Delos Reyes | Coming 2016

Learn more and order titles at  
[www.openengagement.info/in-print](http://www.openengagement.info/in-print)







# Contributors

**1Hood Media** is a collective of conscious Hip Hop artists and activists who utilize Hip Hop as a means of raising awareness around issues effecting oppressed people around the world.

**Edith Abeyta** is an artist living in North Braddock, PA. She combines post-consumer goods and participatory gestures to form temporary installations. She is currently artist in residence at the Carnegie Library Pittsburgh-Hazelwood.

**Allison Agsten**, Curator of Public Engagement at the Hammer Museum, leads a program that creates an exchange between visitors and the museum through works of art. She is presently organizing the museum's first Public Engagement Partnership with Art + Practice, a new art and social services non-profit in South L.A.

**Dena Al-Adeeb** is an artist/scholar/activist born in Baghdad, Iraq and is currently based in New York. She is a Ph.D. candidate in the Middle Eastern and Islamic Studies Department, Culture and Representation track with a focus in Arts Politics at New York University.

**Laila Al-Soulaiman** is a Syrian-American undergraduate student dedicated to fostering

a robust public discourse about the conflict in Syria through public installation art and, more broadly, advocacy campaigns that educate the Pittsburgh community.

**Lauren B. Allen** is a biologist and learning researcher who focuses on understanding how people learn to respond to the complex socio-scientific challenges that we collectively face, including, for example, the power of genetic engineering and its accompanying human exploits, and adapting to a changing global climate. Lauren studies the learning that happens outside of formal learning spaces, examining learning through human interaction in museums, galleries, and other public spaces.

**Amber Art + Design** is a Philadelphia-based collective that work in the public art sphere within communities that possess few resources and little or no access to art. We believe in the necessity of time invested in a location in order to establish trust and real impact.

**The Arts Greenhouse** is a music education outreach program for Pittsburgh teens that is affiliated with the Carnegie Mellon's Studio for Creative Inquiry. With the help of faculty and students, as well as local hip-hop performers, teens

write, compose, and then record songs in a state-of-the-art recording studio.

Located in the Garfield neighborhood of Pittsburgh, **Assemble** is a 501 (c) 3 organization with the mission to unite artists, technologists, and makers with their neighbors of all demographics and provide a platform for experiential learning, open creative processes, and building confidence through making.

**Asylum Archive** is not conceived as a singular art project that stands 'outside of society' engaged in an internal conversation. Rather it is a platform open for dialogue and discussion inclusive to individuals who have experienced a sense of sociological displacement.

**Kim Beck** See bio on page 7.

**Sarah Bernhardt** is a St. Louis based artist, professor, and the director at Intersect Arts Center.

**Michael G. Birchall** is a curator, writer, lecturer, publisher and PhD candidate based in Berlin. He has held curatorial appointments at The Western Front, Vancouver, Canada, The Banff Centre, Banff, Canada, and Künstlerhaus Stuttgart, Germany, and is co-publisher of the journal *On Curating*.

Artists **Mike Blockstein** and **Reanne Estrada** (Public Matters), Architect **Theresa Hwang** (Skid Row Housing Trust), and Artist/Community Developer **Jeremy Liu** (Creative Ecologies) work on place-based projects that integrate art, participatory design, education and planning.

**Diane Borsato** has established a significant international reputation for works in various media, including performance, social and interventionist practices. She is Associate Professor of Studio Art at the University of Guelph, and is based in Toronto. Diane Borsato's work can be seen at: [www.dianeborsto.net](http://www.dianeborsto.net)

**Noni Brynjolson, Paloma Checca-Gismero, Julia Fernandez**, and **Stephanie Sherman** are PhD students in Art History and Practice at UCSD. Coming from different backgrounds, they form part of the editorial collective of **FIELD**, a journal of socially engaged art criticism.

**Amanda Cachia** is an independent curator from Sydney, Australia and is currently completing her PhD in Art History, Theory & Criticism at the University of California, San Diego. Her dissertation will focus on the intersection of disability, phenomenology and contemporary art.

**Juanli Carrion** focuses on site-specific multidisciplinary interventions addressing the nature of human behavior through interaction with social groups, working internationally with organizations like NYC Department of Parks, Ex-Teresa Museum, LMCC, and Spanish Ministry of Culture.

**Suzanne Carte** is an independent curator and the Assistant Curator at the Art Gallery of York University. She sits on the board of Images Festival and holds an MA in Contemporary Art History from Sotheby's Art Institute in New York.

**Melanie Carter**, artistically known as **Blak Rapp Madusa**, is a Hip Hop "artist" an artist and an activist. The name **MADUSA** is an acronym for Making A Difference Using Skills and Activism.

**Carlos Castellanos**, PhD is an interdisciplinary artist and researcher working at the intersection art, science and technology. He is Assistant Professor in the Department of Art, Kansas State University.

**Zhiwan Cheung, Daniel Pillis,** and **Leah Wulfman** are CMU students. As artists, Daniel specializes in virtual experiences as a vehicle to explore issues of sensation and perception while Zhiwan looks to non-states and in-between-states of social and cultural identity. Leah is an architect interested in natural and human dimensions within a digital conception.

**Lenka Clayton** was the world's first artist-in-residence-in-motherhood. Amongst other things she makes daily drawings on a typewriter and is one half of a team writing unique, hand-written letters to every household in the world.

**Susanne Cockrell** is a visual artist with a background in ex-

perimental dance and theater. Currently, Cockrell's work focuses on creating large-scale commissions for museums and public spaces ([www.fieldfaring.org](http://www.fieldfaring.org)). These collaborative projects ask questions about systems of critical exchange, food and farming in the urban landscape, and explorations of informal social economies. Cockrell is an Associate Professor and Chair of Community Arts at California College of the Arts.

**Common Field** is led by **Elizabeth Chodos, Courtney Fink, Nat May, Abigail Satinsky, Stephanie Sherman,** and **Shannon Stratton**. Other founding membership is composed of 20 visual arts leaders from across the US who have been meeting since 2013 to support the development of the initiative. Common Field membership opens publicly in Spring 2015.

**Conflict Kitchen** is a restaurant that only serves cuisine from countries with which the United States is in conflict. Each Conflict Kitchen iteration is augmented by events, performances, publications, and discussions that seek to expand the engagement the public has with the culture, politics, and issues at stake within the focus region. The restaurant rotates identities in relation to current geopolitical events.

**Dadpranks** is an all female new media collective based in Pittsburgh, Los Angeles, and Amherst, Mass. Their work is spontaneously created in physical and online collaborative environments and exhibited at [www.dadpranks.com](http://www.dadpranks.com) and in various IRL settings, including the Three Rivers Arts Festival, VIA, Mote 078, SPACES Cleveland, and upcoming shows at SPACE Gallery in Pittsburgh and MOCA Cleveland.

**Raquel de Anda** is an Independent Curator, Art Writer and Cultural Organizer currently based in New York City. From 2003–2010 Raquel served as Associate Curator at Galería de la Raza (San Francisco, CA). Raquel is currently crafting up projects with the People's Climate Arts team in New York City, while pursuing her graduate degree at Parsons, The New School in Design and Urban Ecologies.

**Department of Play** brings a spirit of empathy and wonder to public life through immersive, irresistible, and aesthetically appealing collective experiences in public space. The Boston-based collective creates temporary play zones where residents step out of the everyday.

**Casey Droege** was raised by two artists and a mime. Their incessant side hustles created the time management monster/slightly organized tornado that is Casey. She now lives and works as an artist and cultural producer in Pittsburgh. Her work can be seen at [www.caseywhat.com](http://www.caseywhat.com).

**The Drift** is an artist-run platform that explores bodies of water as a context for temporary public art. Since 2012, they have worked with resident artists and collaborative groups to produce a range of projects and events on the three converging rivers in Pittsburgh, PA. They host monthly programs that are free and open to the public. [www.the-drift.org](http://www.the-drift.org)

The emerging **Veteran Artists Movement** is not an organization or project but a decentralized collection of veterans committed to using creative practices to transform themselves and a society rooted in militarism and dehumanization.

**Deborah Fisher** See bio on page 7.

**Jeni and Forrest Gard** are a husband and wife team interested in ceramic objects and the social realm that surrounds them. Jeni is a candidate in the Master of Fine Arts program at Ohio State University and Forrest recently received his MFA from Louisiana State University.

**Rudy Gerson** is an actor/ethnographer passionate about engaged theatre and performance as public practice. Currently, he's finishing up his thesis and looking forward to performing, writing, and creating more after graduation.

**Get Your Life! Productions** is a collaborative, youth-centered video production company consisting of student artists aged 10-21 in Baltimore, MD. GYL! is engaged in a yearlong project related to utopia, the future and world-making that spans many public platforms.

**Hope Ginsburg** is a Richmond, VA based artist whose work is informed by curiosity about the natural world and knowledge exchange. Her project-based work spans sculpture, performance and participatory events. She is Associate Professor at VCUarts, where her ongoing artwork, *Sponge* (2006–present) is headquartered at the university gallery.

**Synthia Griffin** leads Tate Modern's work on Regeneration and Community Partnerships, she is passionate about the role contemporary art and culture can play as a catalyst for discovery about the way we interact with social and public space as well as the built environment.

**Anna Harsanyi** is a curator and arts manager. She organized "Hot & Cold" together with Roxana Bedrule, and has also worked at the Bronx River Art Center, No Longer Empty, MoMA and A Blade of Grass.

**Maori Holmes** is a filmmaker, writer, curator, and producer. She is the founder and artistic director of the BlackStar Film Festival. Her award-winning film/video work has been screened internationally and broadcast throughout the US.

**Emily Hopkins** is an artist, curator, and Executive Director of Side Street Projects. Emily develops sustainable, community-based systems that connect artists directly to communities. She has a BFA in Art and an MA in Aesthetics and Politics from CalArts.

**Mac Howison** See bio on page 7.

**Ifyoureallyloveme**, a collective of theater practitioners and poets, uses word, music, and performance, combined with pro-beauty and anti-racist strategies, to create art in Pittsburgh and other U.S. cities. Ifyoureallylove me values true communion.

**Fran Ilich**, artist and author of several novels and the book-length essay "Otra Narrativa es Posible." He participated in Berlinale Talent Campus, Transmediale, Documenta 12 and 13, Creative Time exhibition. He was a fellow at Eyebeam and was awarded an A Blade of Grass inaugural fellowship of Socially Engaged Art.

**M. Michelle Illuminato** creates events, public-exchanges, and artworks to help reveal the complicated and often contradictory relationship between people, their culture and the land they live on. She works individually and with the collective Next Question on projects that have been exhibited nationally and internationally. She teaches at Alfred University.

**The Illuminator** is a cargo van equipped with video and audio projection, as well as

a fully stocked infoshop and mini-library. It is designed to bring the spirit of Occupy Wall Street to streets and neighborhoods throughout the boroughs of New York City and beyond.

**Imago Collective** develops projects that straddle in the line between art and activism. Our main project is placed in the prisons of Venezuela. The basic goal is to question our role in an era of global crisis; what can we do as an attempt to transform or talk about this reality.

**The Institute for New Feeling** is an artist collective and experimental "wellness" institution, offering unconventional treatments, therapies, retreats and products. [www.institute-fornewfeeling.com](http://www.institute-fornewfeeling.com)

**The International Caucus of the Women's Caucus for Art** and its membership of women artists and academics, develops collaborative projects with other global organizations and entities around activist themes, uses WCA's NGO status to bring attention to UN priorities and honors activist artists. [www.wcainternational-caucus.weebly.com](http://www.wcainternational-caucus.weebly.com)

**Matan Israeli** is an artist who lives and works in Jerusalem, mostly on the border of East and West Jerusalem. In his work, Israeli offers an alternative to the official establishment's attitude towards contested urban spaces. co-founder and artistic director of Muslala project which aims to turn the No-Man'sLand Into ALL-Man'sLand.

**Megan Johnston** is currently Director at The Model in Ireland. Her socially engaged curatorial practice centers on fundamental questions about art, its display and mediation. She is interested in where sociopolitical/historical issues and creativity converge

with visual culture and civil engagement. Her PhD, *Slow Curating: A Reflective Practice* introduces new approaches to contemporary curating and museology.

**Justseeds Artists' Cooperative** is a decentralized network of 30 artists committed to making print and design work that reflects a radical social, environmental, and political stance. With members working from the U.S., Canada, and Mexico, we produce collective portfolios, contribute graphics to grassroots struggles for justice, and work collaboratively both in and outside the co-op.

**Jaime Kopke** is the Manager of Adult & College Programs, Denver Art Museum, where she co-produces projects with the creative community.

**Ken Krafchek** has been a member of the Maryland Institute College of Art (MICA) faculty since 1985, receiving the Trustee Fellowship for Excellence in Teaching in 1998. Ken founded MICA's Office of Community Arts Partnerships (CAP) and MA/MFA in Community Arts program, currently serving as Graduate Director for the MFA.

**Justin A. Langlois** is an artist and educator. He is the co-founder and research director of Broken City Lab, principal of Antagonism.Works, and an Assistant Professor teaching Social Practice in the Faculty of Culture and Community at Emily Carr University of Art and Design.

**Michael Lee** (USA) and **Jessica Sevilla** (Mexico) are currently graduate candidates in Harvard University's School of Design, pursuing research and development in the Art, Design and the Public Domain program. Both come from diverse interdisciplinary backgrounds as architects and are

committed to intervening with productive social processes.

**Su Legatt** is Professor of Practice in photography and digital media at North Dakota State University. She works with several government, school, and municipal organizations in the Fargo/Moorhead area to strengthen the role of art and artists in the community.

**Sarah Lewison** is an artist, writer and activist concerned with political ecology and ecological perception. Her research based projects use play, dialogue and media to invoke environment, materiality and the mattering of the non-human. She lives in rural Southern Illinois.

"How can I make work about life if I do not live?" This question profoundly affects **Nuttaphol Ma's** multi-disciplinary works. Through critical interventions of spaces and movements between the dreams of leaving and dreams of roots, Ma create interactions that blur the boundary between art and life.

**Lucrecia Urbano** (Argentina, 1968) and **Cecilia Mandrile** (Argentina, 1969) are artists and educators. In 2008, Lucrecia funded **Zona Imaginaria** with the aim to connect the local community with visiting artists through collaborative projects. Cecilia acts as international co-director of ZI.

**Dr Elena Marchevska** is an interdisciplinary artist and researcher based in UK. She is currently engaged in researching radical self organised performance practices in South East Europe

**Betty Marín** is an artist, educator, and social justice worker from Wilmington, CA.

**Dean Merlino** is a teacher, researcher and musician at the Centre for Cultural

Partnerships at the University of Melbourne. His areas of research include a) the development of the pedagogic philosophies underpinning the future professionalization of community practice and b) the role of sound in cultural systems and cosmologies. He has published and been engaged internationally to speak and lecture on these themes.

**Bekezela Mguni** is a queer, abundant bodied, Trinidadian femme. She works as an independent librarian, Reproductive Justice and Human Rights activist, doula, poet and artist. She is a co-founder of New Voices Pittsburgh: Women of Color for Reproductive Justice, is a servant leader and bridge builder in Pittsburgh.

**Adam Milner** is an artist whose practice relies on documenting his private life as a way to examine cultural methods of personal exchange. He received a BFA in Visual Art and a BS in Journalism from the University of Colorado. He is currently an MFA candidate at CMU.

**Mobile Print Power (MPP)** is a multi-generational mobile print collective based in Corona, Queens that uses the inherently social medium of printmaking as a vehicle for collaboration and empowerment. Over the past two years, the ten core members of MPP have developed a working methodology for collaborative, socially engaged printmaking in public space.

**Maria Möller** is a Philadelphia-based artist whose socially-engaged work distills narrative from fact and interprets how place can reflect our innermost longings and collective hopes. Rooted in collaboration, her work includes site-specific installations, participatory projects, and community-based events.

**Ali Momeni** is a builder, composer and performer interested in using technology to bring people together. His work makes use of all manners of technology to explore how computation can give us a more intimate understanding of the world around us. He is teaching at the intersection of art, design and engineering at Carnegie Mellon University.

**Maria Mortati** is an Exhibition Designer and Social Practice Artist, working on projects that push on community engagement and art museums.

**Anne Mulgrave** is long time advocate for people with disabilities who uses her deep ties to the disability community to connect people with disabilities to the arts. Anne leads GPAC's nationally recognized initiative to increase access to the arts.

**Jan Mun** is a NYC-based media artist that creates social sculptures. Using a combination of artistic and scientific processes, Jan is an amateur mycologist, microbiologist, and beekeeper working in collaboration with communities to innovate ways to communicate with each other and the larger public.

**Jennifer Nagle Myers** is a visual artist and director of site-specific performances. *The Never-Ending Book of Women's Rights* is a lifelong project that she envisions as a practice to engage in conversation around women's rights. Her work confronts dominant systems of power through the profound language of creative expression.

**National Arts Strategies** has been working with leaders in arts and culture for over thirty years. In their organizational leadership programs arts leaders explore the toughest challenges facing organizations today, and learn from

some of the leading business school faculty in the United States.

**Next Question** is artist team **Emily Blair** and **M. Michelle Illuminato**. We invite public collaboration in our works—from initial ideas to interaction with the finished piece. Our works investigate the social aspects of urban space, with an emphasis on including multiple voices.

**Mallory Nezam's** creative interventions instigate and catalyze people in public space. Central to her work is the participation and transformation of the audience, the line between artist and spectator dissolving, and the work co-emerging live. She is convinced that sharing creative expressions in public space strengthens autonomy, builds community.

**Serra Ozhan** works as Project Coordinator at Anadolu Kültür (Istanbul) for Tandem Cultural Managers Exchange Turkey – EU programme since 2011. She was the coordinator of an artist initiative named Apartment Project (2008–2010). She has worked in the field of arts and culture since 2005 both on administrative level and as a curator.

**Carmen Papalia** is a Social Practice artist who makes participatory projects on the topic of access as it relates to public space, the art institution and visual culture. His work has been featured as part of engagements at the Whitney Museum of American Art, the Solomon R. Guggenheim Museum and the Museum of Modern Art in New York.

**Richard Pell** works at the intersections of science, engineering, and culture. He is the founder of the **Center for Post-Natural History**, an outreach organization dedicated to the collection and exposition of life-forms that have been

intentionally altered through selective breeding or genetic engineering. The Center for PostNatural History operates a permanent exhibition facility in Pittsburgh, Pennsylvania, and produces traveling exhibitions that have appeared in science and art museums throughout Europe and the United States.

**Dave Pawl** is an artist, educator and President of the Watertown Arts Council in WI. He was the first resident artist at Intersect in 2014.

**“here, without”** is a project that brings a multidisciplinary group of young participants based at Harvard University together with 32 Israeli and Palestinian artist-mentors. They will ultimately produce work centering around the Israeli-Palestinian relationship.

**IlaSahai Prouty** works with installation and performance. She's an Assistant Professor at Appalachian State University teaching Art for Social Change and an author/facilitator focused on disseminating experiential education techniques. She has an MFA from the California College of the Arts.

**Aletheia Shin, Alanna Purdy** and **Juan Ortiz** are community artists working in Baltimore City. By incorporating the methodologies of community organizing, storytelling, and creative place-making in their artistic praxes, the presenters build local leadership through creative platforms that promote neighborhood solidarity and sustainable community development in East Baltimore.

**Ted Purves** is a writer and artist based in Berkeley, California. He produces socially-based projects in collaboration with Susanne Cockrell under the umbrella name of *Fieldfaring* ([www.fieldfaring.org](http://www.fieldfaring.org)). Their most recent project,

The Red Bank Pawpaw Circle, a large public planting project, was completed in Cincinnati, Ohio in Fall 2012. Purves was the founder of the MFA concentration in Social Practice at California College of the Arts in 2005. His book, *What We Want is Free: Generosity and Exchange in Recent Art*, was published by SUNY Press in 2005. A significantly expanded and revised edition, *What We Want Is Free: Critical Exchange in Recent Art*, was released in 2014.

**Laura Raicovich** is President and Executive Director of The Queens Museum where she directs all aspects of the Museum's activities and is charged with envisioning its future. She is a champion of socially engaged art practices that address the most pressing social, political, and ecological issues of our times, and has defined her career with artist-driven projects and programs.

**Sara Raza**, the Guggenheim UBS MAP Curator for the Middle East & North Africa and YARAT Head of Education and 2015 Public Art Festival Curator. She is a PhD candidate at the Royal College of Art, and founder of Punk Orientalism, an umbrella for her multi-disciplinary post-soviet contemporary art practice on Central Asia and the Caucasus.

**Jerome Reyes**, artist, works across institutions and alterity. Jerome is Artist Liaison at Stanford's Institute for Diversity in the Arts and has collaborated with tammy ko Robinson on the I Hotel Project since 2008.

**Mary Clare Rietz** grew up in Akron, Ohio to the smell of burning rubber. Now pursuing her MFA, Mary Clare combines her two labors of love, art and community organizing, as she develops an art practice that engages people

and materials in what she calls "aesthetic action."

**tammy ko Robinson**, artist-researcher, investigates public stewardship of land, water, and airwaves. tammy is Associate Professor at Hanyang University and has collaborated with Jerome Reyes on the I Hotel Project since 2008.

**Favianna Rodriguez** is a transnational interdisciplinary artist and cultural organizer. Her art and collaborative projects deal with migration, global politics, economic injustice, patriarchy, and interdependence. Rodriguez lectures globally on the power of art, cultural organizing and technology to inspire social change, and leads art workshops at schools around the country.

**Gaby Ron** is a curator currently based in Brooklyn. After graduating from CSM collage in London she established "Peila" a non-profit art residency in Tel-Aviv. Gaby curates and produces art, theory and design workshops, panels, and exhibitions in the field of social engagement.

**Jon Rubin** See bio on page 7.

As an informal collective, **Gregory Sale, Mark Strandquist, and Courtney Bowles** see art as a vehicle for challenging the criminal justice system. Utilizing direct services, public advocacy, and symbolic actions, they create platforms for diverse communities to come together to learn, perform, and manifest more creative and equitable ways of being within the world.

**Paige Sarlin** is an artist, writer, and political activist. She is currently at work on a book-length manuscript entitled *Interview-Work: The Genealogy of a Cultural Form*. She is an Assistant Professor in the Department of Media Study at University at Buffalo, SUNY.

**Paz Sastre** lives and works in Mexico city as professor of media arts in the Universidad Autónoma Metropolitana. She is a member of the Researcher National System of the Mexican Government and also collaborate in independent projects.

**SexEd** is an ongoing quest to use art as a catalyst to expose the current state of sexual education in the US, encourage a public discourse around the topics of sexual health and education, and develop sex education curricula that are artist-inspired and community-based.

**Nada Shalaby** is a visual artist born in Cairo. She began work in social practice in 2009 and two years later she co-founded an art space and social engagement residency program in Chicago. She lives in Cairo and teaches at the American University in Cairo.

**Stephanie Sherman** is a curator, writer, and organizer whose projects transform sites of consumption as places for collaborative co-production. She is the founder of Elsewhere, Kulturpark, and Provisions Research Residencies. [www.stephaniesherman.net](http://www.stephaniesherman.net)

**Andrew Ellis Johnson and Susanne Slavick** are artists who work and exhibit individually and collaboratively. They are both on the School of Art faculty at Carnegie Mellon. PACE, their collaborative video, has been screened in New York, Los Angeles, Dubai and Cairo.

**Leigh Solomon Pugliano** began performing professionally at age 11. By her twenties she had recorded three albums and performed, lectured and conducted workshops throughout the US about the steelpan. She's an arts advocate, focused on youth engagement and enjoy collaborating with diverse artists to

create, educate, inspire and make change.

Founded in 2011, **Spaces Corners** is an artist-run photo-book shop and project space based in Pittsburgh PA. Their bookshop is carefully edited to reflect important trends in contemporary photography that they hope will inspire and educate their visitors. In January 2015, Spaces Corners opened the doors to their permanent headquarters in the exciting North Side neighborhood of Troy Hill.

**Susan Stewart** is the Founding Dean of the Faculty of Culture and Community at Emily Carr University of Art + Design, Vancouver, British Columbia. She is a trans-disciplinary social practice artist and educator. Recent work is concerned with the relational, ecological, and political aspects of the social body within the context of environmental and cultural crisis. (Change Without Notice, 2009)

**Maayan Strauss** studied architecture at the Bezalel Academy in Jerusalem and received her MFA in Photography from Yale School of Art in 2012. In 2014 Maayan lunched her project Container Residency at World Wide Storefront in New York. The Container Residency is an onboard art residency in commercial container carriers along existing international shipping routes.

**Talk Is Cheap: Unincorporated Language Laboratories** is a transdisciplinary collective using the rich and affordable medium of dialogue, and pairing it with action in public space, to advance narratives and modes of communication unincorporated in mainstream contexts.

**Temporary Art Review** is a platform for contemporary art criticism that focuses on alternative spaces and critical

exchange among disparate art communities. Temporary was founded in St. Louis, MO with an international network of contributors, and decentralizes the conversation about contemporary practice by emphasizing the breadth of projects taking place outside of traditional art centers.

**The Théâtre des Petites Lanternes** is a professional theatre company in Québec, Canada which uses social engagement as the basis of its artistic approach. It has four main sections to its work: the Big Creations, Great Harvest of Words, Art Residencies and Partner Shows.

**Transformazium** (Leslie Stem, Dana Bishop-Root and Ruthie Stringer) is a seven-year-old project embedded at the Braddock Carnegie Library. Transformazium aims to foster multiplicity of voice through the use of a neighborhood print studio, and participate in existing local arts discourses

while making connections with regional and national discourses.

**Daniel Tucker** works as an artist, writer and organizer developing documentaries, publications and events inspired by his interest in social movements and the people and places from which they emerge. His writings and lectures on the intersections of art and politics and his collaborative art projects have been published and presented widely.

**Yesomi Umolu** (Nigeria/UK) is Assistant Curator at the Eli and Edythe Broad Art Museum at Michigan State University. She has held curatorial positions at the Walker Art Center, Minneapolis; Manifesta 8, Murcia and the Serpentine Gallery, London.

**University of South Florida Contemporary Art Museum** presents significant exhibitions of contemporary art to

its community and commissions exploratory projects by leading artists. USFCAM extends this programming beyond the museum through socially-engaged artist projects, in collaboration with community-based partners.

Before joining the ioby team, **Ethany Uttech** led Brooklyn Arts Council's grant-giving and professional development programs for seven years, and worked in a variety of organizational development, project management, and teaching capacities in the arts.

**Lexa Walsh** is an interdisciplinary socially engaged artist based in Oakland, CA. Walsh has lived, worked, exhibited and toured internationally. She was recently Artist in Residence at Kala Art Institute in Berkeley and Artist Fellow at San Francisco's de Young Museum.

**Bowie Zunino** and **Jeff Barnett-Winsby** are founders and

co-executive directors at the **Wassaic Project** and the **Wassaic Artist Residency**. They live in Wassaic, NY.

**Dawn Weleski** is co-director of **Conflict Kitchen**, a take-out restaurant that serves cuisine from countries with which the U.S. government is in conflict. Weleski has exhibited at Mercosul Biennial, Brazil; Anyang Public Art Project, South Korea; Townhouse Gallery, Cairo; 91mQ, Berlin; CCA Wattis Institute, San Francisco; San Jose Museum of Art; The Mattress Factory, Pittsburgh.

**Emily Wilkerson** is a writer and curator based in New Orleans. **Mary Ellen Carroll** is a conceptual artist based in New York City and Houston. The two met working on "Prospect.3: Notes for Now," an international contemporary art exhibition in New Orleans.

**Joanna Wright** is a Welsh artist who works with documentary, photography and archives.

## OE Schedule at a Glance

### Friday

9AM-6PM  
**Registration**

9AM-6PM  
**Ongoing projects**

10AM-5PM  
**Open House Tours**

1-3PM  
**Tour project**

7-7:30PM  
**Opening Remarks**

7:30-9PM  
**Keynote: Emily Jacir**

9-11PM  
**Opening Mixer**

### Saturday

9AM-5PM  
**Registration**

9AM-6PM  
**Ongoing projects**

10-11:30AM  
**Parallel Sessions  
(Place and Revolution,  
Conversation Series)**

12-5:15PM  
**Open Platform**

2:30-4PM  
**Parallel Sessions  
(Place and Revolution,  
Conversation Series)**

4:30-6PM  
**Parallel Sessions  
(Conversation Series)**

5-6:30PM  
**Parallel Sessions  
(Continuing OE)**

6-6:30PM  
**Arts @ the Frontier**

### Sunday

9AM-4PM  
**OE Info Booth**

9AM-6PM  
**Ongoing projects**

10AM-4PM  
**Registration**

10-11:30AM  
**Parallel Sessions  
(Place and Revolution,  
Conversation Series)**

12-5:15PM  
**Open Platform**

2:30-4PM  
**Parallel Sessions  
(Place and Revolution,  
Conversation Series)**

4:30-6PM  
**Parallel Sessions  
(Conversation Series)**

5-6:30PM  
**Parallel Sessions  
(Continuing OE)**

6-6:30PM  
**Arts @ the Frontier**

7:30-9PM  
**Keynote: Rick Lowe**