

An aerial, black and white photograph of a large crowd of people gathered for a public event. The crowd is dense and fills the frame, with some individuals appearing to be holding up phones or cameras. The perspective is from directly above, looking down on the gathering.

Oakland 2016 POWER

Open Engagement



Social Media

Follow us on Instagram,
Twitter and Facebook
@openengagement

Share your posts from
this year with #OE2016

Find further details at
www.openengagement.info

OEHQ

The Open Engagement Headquarters
(information and registration) is located
at the Main Entrance at OMCA, Level 3,
with access via Oak St.

Friday 9:00am – 9:00pm
Saturday 9:00am – 5:00pm
Sunday 9:00am – 5:00pm

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Director's Welcome

Welcome to the eighth Open Engagement (OE) conference, **OE 2016 – POWER**. Hosted by the Oakland Museum of California (OMCA), OE 2016 brings together hundreds of artists, activists, educators, students, institutions, and thinkers to explore this year's theme of POWER, as well as take stock of the field of socially engaged art and practice. Open Engagement is proud to welcome iconic political activist and scholar Angela Davis and renowned feminist artist, educator, and writer Suzanne Lacy as the 2016 Keynote speakers.

Open Engagement – POWER's expansive program will highlight the work of local, national, and international presenters. In addition to a full weekend of programming onsite at OMCA, OE will host Thursday pre-conference sessions at California College of the Arts, UC Berkeley Arts Research Center, and Southern Exposure. Friday's Open House Tours highlight local organizations including: Berkeley Art Museum and Pacific Film Archive, Kala Art Institute, Birdhouse Art Collective / Oakland Omni Commons, The Exploratorium, The Center for Art + Public Life at CCA, PolicyLink, San Francisco Art Institute, Southern Exposure, and Yerba Buena Center for the Arts. OMCA's "Friday Nights

@ OMCA" will feature OE projects, doubling as our conference kickoff, and after Sunday's Angela Davis Keynote, OE invites you to the Starline Social Club for a closing party.

This edition of the conference is the first in a trilogy that will explore the themes of **POWER, JUSTICE** (2017 at University of Illinois at Chicago), and **SUSTAINABILITY** (2018 at Queens Museum, NYC). Open Engagement is working alongside practitioners and institutions to make sure that the conference, symbolically and literally, is as capacious as the art by spanning geography, recognizing spaces both inside and outside the academy, and embracing all people who are engaged in transforming the world through creativity and radical imagination. These struggles are continual and each year we acknowledge that this work is never done—that is the nature of social change.

Thank you all for being here and continuing to do this work with us.

Onward!

Jen Delos Reyes
Director and Founder, Open Engagement

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.

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 child care.

Accessibility

Open Engagement is committed to becoming an ADA Welcoming space. We partner with venues who share with our goal, and we work to ensure conference spaces are accessible to all. However, there are challenges with being an itinerant conference and we are sometimes not able to provide access to every venue. We make every effort to note where venues are challenging or inaccessible to persons with limited mobility.

The Oakland Museum of California is accessible to wheelchair users. An accessible ramp is located at the main entrance on Oak Street between 10th and 11th.

Please email info@openengagement.info or visit the Open Engagement Headquarters at OMCA to request accommodations or ask questions about accessibility.

Acknowledgments

Open Engagement is truly an incredible group effort. Open Engagement continues year after year because so many people believe in this conference as a critical and valuable site of care and production for socially engaged art. Our deepest gratitude to all of the Open Engagement presenters for their commitment to doing this work in the world and for sharing their work with all of us.

Thank you to the newly formed national consortium for Open Engagement: Oakland Museum of California, California College of the Arts, School of Art & Art History at University of Illinois at Chicago, the Queens Museum, and New York-based non-profit A Blade of Grass. These institutions all share belief and understanding that this movement toward art and social engagement can make a difference, that it is worth doing and worth supporting, and that there is value in it. These institutions will help shepherd OE through the next three years.

Thank you to all of our incredibly generous local partners who have shared their resources, time, and spaces, and who have shaped this year's conference: Yerba Buena Center for the Arts, UC Berkeley Arts Research Center, Southern Exposure, Berkeley Art Museum and Pacific Film Archive, Kala Art Institute, Birdhouse Art Collective / Oakland Omni Commons, The Exploratorium, The Center for Art + Public Life at CCA, San Francisco Art Institute, Starline Social Club, and PolicyLink.

A huge debt of gratitude is owed to this year's host site, the Oakland Museum of California. Open Engagement could not have asked for better partners. Special thanks to Kelly McKinley, René de Guzman, Evelyn Orantes, Eileen Hansen, Cynthia Taylor, Jorge Gonzalez, Kelly Koski, Amina Yee, Aja Archuleta, and Alex Jenney. Thank you to Tencue for their amazing hand in transforming the High Bay Gallery, with a special thanks to Jeffrey Wilk and Eva Tringali.

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 to Crystal Baxley for your continued work and dedication to Open Engagement as the Assistant Director. Thank you Alex Winters for keeping us social and online. Thank you 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 the design force behind Open Engagement, Nicole Lavelle, Taryn Cowart, Alex Harris and Sarah Baugh. Thank you to Kerri-Lynn Reeves for her work getting the 2016 conference started, and to La Keisha Leek for joining the OE team this year. Thank you to Sophia Fish for her dedicated work as our 2016 OE Intern. Thank you to the Bad at Sports Team for once again partnering with us for media coverage of the conference.

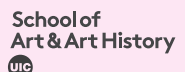
Big thanks to Martin Rosengaard and the Human Hotel for partnering with OE to provide a low-cost housing option for those who would not be able to attend the conference without that support. The spirit of Open Engagement is manifested through the generous hosts throughout the Bay Area who house our out of town presenters. Thank you all for your hospitality.

Our sincere thanks and appreciation goes out to all of the Open Engagement volunteers who are helping us to make this happen. Thank you to the 2016 Selection Committee for their valuable time and thoughtful consideration: Shalani Agrawal, Susanne Cockrell, René de Guzman, Susana Eslava, Deborah Fischer, Niva Flor, Elizabeth Grady, Nicole Lavelle, Kelly McKinley, Katya Min, Evelyn Orantes, Gilda Posada, Sheetal Prajapati, and Chris Treggiari. Without all of you none of this would be possible.

We are OE.

Jen Delos Reyes
Director and Founder, Open Engagement

Open Engagement 2016 – POWER is made possible in part by a grant from the James Irvine Foundation with in-kind support from Tencue. The 2016 Angela Davis Keynote lecture is generously supported by the Stephen M. Silberstein Foundation with additional funding from Yerba Buena Center for the Arts. Additional in-kind support is provided by UC Berkeley Arts Research Center, Starline Social Club, Human Hotel, and Bad at Sports.



2016 Curatorial Statement— Imagine Power

Open Engagement has enlisted René de Guzman as our conference curator. Throughout the planning process, René has provided guidance and oversight for our exploration into POWER.

Oakland Museum of California (OMCA) hosts Open Engagement (OE) 2016. We will explore the theme of POWER. This befits the legacy of Northern California's radical politics such as the black power movement represented by the Black Panther Party founded fifty years ago in Oakland. This particular installment of OE is the first chapter in a trilogy of themes and institutional locales that will consider JUSTICE at the University of Illinois at Chicago in 2017, and in 2018 returning to the Queens Museum in New York to explore SUSTAINABILITY.

Open Engagement's 2016 keynote speakers are activist Angela Davis and artist Suzanne Lacy. These iconic figures bracket the unique space that OE is becoming as a site of care for the field of socially engaged art and as the meeting ground for aesthetics and social activism.

Power is the ability to make desired results happen. OE believes in the genius of the many, so we invite presenters and attendees to define what power means for themselves as individuals and communities.

What is it? The digital age may have forever transformed the path to power. Now it is less about the individual and physical control and more about the crowd and influence of information. But liberation and dystopia have gone hand in hand. The Arab Spring and #BlackLivesMatter movements have had profound and far reaching effects, in part through the aid of digital tools, yet the core concerns for humane

societies haven't changed—and may have gotten worse. What is the calculus of new and old power that we seek?

How do we get it? We can grab or make it. When not given fairly and freely, how do we effectively demand opportunity? When strident and just calls for equity are met with further resistance, then what? What are the innovations to create new DIO (do-it-ourselves) avenues to power? How can we grasp our independent agency to influence and turn this influence into change?

How do we share power? Both OE and OMCA are institutions that believe in collective agency and alternatives to systems where power is held by the few. How do we assure our empowerment benefits others? How do we conceive of ourselves and who do we identify with? What are the new networks for identity that circulate power for all?

At its founding, Open Engagement sprung from the intuition that there was more at stake in art than object making to fill the white cube. There was the potent material of relationships to consider and the desire for relevance beyond the confines of the field and market place. At the same time of this growing recognition, the world's problems sought a greater level of creativity to meet persistent social needs and desires. These parallel paths are in relief today more starkly than ever. OE 2016 provides an opportunity to fully embrace the moment and explicitly inhabit this precious space. Let's imagine together a transcendent power that unites the domains of artist and citizen. What can we learn and give to one another?

René de Guzman
Senior Curator of Art,
Oakland Museum of California

2016 Open Engagement Team

Jen Delos Reyes
Founder and Director

Crystal Baxley
Assistant Director

La Keisha Leek
Assistant Director

Sheetal Prajapati
Expansion Specialist

Ariana Jacob
Analog Specialist

Nicole Lavelle
Creative Director

Sarah Baugh
Graphic Design

Taryn Cowart
Graphic Design

Alex Harris
Webmaster

Alexandra Winters
Social Media Manager

Lexa Walsh
Local Support +
Open House Tour
Coordinator

Sophia Fish
OE 2016 Intern

Jen Delos Reyes is a creative laborer, educator, writer, radical community arts organizer, and author of countless emails. She is the director and founder of Open Engagement, an international annual conference on socially engaged art that has been active since 2007. Delos Reyes currently lives and works in Chicago, IL where she is the Associate Director of the School of Art & Art History at the University of Illinois at Chicago.

Crystal Baxley is an artist, writer, and anarcha-feminist living in Los Angeles. Her projects have been featured at Museum of Contemporary Art in Los Angeles, Henry Art Gallery in Seattle, Kadist Foundation in San Francisco, Portland Art Museum, Portland Institute for Contemporary Art's Time-Based Art Festival and Pacific Northwest College of Art.

La Keisha Leek is a Chicago-based administrator, curator and writer. She holds a BA in Art History from Columbia College Chicago. Her primary interests are the ways bodies of color, language and objects adapt to and negotiate their presence within spaces. Leek was a 2014–2015 Chicago Artists Coalition Curatorial Resident, and is a 2016 Gaylord and Dorothy Donnelley Foundation Curatorial Fellow. This Spring she will be an Artistic Producer for Chicago Home Theater Festival, which invites strangers into each other's homes to share intimate meals, experience transformative art, and provide platforms for artistic exchange within neighborhoods that have experienced systemic disinvestment.

Sheetal Prajapati is an educator and artist serving as Assistant Director, Learning and Artists Initiatives at The Museum of Modern Art (New York). She is part of the 2015–2016 SHIFT artist residency at the Elizabeth Foundation for the Arts (New York) and an adjunct professor at Moore College of Art and Design (Philadelphia). 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. Her work explores experiences of interdependence and disconnection, questions her own idealistic beliefs, and investigates how people make culture and culture makes people. She received her 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, The Open Engagement Conference, and the Discourse and Discord Symposium at the Walker Art Center.

Nicole Lavelle is an interdisciplinary artist and designer who lives in Oakland, California. She works collaboratively as PLACE TALKS, Multi Studio, and Sincerely Interested. She is weeks away from a Master of Fine Arts in Social Practice at the California College of the Arts. www.nicolelavelle.com

Sarah Baugh is a graphic designer from Hope, Idaho. She holds a BA from Portland State University and an MFA from Virginia Commonwealth University. www.sarahbaugh.com

Taryn Cowart is graphic designer, dedicated feminist and INTJ. She lives in Portland, Oregon, USA. www.taryncowart.com

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 and Pacific Film Archives. He builds websites at www.internetstudio.codes, and does art things at www.alexharr.is

Alexandra Winters has travelled internationally pursuing a self-directed approach to her professional practice and arts education. Alex is the Visual Arts Curator at Brisbane Powerhouse, Australia. She has recently completed a Masters of Creative Production and Arts Management from QUT and has a BFA with Awards from QCA. In 2016 Alex is Founding and Co-Directing the inaugural Make Nice: An Un-Conference for Creative Women in Sydney as a part of Vivid Ideas, and delivering a provocation for panel "Utopia and the Institution: Socially Engaged Art Practices in the 21st Century" for the Australian Performing Arts Market in Brisbane.

Lexa Walsh is an interdisciplinary socially engaged artist based in Oakland, CA. She examines and creates social ties to craft hospitable democracies within cultural institutions both corporeal and imagined. She is an ongoing agent of Open Engagement.

Sophia Fish is an artist, designer, and graduating senior at the Rhetoric Department at UC Berkeley. She previously interned for the Summit Team at Creative Time in New York City, and she now works as the Curatorial Intern at Open Engagement.

In Conversation with Suzanne Lacy

OMCA curator René de Guzman speaks with the longtime artist, writer, and social activist. Lacy creates socially engaged art that simulates dialogue about race, inequality, and social justice.



Suzanne Lacy

Suzanne Lacy is a visual artist whose prolific career includes performances, video and photographic installation, critical writing and public practices in communities. She is best known as one of the Los Angeles performance artists who became active in the '70s and shaped an emergent art of social engagement. Her work ranges from intimate, graphic body explorations to large-scale public performances involving literally hundreds of performers and thousands of audience members. Her work has been reviewed in *The Village Voice*, *Artforum*, *L.A. Times*, *the New York Times*, *Art in America*, and in numerous books and periodicals.

She lectures widely, has published over 70 texts of critical commentary, and has exhibited in The Tanks at Tate Modern, The Museum of Contemporary Art in Los Angeles, the Whitney Museum, the New Museum and P.S. 1 in New York, and The Bilbao Museum in Spain. Her scores of fellowships include the Guggenheim Foundation, The Henry Moore Foundation, and The National Endowment for the Arts. Her book, *Mapping the Terrain: New Genre Public Art* (1995), now in its third printing and available in both English and Chinese languages, was responsible for coining the term and articulating the practice. *Leaving Art: Performances, Politics and Publics, the collected essays of Suzanne Lacy*, was published in 2010 by Duke University Press; a monograph *Suzanne Lacy: Space Between*, by Sharon Irish, was published in 2010 by University of Minnesota Press. Lacy is founding chair of the MFA in Public Practice at the Otis College of Art and Design. She holds a Doctor of Philosophy from Gray's School of Art at Robert Gordon University in Scotland.

Saturday, 7:30pm

Suzanne Lacy Keynote Lecture

High Bay Gallery, Great Hall, Level 2, OMCA

Power Pass or Presenter Pass required for entry



Angela Davis

Through her activism and scholarship over the last decades, Angela Davis has been deeply involved in our nation's quest for social justice. Her work as an educator—both at the university level and in the larger public sphere—has always emphasized the importance of building communities of struggle for economic, racial, and gender equality. She is Distinguished Professor Emerita of History of Consciousness and Feminist Studies at UC Santa Cruz, and the author of nine books, including her most recent book of essays called *The Meaning of Freedom*.

In recent years a persistent theme of her work has been the range of social problems associated with incarceration and the generalized criminalization of those communities that are most affected by poverty and racial discrimination. She draws upon her own experiences in the early seventies as a person who spent eighteen months in jail and on trial, after being placed on the FBI's "Ten Most Wanted List."

She is a founding member of Critical Resistance, a national organization dedicated to the dismantling of the prison industrial complex. Internationally, she is affiliated with Sisters Inside, an abolitionist organization based in Queensland, Australia that works in solidarity with women in prison.

Having helped to popularize the notion of a "prison industrial complex," she now urges her audiences to think seriously about the future possibility of a world without prisons and to help forge a 21st-century abolitionist movement.

Sunday, 7:30pm

Angela Davis Keynote Lecture

High Bay Gallery, Great Hall, Level 2, OMCA

Power Pass or Presenter Pass required for entry

René de Guzman Social practice is deeply associated with your generation of avant-garde artists. What were some of your influences?

Suzanne Lacy I grew up in a relatively poor area. I was fortunate to be given an almost free college education by California's Higher Education Act. At the time I went to college—along with other working-class people, people of color, women—there was an influx of artists like Judy Chicago and Allan Kaprow. They set the stage for a more radical art in California and had a big impact on me.

de Guzman How do you describe social practice?

Lacy I relate it to the history of performance art, when art became dematerialized and artists began looking at different sources for their ideas. They started to look intensely at issues that really concern people and incorporated them into their work. Social practice emerged in the '60s and '70s, and sprang, in a way, out of the political and cultural movements of those times. Another way to explain it is that there is the art object and the art maker, and then there's the space in between. What social practice does is focus on all three. The artist is no longer the mythologized crazy guy who whacked his ear off; he is moving into a form of engaged citizenship.

de Guzman Much of your work seems to be about the coalitions you build and the people who are transformed by participating in them. Is the process more your focus than the final work?

Lacy Yes. I was doing community organizing even before I was an artist. And most social practice people are engaging, to some extent, in a form of community organizing, even if it's for a small group of ten students. Those are skill sets that need to be brought back into

the arts arena through education. That's why Open Engagement is important, because it includes so many people in the arts and in education.

de Guzman What are some of the challenges you face in your large-scale social practice works?

Lacy They can be difficult because they are sited in public and often deal with controversial subjects. Performance can be high risk, imperfect, and improvisational. Here is an example: Last fall, I did a project in Quito, Ecuador, called *De tu puño y letra, diálogos en el ruedo* [trans: *Your handwriting, dialogues in the ring*], which involved hundreds of men reading letters written by women about domestic violence. We held it in a bullring on November 25, the International Day for the Elimination of Violence Against Women. And if you saw all these men reading those letters, you might think, "Wow, big outcome in the political arena! Wow, social impact!" But you don't really know if that's true. You have to know how your work fits in with ongoing societal practices and how engaged people are with these issues. You can know how many people sign up, but you can't know if your work has changed people's thinking.

de Guzman There are a few panels at this year's Open Engagement conference about institutional involvement in socially engaged art. Are you concerned that this attention might be at odds with social practice, which many see as an insurgent activity?

Lacy I've been through at least three major waves of funding for my practice. In the '90s, the funding institutions were all hopping on board, and now they're doing it again. So if you look at this over the long haul, no, I'm not worried that it will kill our creativity. And now that museums like OMCA are getting involved, I am convinced that social practice will continue to thrive.

Locations

San Francisco

OMCA

Oakland Museum of California
1000 Oak St, Oakland, CA 94607
(510) 318-8400

OMCA is situated between downtown Oakland and Lake Merritt.

Amphitheater
Level 1
Blue Oak Café
Level 2
California Room
Level 1
Gallery of California History
Level 2
Garden
Outdoors at OMCA, ground level
High Bay Gallery
Great Hall, Level 2
History Gallery Theater
Gallery of California History, Level 2
Hot Tub Lounge
Gallery of California History, Level 2
James Moore Theater
Level 1
Lecture Hall
Level 1
Oak St. Plaza
Level 3
OEHQ (Main Entrance)
Oak St, Level 3
Studio Classroom
Level 1
Redwood Burl
Gallery of California Natural Sciences, Level 1
Rishell Court
Garden, ground level

Berkeley

Oakland / Berkeley

Berkeley Art Museum and Pacific Film Archive (BAMPFA)
University of California, Berkeley
2155 Center St, Berkeley, CA 94720
www.bampfa.org
(510) 642-0808

Chapter 510
2301 Telegraph Ave, Oakland, CA 94612
www.chapter510.org
(510) 469-0108

Kala Art Institute
1060 Heinz Ave, Berkeley, CA 94710
www.kala.org
(510) 549-2977

Magnes Collection of Jewish Art and Life
University of California, Berkeley
2121 Allston Way, Berkeley, CA 94720
www.magnes.org
(510) 643-2526

Nahl Hall
California College of the Arts (CCA)
5212 Broadway, Oakland, CA 94618
www.cca.edu
(510) 594-3600

Omni Commons
4799 Shattuck Ave, Oakland, CA 94609
www.omnicommons.org

PolicyLink
1438 Webster St # 303, Oakland, CA 94612
www.policylink.org
(510) 663-2333

Real Time and Space (RTS)
125 10th St, Oakland, CA 94607
www.realtimeandspace.org

San Francisco

Artists' Television Access (ATA)*

992 Valencia St, San Francisco, CA 94110
www.atasite.org
(415) 824-3890

A Simple Collective Gallery*
2830 20th St, #105, San Francisco
www.asimplecollective.com

Exploratorium
Pier 15, The Embarcadero, San Francisco, CA 94111
www.exploratorium.edu
(415) 528-4444

Mission Dolores Park*
19th & Dolores St, San Francisco, CA 94114
www.sfrecpark.org
(415) 554-9521

Prelinger Library*
301 8th St #215, San Francisco, CA 94103
www.prelingerlibrary.org
(415) 252-8166

San Francisco Art Institute (SFAI)
800 Chestnut St, San Francisco, CA 94133
www.sfai.edu
(415) 771-7020

Southern Exposure (SoEx)
3030 20th St, San Francisco, CA 94110
www.soex.org
(415) 863-2141

Yerba Buena Center for the Arts (YBCA)
701 Mission St, San Francisco, CA 94103
www.ybca.org
(415) 978-2787

**Part of Southern Exposure's Open House Tour*

OMCA Info

San Francisco

Food

Blue Oak Café
OMCA's Blue Oak café, operated by Grace Street Catering, offers a menu filled with inspired dishes featuring seasonal and local ingredients that reflect the many cultures of California. Blue Oak café features both indoor and outdoor seating, and is the perfect spot to enjoy lunch, a mid-afternoon snack, coffee break, or an afternoon glass of California wine. *Café hours are 11am to 4pm, Wednesday through Sunday. Lunch service runs through 2:30 pm.*

Transit

BART
OMCA is conveniently located one block from the Lake Merritt BART station (between 8th and 9th streets at Oak Street). OMCA is at the corner of Oak and 10th Street. An accessibility ramp is located at the main entrance on Oak Street between 10th and 11th. *For a complete list of BART schedules, transfer information, and fares, visit bart.gov.*

AC Transit
OMCA is accessible by a number of AC Transit bus lines. OMCA is at the corner of Oak and 10th Street. An accessibility ramp is lo-cated at the main entrance on Oak Street between 10th and 11th. *For more information, visit actransit.org.*

Trip Planner
For a complete guide to reaching the Museum from the Bay Area on public transit, visit transit.511.org.

Parking
The entrance to the parking garage is on Oak Street between 10th and 12th streets. Parking fees are \$1 per hour for Museum visitors with validation and \$2.50 per hour without validation. Get your ticket validated at the Ticketing booth on Level 2 any time during your visit. The OMCA Garage offers \$5 flat rate parking during some special events and during Friday Nights @ OMCA. The \$5 flat rate fee will be collected upon entering the garage after 5pm on Fridays.

Disabled parking stalls and entrance to the Museum are on the main street level of the garage. An entrance ramp is located on Oak Street (adjacent to the stairs), and at 10th and Fallon Street.

Additional parking is available at the Alco Parking Garage located at 165 13th Street at Jackson Street. *Hours are subject to availability.*

Bike Parking
Free, on-street bike parking is available outside the Oak Street entrance to the Museum. Limited free covered bike parking is available in the OMCA Garage during garage hours, and on Oak Street Plaza, which is on the third level of the Museum, during Museum hours. *OMCA assumes no responsibility for loss or damage to property left at bike parking.*

San Francisco

Accessibility

OE is working towards becoming not only ADA Accessible, but ADA Welcoming. If there are resources that you need, please visit us at OEHQ (Level 3, Main Entrance)and we will do everything we can to accommodate your request. Below is more information about accessibility services at OMCA:

Wheelchair Access
The Oakland Museum of California is accessible to wheelchair users. An accessible ramp is located at the main entrance on Oak Street between 10th and 11th. OMCA offers a limited number of wheelchairs at the Ticketing Desk on a first-come, first-served basis.

Restrooms
OMCA offers accessible restrooms on Levels 1, 2 and 3. All rest-rooms include changing stations.

Elevators
An elevator is available inside the Museum for visitor use near the parking garage entrance on Level 2. The Elevator provides access to Levels 1, 2, and 3. The top-level roof gardens are not accessible by elevator.

ADA-Accessible Parking
OMCA's parking garage is located on Oak Street between 10th and 12th Streets and provides spaces on the upper level for disabled parking as well as a ramp into the Museum. Please note the vertical clearance of the garage is 6 feet 8 inches.

Seating
Comfortable seating is available throughout the Museum, in the Galleries, throughout the Museum gardens and terraces, and on Oak Street Plaza.

Service Animals
Service animals are welcome at OMCA. Pets are not permitted.

Additional info

Lockers
On-site lockers are available free of charge to visitors on all three levels of the Museum. Lockers are for day use only.

Wi-Fi
The Oakland Museum of California is a free Wi-Fi hotspot.

Schedule

Thursday & Friday Overview

KEY

- ✕ Pre-Conference
- ⊕ Open House Tours
- ☾ Friday Nights @ OMCA

Thursday



10:00am – 6:00pm

UC Berkeley Arts Research Center CROSS-SECTOR
The Magnes Collection of Jewish Art and Life, 2121 Allston Way, Berkeley



9:00am – 5:00pm

Questioning Aesthetics Symposium: Prisons & Art
Nahl Hall, California College of the Arts, 5212 Broadway, Oakland



7:00 – 9:00pm

Southern Exposure: Play Hard, Play Fair
Southern Exposure
3030 20th Street @ Alabama St, San Francisco



10:00am – 4:00pm

Kala Art Institute
Kala Art Institute,
1060 Heinz Ave, Berkeley



10:00am – 12:00pm

Museum as Field Station: Public Platforms and Collective Knowledge
The Exploratorium
Pier 15, The Embarcadero, San Francisco



10:00 – 11:30am

Other Cinema
ATA Gallery, 992 Valencia St, San Francisco



Ongoing 10:00am – 6:00 pm

Queens of the Castro
Southern Exposure, 3030 20th St @ Alabama St, San Francisco



12:00 – 2:00pm

Living Room Light Exchange
Two living rooms in the Mission District of San Francisco, check www.soex.org for details.



Gallery open 12:00 – 4:00pm

Program 12:00 – 2:00pm
A Simple Collective Project
2830 20th St, #105, San Francisco



Ongoing 12:00 – 6:00pm

Art for a Democratic Society
Mission Dolores Park
19th St and Dolores St, San Francisco



1:00 – 3:30pm

SFAI Open House featuring Spring 2016 Collaborative Project
Facilitated by Will Brown
San Francisco Art Institute
800 Chestnut St, San Francisco



Library open 1:00 – 5:00pm

Talks 2:00 – 3:30pm
PLACE TALKS
Prelinger Library, 301 8th St, @ Folsom St, Room 215, San Francisco



2:00 – 5:00pm

BAMPFA Open House
Berkeley Art Museum and Pacific Film Archive, 2155 Center St, Berkeley
The galleries are open until 9pm. Free admission with presentation of Open Engagement pass.



Ongoing self-guided 30-minute walk

Conversation at 3:00pm
Reception at 4:00pm
23rd & Telegraph: Exploring Art and Social Justice
CCA Center for Art and Public Life and Chapter 510, Oakland
Start at OEHQ at OMCA, Main Entrance, Level 3



2:00 – 3:00pm

Take This Hammer: Art + Media Activism
Yerba Buena Center for the Arts
701 Mission St, San Francisco
Anteroom Gallery and Gallery 2



3:00 – 4:00pm

Stairwell's
Meet at Southern Exposure, 3030 20th St, @ Alabama St, San Francisco, Tickets required; \$5 via Brown Paper, Tickets, available at www.stairwells.org



6:00 – 10:00pm

Lawn Care Campaign
Sarah Bernhardt and Dave Pawl
Redwood Burl, Gallery of California History, Level 2, OMCA



6:15 – 7:00pm Choreography Lesson

Mobile Studio Ongoing through conference
CareForce One: A mobile studio powering America's fastest growing workforce
Studio REV-
Choreography lesson in Amphitheater, Level 1, OMCA. Mobile Studio will be parked on 10th Ave at OMCA



7:00 – 8:00pm

POWER HOUR
Elise Granata
Blue Oak Café, Level 2, OMCA



7:30 – 9:30pm

Drop the Mic! Poets, Rappers, Spoken Word Artists, Squeaky Wheels- Unite!
Mark x Farina
Oak Street Plaza, Level 3, OMCA



7:45 – 8:00pm

War Hoop Flash Mob
Natalie Ball
Amphitheater, Level 1, OMCA



8:00 – 10:00pm

Politaoko
Diana Arce
Blue Oak Café, Level 2, OMCA

Friday



10:00am – 1:00pm

UC Berkeley Arts Research Center CROSS-SECTOR
The Magnes Collection of Jewish Art and Life, 2121 Allston Way, Berkeley



10:00am – 3:00pm

Omni Fair
3:30pm – 5:00pm
Panel discussion
Birdhouse Art Collective/ Oakland Omni Commons
Omni Commons,
4799 Shattuck Ave, Oakland



10:00am – 11:30pm

What's Wrong with this Picture? A "Walkshop"
PolicyLink, 1438 Webster Street, Suite 303, Oakland

Saturday Overview

KEY

- ▲ Parallel Sessions
- ◆ Open Platform
- Conversation Series

- ▲ **9:30 – 9:50am**
OE 101
James Moore Theater,
Level 1, OMCA
- ▲ **10:00 – 11:30am**
Educational Networks
and Artistic Interventions:
Mapping Invisible Knowledge
precarious knowledge
collective
California Room, OMCA, Level 1
- ▲ **10:00 – 11:30am**
The Permeable Space:
Socially Engaged
Institutions
Megan Johnston, John Spiak,
Laura Raicovich, Heather
Lineberry, Ginevra Shay.
Moderated by Kelly McKinley
James Moore Theater,
Level 1, OMCA
- ▲ **10:00 – 11:30am**
New American
Representations of Power
from Muralists of Color
Lunar New Year and Jess
X Chen
Lecture Hall, Level 1, OMCA
- ▲ **10:00 – 11:30am**
Teens at the Helm
Allison Wyckoff, Emily Dobkin
and Leah Greenberg
Lecture Hall, Level 1, OMCA
- ▲ **10:00 – 11:30am**
I Got a Recognition! Centering
Youth Voice in Museums
Cata MariaElena Elisabeth
Lecture Hall, Level 1, OMCA
- ▲ **10:00 – 11:30am**
Giving Birth to Power: Birthing
Justice and Womanist Theater
Black Women Birthing Justice
Studio Classroom, Level 1, OMCA
- ▲ **10:00 – 11:30am**
Local Power: Activist
Groups in the Bay Area
High Bay Gallery, Great Hall,
Level 2, OMCA
- ▲ **10:00 – 10:50am**
In it Together: Making the
Connections Between
Environmental Art and Social
Practice
Facilitated by UC Santa Cruz
Art Faculty: Elliot Anderson,
Dee Hibbert-Jones, Jimin Lee,
Beth Stephens, Laurie Palmer,
and Jennifer Parker
Gallery of California History,
Level 2, OMCA
- ▲ **11:00 – 11:50am**
A Mindful Dialogue on Power
Facilitated by Brett Cook
Gallery of California History,
Level 2, OMCA
- **11:30 – 12:20pm**
Digester
Responding to *Local
Power: Activist Groups
in the Bay Area*
Rishell Court,
ground level garden at OMCA
- ▲ **12:00 – 1:30pm**
Nongkrong and Non-Work: An
Open Hangout and Dialogue
Sonja Dahl
Garden, ground level, OMCA
- ▲ **12:00 – 1:30pm**
The Liberation Of Our People:
Angela Davis 1969/2008
Mark Tribe
History Gallery Theatre, Gallery of
California History, Level 2, OMCA
- ▲ **12:00 – 1:30pm**
In between Here and There:
Picnic and Conversation for
Mixed Race Women
Sarah Farahat
Advanced ticket purchase
required:
www.bit.ly/21JizW
Garden Picnic Tables,
ground level, OMCA
- ▲ **12:00 – 1:30pm**
FIELDWORKS: Open
Engagement
A Blade of Grass
Lecture Hall, Level 1, OMCA
- ▲ **12:00 – 1:30pm**
Play the Way:
Come Make a Game
Book and Wheel Works
Studio Classroom, Level 1, OMCA
- ◆ **12:00 – 12:15pm**
Stop Telling Women
to Smile: Challenging
Gender Oppression
Through Street Art
Tatyana Fazlalizadeh
High Bay Gallery, Great Hall,
Level 2, OMCA
- ◆ **12:20 – 12:35pm**
Listings Project Forum:
Empowering Creatives to
Find Live and Work Space
Listings Project
High Bay Gallery, Great Hall,
Level 2, OMCA
- **12:30 – 1:30pm**
Casual Social Power:
Speed Networking
Facilitated by Ariana Jacob
and Sheetal Prajapati
Gallery of California History,
Level 2, OMCA
- ▲ **1:00 – 2:00pm**
Black Salt Collective
Real Time and Space,
125 10th Street, Oakland
- ◆ **1:00 – 1:15pm**
Black Woman is God:
Reprogramming That
God Code
Black Woman is God
High Bay Gallery, Great Hall,
Level 2, OMCA
- ◆ **1:20 – 1:35pm**
The Unacknowledged
Linda Duvall
High Bay Gallery, Great Hall,
Level 2, OMCA
- **1:40 – 1:55pm**
Apps for Power:
A Collaboration with
Day Laborers
Sol Aramendi
High Bay Gallery, Great Hall,
Level 2, OMCA
- **2:00 – 2:50pm**
Programming for
Power Sharing
Facilitated by Drew Bennett
Gallery of California History,
Level 2, OMCA
- ◆ **2:00 – 2:15pm**
Mindfulness Meditation
for Protest Situations
Packard Jennings
High Bay Gallery, Great Hall,
Level 2, OMCA
- ◆ **2:20 – 2:35pm**
Conversation Objects
and Spaces Investigating
Youth Power and Urban
Displacement
Art Center MDP+Field
graduates
High Bay Gallery, Great Hall,
Level 2, OMCA
- ▲ **2:30 – 4:00pm**
Allies or Aliens? Collaborating
Across Cultures
Laura Anderson Barbata,
Janet Goldner, Melissa Potter
and Miriam Schaer
California Room, Level 1, OMCA
- ▲ **2:30 – 4:00pm**
White Privilege in Social
Practice: White and POC
Artists Share
Angela Anderson Guerrero,
Darryl Ratcliff, Julie Perini,
Elana Isaacs. Facilitated
by Maggie Lawson
and Phoenix Soleil
James Moore Theater, Level 1,
OMCA
- ▲ **2:30 – 4:00pm**
From Houdini to Snowden:
What Magic Can Teach Us
about Power
Center for Tactical Magic
Lecture Hall, Level 1, OMCA
- ▲ **2:30 – 4:00pm**
Dunham Technique:
Corporeality of Etiquette
and Ritual
Zari Le'on
Studio Classroom, Level 1, OMCA
- ◆ **2:40 – 2:55pm**
Youth Visions of Resistance
Bay Area Video Coalition
High Bay Gallery, Great Hall,
Level 2, OMCA
- **3:00 – 3:50pm**
Domestic Disturbances
Ramiro Gomez in
conversation with
Lawrence Weschler
Gallery of California History,
Level 2, OMCA
- ◆ **3:00 – 3:20pm**
A Guide to Upsetting Rape
Culture (Activist Toolkit For
Creating a Culture Jam)
FORCE
High Bay Gallery, Great Hall,
Level 2, OMCA
- ◆ **3:20 – 3:35pm**
Who Empowers Whom?
The Powers at Play in a
Participatory Photography
Practice
Anthony Luvera
High Bay Gallery, Great Hall,
Level 2, OMCA
- ◆ **3:40 – 3:55pm**
The weDub Project: VJing and
Making DIY Tech in Uganda
Tina L. Zheng
High Bay Gallery, Great Hall,
Level 2, OMCA
- **4:00 – 4:50pm**
Digester
*Responding White to Privilege
in Social Practice: White and
POC Artists Share*
Gallery of California History, Level
2, OMCA
- ◆ **4:00 – 4:15pm**
Blobwork: Combatingw
Hierarchy in Educational
Space
Kimi Hanauer, Press Press
High Bay Gallery, Great Hall,
Level 2, OMCA
- ◆ **4:20 – 4:35pm**
CONSUMPTION: Artistic
Capital and Culinary
Innovation to Shift Economic
Power
High Bay Gallery, Great Hall,
Level 2, OMCA
- ◆ **4:40 – 4:55pm**
Bureau of Linguistical Reality
Field Study Power Inequality
and the Anthropocene
The Bureau of Linguistical
Reality
High Bay Gallery, Great Hall,
Level 2, OMCA
- ▲ **5:00 – 6:30pm**
Performing Blackness
Lisa Evans
Studio Classroom, Level 1, OMCA
- ▲ **5:00 – 6:30pm**
Commanding Presence:
Disabled Artists / Curators on
Infiltrating the Social
Lecture Hall, Level 1, OMCA
- ▲ **5:00 – 6:30pm**
Workshop: Radical
Relationships in Art & Science
Science and Society in the
SEA Context Team
James Moore Theater, Level 1,
OMCA
- ▲ **5:00 – 6:30pm**
NAMING NAMES: Feminist
Revisionism and Socially
Engaged Art Criticism
Melinda Guillen
California Room
- ▲ **5:00 – 6:30pm**
Queers in the Spotlight:
Field Notes from Four Years
of The News
SOMArts Cultural Center
California Room, OMCA
- ▲ **5:03 – 5:48pm**
Queering Social Practice:
A Kiki
Xon Henry, Greg Hatch
and Amanda Hunt
Hot Tub Lounge,
Gallery of California History,
Level 2, OMCA
- ▲ **7:30pm**
Suzanne Lacy
Keynote Lecture
High Bay Gallery, Great Hall, Level
2, OMCA
*Power Pass or Presenter Pass
required for entry*
- ▲ **Ongoing**
Ancient Cup
Publication Studio Oakland
with Leif Hedendal, Chloe
Minervini and Ian Dolton-
Thornton
Rishell Court, ground level garden
at OMCA
- ▲ **Ongoing by appointment**
The Work Intern
Provides Services
Meredith Degyansky
Outside of California Room,
Level 1, OMCA

Sunday Overview

KEY

- ▲ Parallel Sessions
- ◆ Open Platform
- Conversation Series

- ▲ **10:00 – 11:30am**
Power to Engage: What Are Artists and Art Museums Learning from One Another
Solomon R. Guggenheim Museum, SITE Santa Fe, Jon Rubin, Francisca Benitez. Moderated by René de Guzman.
Theater, Level 1, OMCA
- ▲ **10:00 – 11:30am**
“Shoot back”: The Game-Changing Action of Recording Police Encounters
Lisa K. Blatt
California Room, OMCA
- ▲ **10:00 – 11:30am**
Power of Social Engaged Design
Panelists Stacy Asher, Aaron Sutherlen, Amy Ress, Ming Thompson, Laura Crescimano. Moderated by Shalini Agrawal
Lecture Hall, Level 1, OMCA
- ▲ **10:00 – 11:30am**
Who Benefits? Partnering with “Big Tech” to Make Real Social Change
Bay Area Video Coalition
High Bay Gallery, Great Hall, Level 2, OMCA
- ▲ **10:00 – 11:30am**
Freestyle: Creative Youth Development through Hip Hop
Destiny Arts Center
Studio Classroom, Level 1, OMCA
- **10:00 – 10:50am**
Power, Mimicry, and the Institutional “Frame”: Is There a Way to Think Outside the Institution While Being Embedded Within It?
Facilitated by Stephanie Syjuco with Shirin Towfiq of ART SCHOOL X, UC Berkeley
Gallery of California History, Level 2, OMCA
- **11:00 – 11:50am**
Strength in Numbers: Using Multiple Perspectives to Tackle Gentrification
Facilitated by N’Jeri Eaton
Gallery of California History, Level 2, OMCA
- **11:30 – 12:30pm**
Digester
Responding to *Who Benefits? Partnering with Big Tech to Make Social Change*
Rishell Court, ground level garden at OMCA
- ▲ **12:00 – 1:30pm**
The Evolution of Power in Oakland: A Stairwell’s Field Trip
Tickets required; \$12 via Brown Paper, Tickets, available at stairwells.org
Meet at OEHQ, Main Entrance, Level 3, OMCA
- ◆ **12:00 – 12:15pm**
Photography At San Quentin Prison: Finding a Personal Narrative
Nigel Poor
High Bay Gallery, Great Hall, Level 2, OMCA
- ◆ **12:20 – 12:35pm**
An Army of Lovers: Queer Power
AK/OK
High Bay Gallery, Great Hall, Level 2, OMCA
- **12:30 – 1:30pm**
Theory of Change: Writing New Stories
Facilitated by Elise Granata, Stacey Marie Garcia, Wes Modes
Gallery of California History, Level 2, OMCA
- **12:30 – 1:30pm**
Value Propositions for Socially Engaged Projects
Facilitated by Deborah Fisher and Paul Ramirez Jonas
Rishell Court, ground level garden at OMCA
- ▲ **12:00 – 1:30pm**
And in this corner... The League of Lady Wrestlers
Garden Picnic Tables, ground level, OMCA
- ◆ **12:40 – 12:55pm**
Finding our Way: Building Networks Across a Multi-layered Landscape
Michael Cristiano
High Bay Gallery, Great Hall, Level 2, OMCA
- ◆ **1:00 – 1:15pm**
Disruption
Chris Sollars
High Bay Gallery, Great Hall, Level 2, OMCA
- ◆ **1:20 – 1:35pm**
The Longest Revolution: Defining Feminist Social Practice
Feminist Social Practice Consortium
High Bay Gallery, Great Hall, Level 2, OMCA
- ◆ **1:40 – 1:55pm**
The Power of Love
hobbypopMUSEUM
High Bay Gallery, Great Hall, Level 2, OMCA
- ◆ **2:00 – 2:15pm**
Assembling the Affect Archive
The Affect Archive
High Bay Gallery, Great Hall, Level 2, OMCA
- **2:00 – 2:50pm**
Action Into Being: Growing as An Ally
Facilitated by Mia Birdsong and Mariah Landers
Gallery of California History, Level 2, OMCA
- ◆ **2:20 – 2:35pm**
Participation in Practice: Authorship, Authority, Methods and Ethics
Elizabeth Pedler
High Bay Gallery, Great Hall, Level 2, OMCA
- ▲ **2:30 – 4:00pm**
San Quentin Prison Arts Project
Carol Newborg, Henry Frank, Troy Williams, Dennis Crookes, Isiah Daniels, Watani Stiner, Michael DeVries
Lecture Hall, Level 1, OMCA
- ▲ **2:30 – 4:00pm**
Introduction to Latinx Artist Retreat
Anthony Romero
California Room, Level 1, OMCA
- ▲ **2:30 – 4:00pm**
The Politics of Place: Privilege and Power in Placemaking
The Equity Collective
James Moore Theater, Level 1, OMCA
- ▲ **2:30 – 4:00pm**
Collaboration Across Research Platforms in Socially-Engaged Art
Arts Research Center at UC Berkeley
California Room, Level 1, OMCA
- ◆ **2:40 – 2:55pm**
SPORTSTREETCAPP
Leah Nichols
High Bay Gallery, Great Hall, Level 2, OMCA
- ◆ **3:00 – 3:15pm**
Building Power in Parks: Notes from the World’s Park Community Design School
World’s Park
High Bay Gallery, Great Hall, Level 2, OMCA
- **3:00 – 3:50pm**
Building Dialogues, Question Bridge: Black Males
Facilitated by Chris Johnson
Gallery of California History, Level 2, OMCA
- ◆ **3:20 – 3:35pm**
Rancho Grande: A Bus Tour for Coping, Surviving, Overcoming and Re-Seeding
The Mexican Bus + Book and Wheel Works
High Bay Gallery, Great Hall, Level 2, OMCA
- ◆ **3:40 – 3:55pm**
Can the Token Speak? Towards a Theory and Strategy of the Trojan Token
Nine Eglantine Yamamoto-Masson
High Bay Gallery, Great Hall, Level 2, OMCA
- ◆ **4:00 – 4:15pm**
Representing Vision and Voice; Negotiating Photographic Authorship
Gemma-Rose Turnbull
High Bay Gallery, Great Hall, Level 2, OMCA
- ◆ **4:20 – 4:35pm**
The Power of the Object
Socially Engaged Craft Collective
High Bay Gallery, Great Hall, Level 2, OMCA
- **4:00 – 4:50pm**
Digester
Responding to The Politics of Place: Privilege and Power in Placemaking
Gallery of California History, Level 2, OMCA
- ◆ **4:40 – 4:55pm**
A Seat at the Table: The Last Supper
Susy Bielak
High Bay Gallery, Great Hall, Level 2, OMCA
- ▲ **5:00 – 6:30pm**
Strange Bedfellows: Artists Working with/in Government
Emily Hopkins, Elana Mann, and Letitia Fernandez Ivins
James Moore Theatre, Level 1, OMCA
- ▲ **5:00 – 6:30pm**
Enter the Dragon: Bringing Socially-Engaged Art into Advocacy Groups and Schools
Valeria Moglievich
Lecture Hall, Level 1, OMCA
- ▲ **5:00 – 6:30pm**
Ka ora! Radical Intention
Studio Classroom, Level 1, OMCA
- ▲ **5:00 – 6:30pm**
Cities in Transition: Anti-Gentrification Tools and Art Projects
ARTs East New York, Allison Santiago, Chris Treggiari, Evelyn Orantes
Lecture Hall, Level 1, OMCA
- **5:00 – 6:00pm**
Closing Circle Conversation
Facilitated by Ariel Weintraub with OMCA and OE staff
Rishell Court, ground level garden at OMCA
- ▲ **5:03 – 5:48pm**
Queering Social Practice: A Kiki
Xon Henry, Greg Hatch and Amanda Hunt
Hot Tub Lounge, Gallery of California History, Level 2, OMCA
- 7:30pm**
Angela Davis Keynote Lecture
High Bay Gallery, Great Hall, Level 2, OMCA
Power Pass or Presenter Pass required for entry
- 9:00pm – 2:00am**
May Day Closing Party and Mixer
Upstairs ballroom at the Starline Social Club, 645 West Grand Ave, Oakland
Free and open to the public.

Pre-Conference Sessions

Date

Thursday, April 28

Friday, April 29

In anticipation of OE 2016, Bay Area organizations offer Pre-Conference programming to get the conversation started.

Thursday, 10:00am – 6:00pm
Friday, 10:00am – 1:00pm

UC Berkeley Arts Research Center CROSS-SECTOR

Whether we are imagining the role of the arts in social change or imagining new structures for sustaining the arts, artists and organizations increasingly tout the importance of the “cross-sector” partnership. This symposium brings together artists, scholars, curators, and cultural administrators to mine goals, pragmatics, and puzzles of “cross-sector” exchange. Participants will share successful strategies and epic failures in cross-sector collaboration, exploring new practices of art-making, practitioner training, curation, cultural leadership, philanthropy, and cultural investment.

Speakers and session leaders include Minnesota Street Project Founders [Andy and Deborah Rappaport](#), OMCA’s [Lori Fogarty](#), Queens Museum’s [Laura Raicovich](#), A Blade of Grass’s [Deborah Fisher](#), SFMOMA’s [Dominic Willson](#), Imagining America’s [Kevin Bott](#), and UC Berkeley’s [Nora Silver](#), [Stephanie Syjuco](#), [Jeffrey Skoller](#), [Shannon Jackson](#), among many others. Symposium details available at www.arts.berkeley.edu.

The Magnes Collection of Jewish Art and Life, 2121 Allston Way, Berkeley
Accessible from the Downtown Berkeley BART station

Thursday, 9:00am – 5:00pm

Questioning Aesthetics Symposium: Prisons & Art

The goal of *Questioning Aesthetics Symposium: Prisons & Art* is to develop a transdisciplinary aesthetic critique of art’s roles in the apprehension, recognition, and abolition of the prison industrial complex. Art and aesthetics can challenge images of the prison that have caused many to take it for granted and can enact “new terrains of justice, where the prison no longer serves as our major anchor” (Angela Davis). If abolition is the ultimate goal, a critical aesthetic question is whether any particular art is consistent with it. When does artistic form contribute to this goal? Which artistic forms? Whose artistic forms?

*Nahl Hall, California College of the Arts
5212 Broadway, Oakland*

Thursday, 7:00pm – 9:00pm

Southern Exposure: Play Hard, Play Fair

Join Southern Exposure for a conversation on the forms and narratives of socially engaged artwork in the Bay Area, with a focus on Robby Herbst’s upcoming participatory project, *New New Games*. *New New Games* is a large-scale public art event that will take place June 18th in a public park in San Francisco. The project reflects upon the resonance of 1970s era humanism, the attendant New Games Movement, and current forms of labor and leisure. The conversation will look at this project, games as social practice, and uses of historical re-enactment. The discussion will be followed by a reception.

*Southern Exposure
3030 20th Street @ Alabama St,
San Francisco*

Open House Tours

Date

Friday, April 29

Various times

10am – 5pm

Inspired by Anthony Fyson and Colin Ward’s *The Exploding School*, OE has adopted an “Exploded Conference” model, where conference-goers experience the sites and context of the city as part of the conference and educational experience. This programming is organized by the presenters and varies in their offerings and approaches. Further information about each Open House Tour, including an interactive map of locations, can be found on OE’s website.

Oakland

Open House Tours

2:00 – 5:00pm

BAMPFA Open House

BAMPFA welcomes you to its new Diller Scofidio + Renfro-designed building and the inaugural exhibition, *Architecture of Life*. Comprising over 250 works spanning two millennia, the exhibition explores the ways that architecture—as concept, metaphor, and practice—illuminates various aspects of life experience.

Visit the BAMPFA’s new education spaces, including the Works on Paper Study Center, the Art Lab, and the Koret Reading Room. BAMPFA staff will be on hand to introduce these new facilities and describe related activities, including artist David Wilson’s programming.

*Berkeley Art Museum and Pacific Film Archive,
2155 Center St, Berkeley*
The galleries are open until 9pm. Free admission with presentation of Open Engagement pass.

10:00am – 4:00pm

Kala Art Institute

Print Public is one of Kala’s ongoing community engagement programs. Print Public takes print media and socially engaged art projects and meets people where they are, on the street, at bus stops, churches, markets, and in the neighborhood, connecting artists and the community. Kala will host a Print Public Open House at the Kala Art Gallery to highlight what these projects and

interventions are and discuss the goals of this work. Four to five Print Public artists will set up individual stations displaying process, materials, slide show and possible hands-on printmaking activities.

Kala Art Institute, 1060 Heinz Ave, Berkeley

Ongoing self-guided 30-minute walk
Conversation at 3:00pm
Reception at 4:00pm

23rd & Telegraph: Exploring Oakland at the Intersection of Art and Social Justice

CCA Center for Art and Public Life and Chapter 510

This walking tour takes you from the Oakland Museum of California to Chapter 510, an Oakland community organization committed to creating a literacy project focused on supporting teachers and developing creative and expository writing skills for students. The tour will take you through the neighborhood past historic and community sites, ending at the intersection of art and social justice. Maps and audio tour information will be provided ahead of time. Anticipated length of walking tour is 30 minutes. A public conversation at Chapter 510 will be curated by Janet Heller, Founder and CEO, at 3:00 pm, followed by a reception with locally sourced cuisine from 2 Mamacitas and drinks at 4:00.

Start at OEHQ at OMCA

10:00am – 11:30pm

PolicyLink

What’s Wrong with this Picture is a “walkshop” that will introduce participants to arts and culture-driven inequities using a process of critical policy analysis and discussion while visiting sites in and around downtown Oakland. PolicyLink is a national research and action institute advancing economic and social equity by Lifting Up What Works®. PolicyLink connects the work of people on the ground to the creation of sustainable communities of opportunity that allow everyone to participate and prosper. The PolicyLink Arts, Culture, and Equitable Development Initiative is a strategic effort to accelerate equitable development through the thoughtful integration of arts and culture into community and economic development.

*PolicyLink, 1438 Webster Street, Suite 303
Oakland*

10:00am – 3:00pm Omni Fair
3:30pm – 5:00pm Panel Discussion
**Birdhouse Art Collective/
Oakland Omni Commons**

The Omni Commons Fair is an all day event showcasing the power within interdisciplinary collaboration and grassroots community organizing. We will highlight the experimental and educational nature of social justice endeavors. The all day event will include a panel discussion about cooperatively organized arts groups

featuring arts and cultural leaders in the Bay Area, an array of interactive booths which showcase Omni’s interdisciplinary, creative, and practical endeavors, and guided tours of the space. Light refreshments will be served. Collective members presenting include Birdhouse Art Collective, Design Action Collective, Qulture Collective, New Space Studio, Counter Culture Labs, Timeless Infinite Light, Building Bloc, Liberated Lens, and Chiapas Support Committee.

Omni Commons, 4799 Shattuck Ave, Oakland
This venue does not currently have an ADA rest room available on site.

1:00pm – 3:30pm

SFAI Open House featuring Spring 2016 Collaborative Project (as facilitated by Will Brown)

Will Brown’s *Everything You Never Wanted to Know About Exhibition Making* is portable, safe for kids, easy to use, and effortlessly pulverizes fruits, vegetables, superfoods, and protein nodes into a delicious, smooth texture. Will Brown’s power-patented-blade-design and “Cyclonic Action” combine to extract all of the nutrients from your food helping you to achieve the healthiest lifestyle possible in the world today. *Everything You Never Wanted to Know About Exhibition Making*

examines exhibitions that fall between the cracks of curating and art production, exploring a practice of paracurating that offers a counterpoint to traditional institutional or gallery procedures. This hands-on class culminates in one or more collaborative exhibitions inspired by and based on field trips, “expert witnesses,” and archival research. Topics of research may include: folklore, magic, physical comedy, paranormal activity, psychic ability, performative objects, and white lies.

Come join us for a special campus visit facilitated by this Spring’s SFAI MA/ MFA Collaborative Project!

San Francisco Art Institute
800 Chestnut St, San Francisco

10:00am – 12:00pm

Museum as Field Station: Public Platforms and Collective Knowledge

The Exploratorium was founded in 1969 as a “community museum dedicated to awareness.” In this workshop, we will introduce participants to the pedagogical roots of this hybrid public environment that combines elements of a laboratory, studio, classroom and museum with the mission to empower learners and activate civic participation.

Artist-in-resident Rosten Woo, who is developing a project in the context of the new Exploratorium Bay Observatory will discuss his work-in-progress in order to generate a discussion of how artistic inquiries can complement scientific research to further public dialogue on critical social issues such as climate change. This session has limited capacity.

The Exploratorium
Pier 15, The Embarcadero, San Francisco

2:00 – 3:00pm

Take This Hammer: Art + Media Activism

Guest curator Christian L. Frock provides an expansive look at artworks, media projects, and ephemera from tactical interventions, as well as several new site-specific commissions, including recent works by Anti-Eviction Mapping Project, Bay Area Society for Art & Activism, Cat Brooks with Black Lives Matter and the Anti Police-Terror Project, CultureStrike, Pitch Interactive, Tucker Nichols, Favianna Rodriguez, Stamen, and many others. A full-color publication features new essays by Jeff Chang, Christian L. Frock, and Rebecca Solnit.

Yerba Buena Center for the Arts
701 Mission St, San Francisco
Anteroom Gallery and Gallery 2

10:00am – 5:00pm

Alternative Exposure San Francisco Open Houses

Seven past recipients of Southern Exposure’s Alternative Exposure grant present projects at various locations throughout San Francisco. Alternative Exposure supports the independent, self-organized work of artists and small groups that play a critical and significant role within the San Francisco Bay Area arts community.

Alternative Exposure provides monetary awards—giving grants of up to \$5,000—to foster the development and presentation of artist-led projects and programs that are direct, accessible, and open to the public. Funded activities may include a new exhibition or exhibition series, the ongoing work of an arts venue or collective, a public art project, a one-time event or performance, publications directly related to the visual arts, an online project, an artist residency, a series of film screenings, and more.

Southern Exposure
3030 20th St, San Francisco

10:00am – 11:30am

Other Cinema

Conceived and stewarded by Craig Baldwin and housed in ATA (Artists’ Television Access) Gallery, Other Cinema is a long-standing bastion of experimental film, video, and performance in San Francisco’s Mission District. Baldwin surveys the history of Bay Area alternative spaces, with a focus on Artists’ Television Access and Other Cinema and the contemporary microcinema scene. He will provide a lecture-demonstration with film and video clips from past Other Cinema programs, addressing Black Lives Matter, anti-eviction essays, North/South issues, street/public art, Psycho-Geography, Media Archeology, Optronica, and experimental media art.

ATA Gallery, 992 Valencia St, San Francisco

12:00 – 2:00pm

Living Room Light Exchange

Living Room Light Exchange invites artists and curators to open up their living rooms for dialogue and to widen their circle of intimacy to include other thinkers and makers, as part of a monthly salon series. The format of the Exchange is committed to present undertakings, unanswered questions, and the ability for presenters to jump into the thick muck of works in-progress with a group of artists and thinkers. Video artist, photographer and art director Zen Cohen, and Rick Prelinger, archivist, writer, filmmaker, and founder of the Prelinger Archives, discuss their work at the homes of artists Adam Gray and Jenny Odell.

Two living rooms in the Mission District of San Francisco, check www.soex.org for details.

Gallery open 12:00 – 4:00pm
Program 12:00 – 2:00pm

A Simple Collective Project

A Simple Collective is an organization of

artists and arts professionals dedicated to community, equity, and content-driven contemporary art.

ASC founder Rhiannon Evans MacFadyen presents *Advantage of Disadvantage*.

To varying degrees, we all have our disadvantages in life. We lament them, compare them, but they’re ours. Sometimes there’s a particular disadvantage that means more to us than the rest. For better or worse, it is our (dis) advantage that we don’t want to lose.

Within other communities, we spot (dis) advantages, too. When we see others cling theirs, wear it as a badge, play it as their trump card, do we get frustrated? Angry? Or do we sometimes wish we could claim it as our own? *Advantage of Disadvantage* creates a space to claim your badge, and to long for another’s.

2830 20th St, #105, San Francisco

Library open 1:00 – 5:00pm
Talks 2:00 – 3:30pm

PLACE TALKS

PLACE TALKS is a series of visual lectures about location that takes place at the Prelinger Library in San Francisco. Bay Area artists, writers, designers, archivists, and other curious people share lectures on place-related topics, illustrated by content from the Prelinger Library’s rich collection.

PLACE TALKS is an artist project presented by Nicole Lavelle and Librarian in Residence Charlie Macquarie. The Prelinger Library is an independent research library open to the public for exploration and reuse.

For Open Engagement, the library will be open to visitors, and will present PLACE TALKS from two Bay Area people: artist Carolina Magis Weinberg and filmmaker Samuuel Topiary. Check www.placetalks online for information about speakers and talks.

Prelinger Library, 301 8th St, @ Folsom St, Room 215, San Francisco

3:00 – 4:30pm

Stairwell’s

Stairwell’s is an itinerant project by artists Sarah Hotchkiss and Carey Lin. Starting at Southern Exposure, they will lead participants on an interactive group walking tour, challenging familiar understandings of everyday surroundings.

Meet at Southern Exposure, 3030 20th St, @ Alabama St, San Francisco

Tickets required; \$5 via Brown Paper Tickets, available at stairwells.org

Ongoing 12:00pm – 6:00pm

Art for a Democratic Society

Art for a Democratic Society is an artist collaborative whose work addresses political activism, urban planning, faux bureaucracies, and class war. For Open Engagement, A4DS takes on the persona of a redevelopment agency, asking the public how they would want to change their urban environment. In the form of an impromptu charrette, they ask passers-by to reconsider the use of public space.

Mission Dolores Park
19th St and Dolores St, San Francisco

Ongoing 10:00am – 6:00 pm

Queens of the Castro

Queens of the Castro brings awareness about the differences between gender and sexuality to high schools and universities by empowering LGBT Youth and allies to express themselves. For Open Engagement, they operate a photo-booth located at Southern Exposure, inviting the public to participate and take selfies with drag performers, while empowering participants to have frank conversations about gender.

Southern Exposure, 3030 20th St @ Alabama St, San Francisco

Friday Night @ OMCA

Date

Friday, April 29

Location

OMCA

Time

5:00 – 11:00pm

Friday Nights @ OMCA hosts several projects by OE presenters, and doubles as our conference kickoff event. OMCA's weekly, family-friendly take on a festive night market features the best in Bay Area curbside cuisine from gourmet food trucks to beverages at the Blue Oak beer garden, plus live music, drop-in workshops, and more! In honor of OE, OMCA's galleries will be open until 11pm.

6:00 – 10:00pm

Lawn Care Campaign

Sarah Bernhardt and Dave Pawl

What if political ads promoted real values instead of candidates? What if we could encourage people in our own communities to choose positive behaviors? With the Lawn Care Campaign you have the power to create your own customized professionally printed political-style yard sign to advertise not a person or party, but an idea that can help make your neighborhood a better place. Choose hope. Vote for peace. Elect generosity. All supplies are provided in this make and take workshop. Participants may choose to display their sign in an ongoing installation at the conference.

Redwood Burl, Gallery of California History, Level 2, OMCA

6:15 – 7:00pm Choreography Lesson
Mobile Studio Ongoing through conference

CareForce One: A mobile studio powering America's fastest growing workforce

Studio REV-

The CareForce is a public art project exploring America's fastest growing workforce—caregivers—and the diverse people who champion the growing national movement for domestic worker justice. Through hands-on workshops, exhibitions, dance sessions, interactive media, and pit-stops in our mobile studio (the CareForce One), the CareForce sparks the public imagination to transform caregiving relationships and move policy forward. Come by for a booty-shaking dance, a take-home toolkit, and point your phone at the CareForce One to access animated documentary shorts chronicling the front lines of care.

Choreography lesson in Amphitheater, Level 1, OMCA. Mobile Studio will be parked on 10th Ave at OMCA throughout the conference.

7:00 – 8:00pm

POWER HOUR

Elise Granata

A nonstop hour of 60 different minute-long activities designed to push you to new social and personal highs. Follow vibrant video prompts to participate in these immersive, minute-long group actions all while following a facilitator who's a combo of an inspirational speaker, workout coach and your favorite band member. You'll high five. You'll close your eyes and think about someone you love. You'll pep talk. You'll feel closer to a room of strangers than you ever have before.

Blue Oak Café, Level 2, OMCA

7:30 – 9:30pm

Drop the Mic! Poets, Rappers, Spoken Word Artists, Squeaky Wheels- Unite!

Mark x Farina

This is an open forum, live microphone scenario. We hope to gather people with fun, provocative, fresh ideas that just want to be seen and heard. Mixologist MXF will use his mobile DJ unit to provide the sonic background sounds for your voice. Please have your thoughts, songs, poetry, manifestos, rants and raves ready to recite-loud and proud! Step up, Grab the Mic and Go! Three-minute rule please, or the gong will sound.

Oak Street Plaza, Level 3, OMCA

7:45pm – 8:00pm

War Hoop Flash Mob

Natalie Ball

A War Hoop calls out not from nothing and not silence, but it has meaning and intent. It is heard and fades again. It is responsive. The call exists in memory. Black intellectual and poet Fred Moten writes, "The history of blackness is testament to the fact that objects can and do resist," resistance is woven into our existence. Being a Black and Native artist with an Indigenous identity, I know that Indigeneity, that Black and Indian, are never wholly civil and acceptable because our existence is resistance. The War Hoop Flash Mob is a celebration of resistance, of art and life that calls out and claims the space to exist, to breathe and make sound. Tribally, the War Hoop carries a certain sound, but this is not required and everyone is encouraged to participate. Come and use your voice and express yourself in any way you choose. The War Hoop Flash Mob is a performative art piece by Natalie M Ball and it is open to the public.

Amphitheater, Level 1, OMCA

8:00 – 10:00pm

Politaoke

Diana Arce

Politaoke is a non-partisan participatory political speech Karaoke bar where the audience is invited to re-speak real contemporary political speeches from local, national and international politicians. Using satire and play as a delivery system, Politaoke creates a non-party affiliated political space, in which audience and participants can move beyond partisan politics and discuss issues rather than party lines.

Blue Oak Café, Level 2, OMCA

Saturday Parallel Sessions

Date

Saturday, April 30

Locations

OMCA

Real Time and Space

During four blocks of time on Saturday and Sunday—morning, midday, afternoon, and evening—Open Engagement sessions take place concurrently. Projects, installations, workshops, panel discussions, presentations, and participatory works and sessions mostly take place at the Oakland Museum of California or nearby.

Saturday April 30

Parallel Sessions

9:30 – 9:50am

OE 101

Get an overview of the weekend ahead, ask questions, and get ready to make the most of your experience at OE 2016!

James Moore Theater, Level 1, OMCA

10:00 – 11:30am

Educational Networks and Artistic Interventions: Mapping Invisible Knowledge

precarious knowledge collective (pkc)

This presentation/discussion will share several artistic projects that make visible hidden networks of power in education inside schools and in the public sphere. These case studies will serve as a springboard for dialogue about the role of mapping as an interventionist educational strategy. Activist mapping projects are counter-hegemonic as they create access to unseen networks and untold/unheard narratives. Some maps make public policy visible, while others show how power structures shape our everyday lives and in so doing, intervene to change the discourse and possibilities for education.

California Room, Level 1, OMCA

10:00 – 11:30am

The Permeable Space: Socially Engaged Institutions

Megan Johnston, John Spiak, Laura Raicovich, Heather Lineberry, Ginevra

Shay. Moderated by Kelly McKinley.

Museums, galleries and art centers are institutions that have power. So how do socially engaged art activists work within institutions? What approaches can we use to facilitate space for change and speak the truth to power? This panel is made up of creative leaders who prioritize radical re-examinations in power relations in art institutions. Each will present for 10 minutes on a project, focusing on one central issue that can lead to new ways of seeing, making, doing, and activating within art institutions. Key ideas: permeable spaces, radical accessibility, authorship and politics.

James Moore Theater, Level 1, OMCA

10:00 - 11:30am

New American Representations of Power from Muralists of Color

Lunar New Year and Jess X Chen

This presentation and discussion will examine how representations of marginalized communities in public art can envision a new future toward racial, feminist, indigenous and ecological justice. How can murals and spoken word poetry illuminate the voices of so-called yellow, black and brown communities and empower them to reclaim their silenced histories as well as aid in expressing their current realities? How can the teaching and creation of public art be a democratic

tool that empowers young people to take ownership of their identities and preserve indigenous and diasporic cultures? These issues will be raised and discussed with examples of our own efforts and art.

Lecture Hall, Level 1, OMCA

10:00 – 11:30am

Teens at the Helm

Allison Wyckoff, Emily Dobkin and Leah Greenberg

Including young people in program development and implementation benefits the institution, the youth, and the public being served. Three Bay Area museums, the Asian Art Museum, the Santa Cruz Museum of Art & History and the Contemporary Jewish Museum, put young people at the helm in creating programming for their peers and general museum audiences. Unpack the current culture of teen engagement in museums and redefine measurements of success as you learn about these museums' unique approaches and share your own processes and challenges during this interactive panel conversation.

Lecture Hall, Level 1, OMCA

10:00 – 11:30am

I Got a Recognition! Centering Youth Voice in Museums

Cata MariaElena Elisabeth

Centering youth voice in programming

inherently challenges and strengthens museum structure and function. I will share experiences from my personal work in youth programs as well as pose questions that explore power and change with in youth art spaces.

Lecture Hall, Level 1, OMCA

10:00 – 11:30am

Giving Birth to Power: Birthing Justice and Womanist Theater

Black Women Birthing Justice

Using story-circles and participatory theatre, guests will explore birthing justice through stories that intersect liberation with giving life to brilliant futures.

Womanist Theatre centers the lives, bodies, and deep pleasures of all Black women and Black people. It employs techniques from Theatre of the Oppressed, Théâtre-Forum Sénégalais, and women’s prose and poetry across the African Diaspora. Honoring La Mulâtresse Solitude and Granny Midwives, the insights and expertise of Black people who have given birth will be invited as power-building and change-making strategies.

Studio Classroom, Level 1, OMCA

10:00 – 11:30am

Local Power: Activist Groups in the Bay Area

This session will provide information about and insight into the work of Bay Area activists, focusing on the East Bay. Representatives from Indian People Organizing for Change, Occupy Oakland, Dignidad Rebelde, City Slicker Farms, Anti Police-Terror Project and Black Lives Matter will discuss their missions and initiatives, followed by conversation between panelists and the audience.

High Bay Gallery, Great Hall, Level 2, OMCA

12:00 – 1:30pm

Nongkrong and Non-Work: An Open Hangout and Dialogue

Sonja Dahl

The process of hanging out, of groups of people occupying physical and social space, is inherently powerful. Operating in open-ended, temporary encounters, hanging out allows for the exchange of both conversations and those interactions which are more subtle, based upon energy and feeling between people. This non-workshop takes its cues from both the Indonesian practice of *nongkrong* (non-

goal-oriented hanging out) and Fred Moten and Stephano Harney’s conceptualization of “study” as an inherently radical, common intellectual practice manifesting in social space.

Garden, ground level, OMCA

12:00 – 1:30pm

The Liberation Of Our People: Angela Davis 1969/2008

Mark Tribe

The Liberation of Our People: Angela Davis 1969/2008 documents a reenactment of a speech given by Angela Davis at DeFremery Park in West Oakland in 1969. In this speech, Davis made the case for a united movement linking imperialism abroad with domestic oppression. She called for the withdrawal of U.S. troops from Vietnam, the release of domestic political prisoners, and the defeat and humiliation of the U.S. Government. In the reenactment, which took place in DeFremery Park in 2008 and was presented by the OMCA and Creative Time, actress Sheilagh Brooks delivered the speech to an audience that included members of the local community, Bay Area artists and activists, and passers-by.

History Gallery Theatre, Gallery of California History, Level 2, OMCA

12:00 – 1:30pm

In between Here and There: Picnic and Conversation for Mixed Race Women

Sarah Farahat

Oakland-based Egyptian American artist Sarah Farahat invites women of mixed race to join her for a picnic and conversation in the OMCA gardens. Power can look like many things and sometimes she is assumed or unrecognizable. The artist welcomes self-identified mixed race women to take a moment together to relish the power of in between-ness: of slippage, of fuzzy, frizzy, straight, unruly, freckly, caramel, obsidian, ochre and alabaster. Together we will ask questions, speak story and meet one another in-between Here and There.

Garden Picnic Tables, ground level, OMCA
Advanced ticket purchase required:
www.bit.ly/21JizWg

12:00 – 1:30pm

FIELDWORKS: Open Engagement

A Blade of Grass

What happens when artists dare to change the world? How can art and community come together to reimagine the way we live? FIELDWORKS is a short documentary series presented by A Blade of Grass that explores the beauty, rigor, and impact of socially engaged art. FIELDWORKS: Season One, produced by RAVA Films and One Hundred Seconds, spotlights ABOG’s Distinguished Fellow, Mel Chin, and 2014 ABOG Fellows: Brett Cook, Pablo Helguera, Fran Ilich, Jan Mun, SexEd, and Jody Wood. The 40-minute screening will be followed by a short discussion and Q&A.

Lecture Hall, Level 1, OMCA

12:00 – 1:30pm

Play the Way: Come Make a Game Book and Wheel Works

Come experiment with games and choose one you’d like to make. Try your hand at board games, shell games, cootie catchers and map games made by Kate Connell and Oscar Melara of Book and Wheel Works. Enjoy edible prizes! We can Play the Way to joyful communication. Play rejuvenates, connects, makes the shy bold and the bold feel like problem solving. You can choose between several game styles than can be adapted to any community or issue. Using models provided by the artists, workshop participants will draft a game to use as an interactive tool for connecting neighbors or achieving other specific goals. Materials provided.

Studio Classroom, Level 1, OMCA

1:00 – 2:00pm

Black Salt Collective

Grab your lunch and head around the corner from OMCA to hear from Open Engagement / Real Time and Space Artists-in-Residence, Black Salt Collective. As a group, Black Salt Collective has shown at Artists’ Television Access, CalArts, The San Francisco Public Library as part of the RADAR series, MIX Festival, Outsider Festival, and Glitch Festival Australia. Black Salt Collective was also a recipient of an Alternative Exposure grant from San Francisco’s Southern Exposure in 2013 and nominated for a curatorial residency at SOMArts in 2014. The Collective’s proposal was selected and

opened in January 2016 in SOMArt’s Main Gallery. The exhibition *Visions into Infinite Archives* featured 30 intergenerational artists and filmmakers of color creating a boundless and liminal archive. Currently, the collective is working on a book to be released in 2017 through E.M. Wolfman Books in Oakland.

Real Time and Space

125 10th Street, Oakland

2:30 – 4:00pm

Allies or Aliens? Collaborating Across Cultures

Laura Anderson Barbata, Janet Goldner, Melissa Potter and Miriam Schaer

A four-person panel will examine issues of power and privilege in socially engaged collaborations involving artists from dramatically different communities. They will describe cross-cultural projects in Mali, Venezuela, the Republic of Georgia, and the repatriation from Norway of a 19th-century Mexican woman’s remains. The panelists, who all have long commitments to their adopted communities, will discuss the tensions between artists from developed and developing countries, the sustainability of projects beyond their initial implementation, and the pros and cons of grant- and self-funded projects.

Panelists are [Laura Anderson Barbata](#), Professor, Member of FONCA-CONACULTA, México; [Janet Goldner](#), sculptor with 20-plus years experience in Mali; [Melissa Hilliard Potter](#), artist, papermaker, Book and Paper Arts Program Director, Columbia College Chicago; [Miriam Schaer](#), artist, lecturer, Columbia College Chicago.

California Room, Level 1, OMCA

2:30 – 4:00pm

White Privilege in Social Practice: White and POC Artists Share

Angela Anderson Guerrero, Darryl Ratcliff, Julie Perini, Elana Isaacs Facilitated by Maggie Lawson and Phoenix Soleil

Using the fishbowl discussion format, artists Maggie Lawson and Phoenix Soleil will co-facilitate white-identified artists and persons of color in discussing the implications of white privilege in making art. The goal is to have people who have done work on race privilege and oppression (personal and/or professional) model some of the possibilities of collaboration, vulnerability, and

accountability for conference attendees.

James Moore Theater, Level 1, OMCA

2:30 – 4:00pm

From Houdini to Snowden: What Magic Can Teach Us about Power

Center for Tactical Magic

From theatrical tricks and illusions to spiritual rites and rituals, magic represents the performance of arcane knowledge. The Center for Tactical Magic looks closely at the ways in which secrets are embodied in today’s society and draws parallels between magic acts and such issues as economic manipulation, political deception, vanishing resources, and social transformation. Moving beyond the symbolic, this interactive presentation highlights real-world examples of magic mixing it up with Power in today’s “theater of conflict.”

Lecture Hall, Level 1, OMCA

2:30 – 4:00pm

Dunham Technique: Corporeality of Etiquette and Ritual

Zari Le’on

Lecture demonstration consisting of two dancers and a narrator that will illustrate how the Dunham Technique combines Ballet and African-based dances. The collaboration of African Diasporic dance, which functions as ritual, and classical ballet which provides etiquette training, allows opportunities for practitioners to apply outer and inner methods of empowerment. Two dancers will show the movements and a facilitator will discuss the applications in Dunham Technique. The workshop culminates in a facilitated class consisting of the movement phrases that they will have witnessed and discussed.

Studio Classroom, Level 1, OMCA

5:00 – 6:00pm

Commanding Presence: Disabled Artists / Curators on Infiltrating the Social

Gathering together some of the most provocative voices of the Bay Area, our panelists speculate on the role of arts practitioners to record and amplify the experience and concerns of disabled people 25 years after the Americans with Disabilities Act. We will discuss current projects that present creative challenges to mental illness and police violence, race and disability poetics, medical/

technological interventions, and political activism. We are united in the belief that authoring contributions to the cultural and historic record is crucial to empowering people with disabilities.

Discussants are documentary filmmaker [Regan Brashear](#), filmmaker/ artist [Lisa Ganser](#), artist/ curator [Cara E. Levine](#), poet/ performance artist [Leroy Moore](#), photographer/ disability rights activist [Anthony Tusler](#), and community activist/ oral historian [Alice Wong](#). Moderated by artist [Jennifer Justice](#).

Lecture Hall, Level 1, OMCA

5:00 – 6:30pm

Queers in the Spotlight: Field Notes from Four Years of The News

SOMArts Cultural Center

The News at SOMArts Cultural Center is a place for artists and audiences to share unabashedly political, vulnerable, sexual or otherwise challenging new, queer performance. The News, now in its fourth year, has hosted over 250 performers and 35 curators. This OE discussion centers on what an artist/curator and an arts organization have learned in working together to form an evolving, open model that creates artist-led space each month for queer perspectives in a city where spaces are rapidly vanishing.

California Room, Level 1, OMCA

5:00 – 6:30pm

NAMING NAMES: Feminist Revisionism and Socially Engaged Art Criticism

Melinda Guillen

Beginning with the political stakes and patriarchal mandate of feminist revisionism, Melinda Guillen will focus on work by artist Suzanne Lacy and other key figures including Grant Kester and Miwon Kwon in order to move into an in-depth discussion of how feminism, as a broader social movement and its historical contributions such as “Consciousness-Raising” or “CR” sessions remain peripheral in social practice discourse. The session will conclude with a facilitated discussion on possibilities, contradictions and actions toward a feminist envisioning of social practice.

California Room, Level 1, OMCA

5:00 – 6:30pm

Workshop: Radical Relationships in Art & ScienceScience and Society in the SEA
Context Team

This workshop will bring together researchers in the social study of science and science policy, educators and museum professionals working within a science-museum context, and individuals familiar with OE to facilitate a conversation for mutual benefit. Socially engaged artists will experience new approaches to considering science and society, learn more about how art works can be supported by the science museum context, and offer insights about how to represent social critiques of science.

James Moore Theater, Level 1, OMCA

5:00 - 6:30

Performing Blackness

Lisa Evans

Performing Blackness (presented by How Spirit Moves Us) is an interactive discussion and arts making workshop focused on strategies for Queer and Trans Black Liberation.

Our workshop will focus on how queer and trans black artists and cultural workers navigate creating multifaceted representations of blackness that challenge systematic oppression of black people (both within the US and throughout the rest of the African Diaspora) as well as allowing participants an opportunity to engage in art making themselves.

Studio Classroom, Level 1, OMCA

7:30pm

Suzanne Lacy Keynote Lecture*High Bay Gallery, Great Hall, Level 2, OMCA**Power Pass or Presenter Pass required for entry***Ongoing**Ongoing, with conversation from
5:03 – 5:48pm**Queering Social Practice: A Kiki**

Xon Henry, Greg Hatch and Amanda Hunt

We make a claim for the centrality of queerness within social practices. Over the past few years, we have noticed the lack of queer presence, collaborations, communities, and histories within the practices, criticisms, and theories of socially engaged art. Our kiki will be a space for artists to engage, share, and discuss these issues: Is Socially Engaged Art inherently queer friendly? How might queer theory help address the competing dualities and binaries of socially engaged art? Do themes of sexuality threaten funding?

*Hot Tub Lounge,**Gallery of California History, Level 2, OMCA***Ancient Cup**

Publication Studio Oakland with Leif Hedendal, Chloe Minervini and Ian Dolton-Thornton

Publication Studio Oakland presents Ancient Cup, a pop-up cafe serving new

Publication Projects

Distributed at Open Engagement

Archiving a Socially Engaged Practice: The Zine

Lexa Walsh hosted two workshops, at OE 2015 and recently with CCA Social Practice graduate students, where she proposed a major retrospective on Socially Engaged Art. Walsh asked attendees to act as artists, curators and the general public. Questions like this were addressed: How would this work be contextualized? What, if any, visual, tactile ephemera would be shown? What about documentation? Related programming? Recreation of works? How would this be a conceptually compelling and visually interesting show? Would it even be a “show”? How would visitors understand both the process and the outcomes of this transient, ephemeral work? Results from these workshops are compiled here.

drinks produced in collaboration with chef Leif Hedendal. Drawing on the increasingly ubiquitous strategy of the pop-up, the cafe provides a temporary space for Open Engagement participants to relax, socialize and sip.

Rishell Court, ground level garden at OMCA

Ongoing by appointment

The Work Intern Provides Services
Meredith Degyansky

The Work Intern will offer one-on-one consultations to the public to sort through your burdensome issues of debt, education, labor, and wage. Services offered include evaluating your work and the time you spend working, writing personal letters to your creditors, and mapping your free education in your city. The Work Intern will empower each individual to create alternatives to mainstream infrastructures through these personalized conversations. Appointments can be made by email, midegyansky@gmail.com or phone, (240)727-0060. There will also be a sign-up sheet throughout the conference.

Outside of California Room, Level 1, OMCA

Distributed in registration packets

The West Coast Offset

The Social Practice Workshop at CCA is core course of the MFA in Social Practice and the emerging MA in Social Practice and Public Forms at CCA. Led by Program Chair Ted Purves, for Spring 2016 the workshop students produced a collaborative publication on encounter and the world of relations called *The West Coast Offset*, specifically for Open Engagement. The publication contains contributions from students in the Social Practice and Studio Practice concentrations, as well as crowd-sourced artist classified ads solicited from Open Engagement attendees and the Bay Area arts community.

Sunday Parallel Sessions

Date

Sunday, May 1

Locations

OMCA

Real Time and Space

Starline Social Club

Sunday, May 1

Parallel Sessions

10:00 – 11:30am

Power to Engage: What are Artists and Art Museums Learning from One Another

Solomon R. Guggenheim Museum, SITE Santa Fe, A Blade of Grass, Francisca Benitez, and Jon Rubin. Moderated by René de Guzman.

An interesting development of Social Practice that resonates with this year's theme of POWER is the growing number of museums attempting to include socially engaged art in their programming. Two contemporary arts institutions—SITE Santa Fe and Guggenheim Museum—will engage a panel of artists, educators and curators to discuss how Social Practice Art is evolving more democratic platforms and new synergies shaping the nature of their institutional practices. What new processes and approaches are the institutions and artists employing? What are the artists and museums learning from each other?

James Moore Theater, Level 1, OMCA

10:00 – 11:30am

“Shoot back”: The Game-Changing Action of Recording Police Encounters

Lisa K. Blatt

A presentation which will accomplish three things:

During four blocks of time on Saturday and Sunday—morning, midday, afternoon, and evening—Open Engagement sessions take place concurrently. Projects, installations, workshops, panel discussions, presentations, and participatory works and sessions mostly take place at the Oakland Museum of California or nearby. After the Keynote session on Sunday, please join the OE community off-site for a closing celebration.

1. Inform citizens of their legal rights regarding videotaping encounters with police and/or other government representatives.

2. Remind/offer/demonstrate easy strategies to the audience for quickly transferring video recordings or photos to family or friends not present at encounter (in case phone is taken or destroyed), and give them time to practice.

3. Give the audience opportunity to download app where videotaped encounters may immediately be sent to the ACLU, if desired.

California Room, Level 1, OMCA

10:00 – 11:30am

Power of Social Engaged Design

Panelists Stacy Asher, Aaron Sutherlen, Amy Ress, Ming Thompson, Laura Crescimano. Moderated by Shalini Agrawal.

As social engagement establishes itself in the design field, a variety of collaborative approaches and projects are emerging. In this panel, we will present projects supporting social justice and community agency, as well as the challenges associated with this practice. In addition, we will discuss the role of the practitioner in community-engaged design, and how communities are uplifted and empowered during the collaborative process.

Lecture Hall, Level 1, OMCA

10:00 – 11:30am

Who benefits? Partnering with “Big Tech” to Make Real Social Change

Bay Area Video Coalition

Over the past decade, poverty and homelessness in the Bay Area have increased while racial diversity has decreased. Much of the blame has recently fallen on tech companies, whose employment growth has fueled an influx of migration and a rise in displacement. Many social justice organizations now find that they must work with the very industries which have adversely affected the populations those same organizations serve. This presentation details how BAVC confronts this challenge every day and has developed new partnership models in response.

High Bay Gallery, Great Hall, Level 2, OMCA

10:00 – 11:30am

Freestyle: Creative Youth Development through Hip Hop
Destiny Arts

This interactive session will explore practical ways to support positive classroom culture, engagement and creative expression through hip hop as both an art form and pedagogy. Participants will experience the elements of a Destiny hip hop class and learn about

Destiny’s framework for creative youth development. The workshop is designed for educators and teaching artists working in both in school and out of school time settings.

Studio Classroom, Level 1, OMCA

12:00 – 1:30pm

Nongkrong and Non-Work: An Open Hangout and Dialogue Sonja Dahl

The process of hanging out, of groups of people occupying physical and social space, is inherently powerful. Operating in open-ended, temporary encounters, hanging out allows for the exchange of both conversations and those interactions which are more subtle, based upon energy and feeling between people. This non-workshop takes its cues from both the Indonesian practice of nongkrong (non-goal-oriented hanging out) and Fred Moten and Stephano Harney’s conceptualization of ‘study’ as an inherently radical, common intellectual practice manifesting in social space.

Garden, ground level, OMCA

12:00 – 1:30pm

The Liberation Of Our People: Angela Davis 1969/2008

Mark Tribe

The Liberation of Our People: Angela Davis 1969/2008 documents a reenactment of a speech given by Angela Davis at DeFremery Park in West Oakland in 1969. In this speech, Davis made the case for a united movement linking imperialism abroad with domestic oppression. She called for the withdrawal of U.S. troops from Vietnam, the release of domestic political prisoners, and the defeat and humiliation of the US Government. In the reenactment, which took place in DeFremery Park in 2008 and was presented by the OMCA and Creative Time, actress Sheilagh Brooks delivered the speech to an audience that included members of the local community, Bay Area artists and activists, and passers-by.

History Gallery Theatre, Gallery of California History, Level 2, OMCA

12:00 – 1:30pm

And in this corner...

The League of Lady Wrestlers

LOLW (Aubyn O’Grady and Andy Pelletier) wrestlers focus much of our energy on

creating personas that embrace a range of characteristics. In the ring, we are brash, brave, gross, funny, loud, hairy, smelly, angry, and exuberant. We are bitches and heroines. We are lovable, we are not likeable, and we are supported. In this workshop, LOLW wrestlers will work with participants to develop their own wrestling persona. We believe everyone should be given an opportunity to meet their wrestler, whether they get in the ring or not!

Garden Picnic Tables, ground level, OMCA

12:00 – 1:30pm

The Evolution of Power in Oakland: A Stairwell’s Field Trip

Stairwell’s (Sarah Hotchkiss and Carey Lin) leads a 90-minute ticketed group walking tour for 25 people. Beginning and ending at the Oakland Museum of California, the walk traces the evolution of power in an alternate definition of the word (energy that is produced by mechanical, electrical or other means). From campfires to solar energy, we’ll chart the history of Oakland (from the Huchiun Indians to present day) through the ways in which it created and consumed power. The walking tour will include group games, unconventional data gathering and impromptu field recordings to expand collective understandings of place and the everyday.

Tickets Required: \$12 via Brown Paper Tickets, available to registered Open Engagement attendees at www.brownpapertickets.com/event/2514621

Meet at OEHQ, Main Entrance, Level 3, OMCA

2:30 – 4:00pm

San Quentin Prison Arts Project

Carol Newborg, Henry Frank, Troy Williams, Dennis Crookes, Isiah Daniels, Watani Stiner, Michael DeVries

Since 1980, Arts-In-Corrections has provided prison arts programs in California prisons. However, because of the nature of prison, the public rarely hears directly from inmate participants. The San Quentin Prison Arts Project panel will feature six formerly incarcerated artists who will speak about the impact that prison arts programs have had on their individual lives. Each of the panelists will address how art has empowered them to learn and grow, and how art continues to transform their lives after prison. The panelists will present examples of their artwork and writing.

Lecture Hall, Level 1, OMCA

2:30 – 4:00pm

Introduction to Latinx Artist Retreat

Anthony Romero

The Latinx Artist Retreat is an artist-led effort to call a national convening of Latinx artists, writers, scholars, and administrators for the purpose of building community and dialogue across cultures, regions, and mediums. As a self-organized project, The Latinx Artist Retreat gives Latinx artist communities the opportunity to self-determine the means by which they are represented and supported organizationally.

An offsite iteration of The Latinx Artists Retreat will happen at Real Time and Space (125 10th Street, Oakland) on Sunday, May 1 from 12:30 – 2:00pm. OE attendees are welcome to attend; additionally, this event is free and open to the public so that those who are not registered for OE may participate.

California Room, Level 1, OMCA

2:30 – 4:00pm

The Politics of Place: Privilege and Power in Placemaking

The Equity Collective

As the field of socially-engaged art and design grows, practitioners are often not from the communities their work takes place in. What does that relationship produce? How can we be mindful about this power dynamic and bring consciousness to the work, to address issues of privilege and begin to leverage power and resources towards more equitable outcomes? In this panel, panelists and participants will draw on their own experiences working within communities by sharing participatory projects and processes, stories of struggles and successes, and personal philosophies that charge the work.

James Moore Theater, Level 1, OMCA

2:30 – 4:00pm

Collaboration Across Research Platforms in Socially-Engaged Art

Arts Research Center at UC Berkeley

As artists and art organizations advance the goals and practice of socially-engaged art, many also seek to create and mobilize research platforms. Whether on blogs or in published books, through museums or universities, in journal essays or in databases, the discursive landscape around socially-engaged art is expanding.

How can we make collaborative use of this proliferation? Do different kinds of organizations play different roles in this landscape? Do different agents—artists, critics, scholars, curators, policy-makers, program officers—have different professional connections to art research?

The Arts Research Center at UC Berkeley presents speakers such as A Blade of Grass’s [Deborah Fisher](#), SFMOMA’s [Dominic Willsdon](#), Artist [Pedro Lasch](#), UC Berkeley’s [Shannon Jackson](#), OE’s [Jen Delos Reyes](#), Imagining America’s [Jan Cohen-Cruz](#), and [Kara Q. Smith](#) from Daily Serving / Art Practical (DSAP), to think through the future of socially-engaged art research.

California Room, Level 1, OMCA

5:00 – 6:30pm

Strange Bedfellows: Artists Working with/in Government

Emily Hopkins, Elana Mann, and Letitia Fernandez Ivins

Governments are expanding their definition of “public art” to include “socially engaged art.” As opportunities grow for SEA, the tension between product vs. process-based outcomes emerges. This workshop offers a platform to share, discuss and develop tools and language that artists need to negotiate process-based work with civic entities. We also have the obligation to educate our civic entities on best practices of working with artists. Finally, we have the duty to challenge what it means to “serve” the public. This dialog will continue online with the goal of publishing a condensed report.

James Moore Theatre, Level 1, OMCA

5:00 – 6:30pm

Enter the Dragon: Bringing Socially-Engaged Art into Advocacy Groups and Schools

Valeria Moglievich

Lots of artists are interested in working with social justice organizations and youth organizations to create socially-engaged art. But advocacy organizations and schools are complicated institutions, often under-resourced, and the people who work there are have precious little time. How do you know your project will have an impact? How do you get on the same page about what impact even means with your partner? This workshop will use a series of case studies and small group work to

collaboratively develop some tips around setting up relationships with partners.

Lecture Hall, Level 1, OMCA

5:00 – 6:30pm

Ka ora!

Radical Intention

The collective Radical Intention places art practice, education and group working at the center of its exhibitions, interdisciplinary workshops and residencies. Ka ora! is a workshop on the concept of empowerment that questions social relationships in group formation. Through practice and theory the workshop will experiment different types of engagement between individuals and groups. Radical Intention understands such experimentation as a further step towards satisfying a social need today: negotiating new empowering relationship between individuals, collectives and their social imagination.

Studio Classroom, Level 1, OMCA

5:00 – 6:30pm

Cities in Transition: Anti-Gentrification Tools and Art Projects

Presenters are ARTs East New York, Allison Santiago, Chris Treggiari, Evelyn Orantes

This session brings together a NY-based arts organization with Oakland curators and artists to examine gentrification.

ARTS East New York will present a process-based Toolkit that empowers people to fight against the intentional destabilization of existing communities for the financial gains of “Urban Renewal.” We will be unpacking the preconceived gentrification process, understanding where our neighborhoods fit in, and detailing how communities can use art as a tool for economic development.

I want you to know... is an artist/ community driven exhibition that explores how gentrification is changing the demographic, economic and social fabric of Oakland. Led by OMCA’s Curator of Public Practice Evelyn Orantes, and created in collaboration with Oakland artist and social justice educator Chris Treggiari along with community collaborators from West Oakland and other surrounding neighborhoods, the exhibition explores how Oakland residents are grappling with the tensions that surface through

the City’s economic development and gentrification.

Lecture Hall, Level 1, OMCA

9:00pm – 2:00am

May Day Closing Party and Mixer

Join us to celebrate the last night of Open Engagement 2016 and honor international workers. DJ Bennett Williamson of KUSP Santa Cruz Community Radio will spin eclectic tunes alongside projected archival footage from the Prelinger Archives selected by OE staff. Specially designed drink specials pay tribute to women in labor movement history. The Starline’s upstairs ballroom and intimate nooks provide spaces for both conversation and dancing. This event is all ages and open to the public, so invite your Bay Area friends!

Upstairs ballroom at the Starline Social Club, 645 West Grand Ave, Oakland

The Starline Social Club’s downstairs restaurant and bar area, open to the public during this event, is ADA-accessible. Unfortunately the upstairs ballroom is only accessible via a staircase.

7:30pm

Angela Davis Keynote Lecture

High Bay Gallery, Great Hall, Level 2, OMCA

Power Pass or Presenter Pass required for entry

Ongoing

Ongoing with conversation from
5:03 – 5:48pm

Queering Social Practice:

A Kiki

Xon Henry, Greg Hatch and Amanda Hunt

We make a claim for the centrality of queerness within social practices. Over the past few years, we have noticed the lack of queer presence, collaborations, communities, and histories within the practices, criticisms, and theories of socially engaged art. Our kiki will be a space for artists to engage, share, and discuss these issues:

Is Socially Engaged Art inherently queer friendly? How might queer theory help address the competing dualities and binaries of socially engage art? Do themes of sexuality threaten funding?

Hot Tub Lounge, Gallery of California History, Level 2, OMCA

Ongoing, 10:00 – 5:00pm

The Hidden Curriculum

The Hidden Curriculum will be an on-line library of texts that have been adapted

from one language to another. It will assemble adaptations and translations made by artists for artists, who may freely download and upload texts for each other. This resource will be aggregate a diverse set deemed central to artistic production by individuals from different cultures, ethnicities, languages, gender identities, ages, and geographies.

The Hidden Curriculum exercises the concept of translation broadly, creatively and expansively. It hopes this process will challenge issues of power and access.

Our motto: *“The original is unfaithful to the translation.”* –Jorge Luis Borges

Ongoing by appointment

The Work Intern Provides Services

Meredith Degyansky

The Work Intern will offer one-on-one consultations to the public to sort through your burdensome issues of debt, education, labor, and wage. Services offered include evaluating your work

and the time you spend working, writing personal letters to your creditors, and mapping your free education in your city. The Work Intern will empower each individual to create alternatives to mainstream infrastructures through these personalized conversations. Appointments can be made by email, midegyansky@gmail.com or phone, (240)727-0060. There will also be a sign-up sheet throughout the conference.

Outside of California Room, Level 1, OMCA

8:00am – 6:00 pm

Real Time and Space Parking Lot Oasis

Rest, catch up, and digest at Real Time and Space (RTS) Parking Lot Oasis, just down the street from the museum. Light refreshment and community will be served. RTS is a studio, residency program, and OE participant

*Parking lot at Real Time and Space
125 10th St, Oakland, CA 94607*

Conversation Series

Date

Saturday, April 30

Sunday, May 1

Location

Gallery of
California History
at OMCA

Rishell Court

Conversation Series

These facilitated small group conversations provide attendees with spaces to explore conference-related topics and projects through intimate dialogue. Led by artists, organizers, and activists, with a special focus on the Bay Area, each conversation will draw on the work and practice of invited facilitators as a starting point for discussion. The series aims to provide an informal space to reach outside your existing social networks to build new relationships and cross-pollinate ideas with peers across this diverse field.

Each conversation is 50 minutes and limited to 30 participants in a first-come, first serve basis.

Digesters

These facilitated follow-up dialogues invite attendees to dive deeper into topics and ideas presented in sessions throughout the conference. Directly following a selection of this year’s OE POWER programs, attendees can join these smaller group discussions led by OMCA and OE staff members to further explore ideas, emotions and questions that were brought up by that session.

Each conversation is 50-minutes and limited to 30 participants who have attended the preceding session on a first-come, first serve basis.

10:00 – 10:50am
In It Together: Making the Connections Between Environmental Art and Social Practice
 Facilitated by UC Santa Cruz Art Faculty: Elliot Anderson, Dee Hibbert-Jones, Jimin Lee, Beth Stephens, Laurie Palmer, and Jennifer Parker

This facilitated discussion will explore ideas and resources for teaching, making art, and making change that bring social practice and environmental art into a crucial shared conversation. It will be both theoretical and practical; we invite educators, artists, administrators, and other interested practitioners to share knowledge and methods, co-develop practices, build relationships, and to further dialogue, especially as it relates to working and teaching methodologies that encourage direct engagement with the general public and with local community organizations.

Gallery of California History, Level 2, OMCA

11:00 – 11:50am
A Mindful Dialogue on Power
 Facilitated by Brett Cook

The public conversation is transformed into a group inquiry of power using arts integrated pedagogy, peer generated curricula, and a Dimensions of Understanding Rubric—a framework that allows students/teachers to be reflective of their own learning contexts. Participants will collaborate to explore mindful concepts of “power,” how it exists in the present moment, and assess the

experience by using various thinking routines, dialogic models, and writing prompts.

Gallery of California History, Level 2, OMCA

11:30 – 12:20pm
Digester
 Responding to Local Power: Activist Groups in the Bay Area (10:00 – 11:30am in High Bay Gallery)

Rishell Court, ground level garden at OMCA

12:30 – 1:30pm
Casual Social Power: Speed Networking
 Facilitated by 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 conversations with numerous different conference participants. Meet people from different parts of this diverse field, reach beyond your existing social networks, and exchange ideas with new peers.

Gallery of California History, Level 2, OMCA

2:00 - 2:50pm
Programming for Power Sharing
 Facilitated by Drew Bennett

Drew will lead a discussion on power and community-building, drawing on his experience developing the Artist-in-Residence program at Facebook as well as his own creative practice in the Bay Area. The session will address questions around sharing power, providing spaces for

voices within large institutional structures, and the critical role relationship building plays in these kinds of partnerships and programs.

Gallery of California History, Level 2, OMCA

3:00 – 3:50pm
Domestic Disturbances
 Ramiro Gomez in conversation with Lawrence Weschler

Artist Ramiro Gomez has recently been evoking the divide between affluent Angelenos and their usually invisible domestic help—the nannies, gardeners, house cleaners, and others who make their lifestyles possible—by variously inserting images of such workers into sly pastiches of iconic David Hockney paintings, subtly doctoring glossy magazine ads, and subversively slotting life-sized painted cardboard cut-outs into real-life situations (for example, the hedges of Beverly Hills). He will be conversing with writer Lawrence Weschler, author of *Domestic Scenes: The Art of Ramiro Gomez* (Abrams: April 2016).

Gallery of California History, Level 2, OMCA

4:00 – 4:50pm
Digester
 Responding White to Privilege in Social Practice: White and POC Artists Share (2:30 – 4:00pm in James Moore Theater)

Gallery of California History, Level 2, OMCA

10:00 – 10:50am
Power, Mimicry, and the Institutional “Frame”: **Is There a Way to Think Outside the Institution While Being Embedded Within It?**
 Facilitated by Stephanie Syjuco with Shirin Towfiq of ART SCHOOL X, UC Berkeley

Long interested in mimicking power structures and embedding projects into institutions in order to reflect on or critique their hierarchies, artist and UC Berkeley Professor Stephanie Syjuco will discuss the problematics that arise from

being housed or sponsored by the very institution a project seeks to examine. She will be joined by Shirin Towfiq, who along with a social practice class at Berkeley formed ART SCHOOL X as a way to provide alternatives to the existing curriculum. The students’ difficulties in developing a framework outside of the institution, their reiteration of the system, and the project’s “collapse” will be the starting point for a group discussion around these questions: *How do the very questions framed under the umbrella of the institutional “problem” come to conscript the project results, and how can*

leveraging existing institutional resources be productively detourned?
Gallery of California History, Level 2, OMCA

11:00 – 11: 50am
Strength in Numbers: Using Multiple Perspectives to Tackle Gentrification
 Facilitated by N’Jeri Eaton

Gentrification is a complex topic that can seem daunting to engage with. Forces behind it include economic disparity, urban planning, race, class and policies. Despite its difficulty, it’s imperative that we have

these conversations now as this process unfolds and impacts communities. Can film be used to capture multiple sides of this story and deepen our understanding of gentrification and its effects?

Gallery of California History, Level 2, OMCA

11:30 – 12:30pm
Digester
 Responding to Who Benefits? Partnering with Big Tech to Make Social Change (10:00 - 11:30am in High Bay Gallery)

Rishell Court, ground level garden at OMCA

12:30 – 1:30pm
Theory of Change: Writing New Stories
 Facilitated by Elise Granata, Stacey Marie Garcia, Wes Modes

Tell the story of why you matter with a Theory of Change: a way to map artistic impact from its inception to outcome. Join the Santa Cruz Museum of Art & History (MAH) on their journey to make Santa Cruz County stronger and more connected through their Theory of Change. The MAH will share the development process, and how it is being externalized into the Santa Cruz community with powerful impact. One of the MAH’s artist collaborators, Wes Modes, will describe his perspective of the MAH story and how Theory of Change can scale for individual artists. Participants will create their own Theory of Change to articulate their artistic practice or organization. Small groups will select one example to refine and brainstorm a creative way to share with the group. Collectively, the group will better articulate how their work changes lives.

Gallery of California History, Level 2, OMCA

12:30 – 1:30pm
Value Propositions for Socially Engaged Projects
 Facilitated by Deborah Fisher and Paul Ramirez Jonas

This session will consider the power socially engaged artists have to frame their work in terms of its value proposition. Each stakeholder group in a social practice project is ideally participating for a specific reason. By clearly articulating these motivations, or the value the project is delivering to each group, artists can make more meaningful projects, clarify stakeholder relationships, write

better proposals, and even identify new potential partners and funding sources. This discussion will delve deeply into one or more projects’ relationships to stakeholders, funders, institutional supporters, and external audiences, with a focus on identifying new opportunities by being able to talk about projects in terms of whom they serve, and how.

Rishell Court, ground level garden at OMCA

2:00 – 2:50pm
Action Into Being: Growing as An Ally
 Facilitated by Mia Birdsong and Mariah Landers

The struggle for liberation is beautiful and hard. We may intellectually understand—or spiritually believe—that, as Desmond Tutu says, “My humanity is caught up, is inextricably bound up, in yours.” But when it comes to joining hands and locking elbows, there are groups of people we don’t include. We might repost something on Facebook or have an intellectual conversation about intersectionality, but we don’t show up when it really counts.

Let’s talk about what it means to value those with whom we don’t share identity. Let’s share strategies for being allies—not as an action we can choose or not choose to take, but as a way of being.

Gallery of California History, Level 2, OMCA

3:00 – 3:50pm
Building Dialogues, Question Bridge: Black Males
 Facilitated by Chris Johnson

This conversation, facilitated by artist Chris Johnson, will look at his project *Question Bridge: Black Males* to discuss issues of identity, agency, and visibility. How can creative work build bridges between groups of people and bring about awareness of critical issues in social justice? How can a project provide a safe space for participants to share? What does it mean to build connections in digital space?

Question Bridge: Black Males is a transmedia art project that seeks to represent and redefine Black male identity in America by facilitating a dialogue between a critical mass of Black men from diverse and contending backgrounds; and offering a platform for them to define themselves. Multiple

videos of Black men asking and answering questions played on multiple screens are fabricated to emulate a live dialogue among an array of standing figures.

Gallery of California History, Level 2, OMCA

4:00 – 4:50pm
Digester
 Responding to The Politics of Place: Privilege and Power in Placemaking (2:30 – 4:00pm in James Moore Theater)

Gallery of California History, Level 2, OMCA

5:00 - 6:00pm
Closing Circle Conversation
 Facilitated by Ariel Weintraub with OMCA and OE staff

As the conference comes to a close we want to make a space to reflect upon what we have experienced together. This discussion is a place to share and learn from each other about the questions, ideas, concerns and emotions generated by this year’s Open Engagement conference, and to begin to work through where these experiences will lead us next.

Rishell Court, ground level garden at OMCA

Open Platform

Date

Saturday, April 30

Sunday, May 1

12:00 – 5:00pm

Location

High Bay Gallery

Great Hall, Level 2

at OMCA

Saturday April 30 Open Platform

12:00 – 12:15pm

Stop Telling Women to Smile: Challenging Gender Oppression Through Street Art

Tatyana Fazlalizadeh

This discussion will be lead by artist Tatyana Fazlalizadeh. Fazlalizadeh uses women to tell their stories and experiences through portraiture. In this discussion, Fazlalizadeh will discuss her intent in using her work to challenge everyday sexism and the specific process for creating that work. The lecture will point out the importance of reflecting intersecting identities when depicting the narratives of women, and the ways that public art can be used as a tool for reclaiming public space for women.

12:20 – 12:35pm

Listings Project Forum: Empowering Creatives to Find Live and Work Space

Listings Project

Stephanie Diamond is the founder and creator of Listings Project—a free, weekly email of real estate and opportunities listings serving artists, creative communities, and beyond. Stephanie is currently expanding Listings Project in the Bay Area and is asking Open Engagement participants to partake, give input, and share Listings Project with friends. For over a decade, Stephanie has personally connected sincere seekers with highly vetted listers. The Listings Project community started with just 50 artists and has grown to 130,000 + in 70 countries and across the United States.

Open Platform has been designed as a space in the conference to facilitate the sharing of many ideas, strategies, projects, actions, and efforts within the field. Conference goers are encouraged to drop in and out at their leisure throughout the weekend. Open Platform presentations are ten minutes long with five minutes for Q&A with the audience.

Stephanie recently relocated to the Bay Area from New York City, where she was born and raised.

1:00 – 1:15pm

Black Woman is God: Reprogramming That God Code

Black Woman is God

The Black Woman is God (BWIG), is a multi-media exhibition that problematizes and proselytizes the idea of the Black Woman as God. Using materials, forms and iconography that challenge the belief that spaces of divinity can only be inhabited by that which is white and male. A touring exhibition currently in its 3rd year, this years theme “Reprogramming that God Code”, is the project’s largest iteration yet, consisting of over 50+ local bay area artists spanning the fields, visual art, photography, videography, music, literature and dance.

1:20 – 1:35pm

The Unacknowledged

Linda Duvall

The Unacknowledged project focuses on deceased individuals who have no family or others to claim their bodies after they die. This means that there is no funeral, no obituary, no celebration of life. *The Unacknowledged* allows for an acknowledgment of the lives and deaths of these men and women. Others may assume them powerless, if only in their invisibility after death. This project gives them back a voice, but also raises questions about what it means to die unacknowledged.

1:40 – 1:55pm

Apps for Power: A Collaboration with Day Laborers

Sol Aramendi

A narrative of the participatory practices to create the Wage Theft App with Day Laborers. “The Wage Theft App” has emerged from a vision to link the struggle for immigrant worker’s rights to the concept of community accountability through creative expression. This project was built through the collective brainstorming and work of immigrant day laborers, artists, organizers, developers, and lawyers. The projected intention is to complete and disseminate a smart-phone-based app that puts the power to fight wage theft directly back into the hands of the workers who suffer from it the most.

2:00 – 2:15pm

Mindfulness Meditation for Protest Situations

Packard Jennings

This audio work is a guided mindfulness meditation specifically targeting riot police and is designed to be played at protests and demonstrations. It is created with the premise that excessive police force and poor decision making are often the result of being immersed in a stressful situation and/or a lack of empathy. In the creation of the calming work, Packard Jennings consulted two psychologists and Lieutenant Richard Goerling, who trains other first responders in mindfulness. Available for free download from destructables.org, a DIY website of

Saturday April 30

Open Platform

projects for protest and creative dissent.

2:20 – 2:35pm

Conversation Objects and Spaces Investigating Youth Power and Urban Displacement

Art Center MDP+Field graduates

The taxi parks in Kampala were being gentrified. Twenty-somethings in a majority-youth population discussed how they would like to better lead their nation. For these contexts In Uganda, HyunJu Chappell built Objects of Power Potential with youth leaders, and Jessica Lee created a Conversational Space to capture stories of those affected by the gentrification. Come and hear about their practices in the field, and discuss the possible applications in your own work in how designers, artists and community leaders can engender honest, open dialogue for the stakeholders involved.

2:40 – 2:55pm

Youth Visions of Resistance

Bay Area Video Coalition

This session is hosted by BAVC (Bay Area Video Coalition), which provides free, after-school media production and leadership training to Bay Area high school students. During the session we invite viewers to watch student-produced videos addressing pressing social issues including street harassment, cyber bullying and alcoholism. Afterward, Next Gen staff, instructors and students will host a Q&A to discuss the impact of media making and social justice training on young people. This session is hosted by BAVC (Bay Area Video Coalition), which provides free, after-school media production and leadership training to Bay Area high school students. During the session we invite viewers to watch student-produced videos addressing pressing social issues including street harassment, cyber bullying and alcoholism. Afterward, Next Gen staff, instructors and students will host a Q&A to discuss the impact of media making and social justice training on young people.

3:00 – 3:20pm

A Guide to Upsetting Rape Culture (Activist Toolkit For Creating a Culture Jam)

FORCE

FORCE: Upsetting Rape Culture is a creative activist collaboration to upset the culture of rape and promote a culture of consent. Nationally known for

producing large-scale public art projects and campaigns, FORCE will share tactics used in their work, with a focus on the connections between culture and policy change. Join FORCE for an interactive workshop on culture jamming and strategies that change public dialogue. Participants will walk away with tools to develop creative preventative tactics for combating sexual assault and utilize communication strategies relevant to their communities.

3:20 – 3:35pm

Who Empowers Whom? The Powers at Play in a Participatory Photography Practice

Anthony Luvera

Who is being empowered? Whose voice is amplified? Who is being made visible? For 15 years Anthony Luvera has worked with homeless people across the UK. Through long-term collaborative projects he explores the tension between authorship (or artistic control) and participation, and the ethics involved in representing other people’s lives. *Who Empowers Whom?* considers the production of *Assembly*, created in Brighton between 2013 and 2014, to explore questions and tensions involved in unpacking the (im)possibility of a participatory practice to put power in the hands of the powerless.

3:40 – 3:55pm

The weDub Project: VJing and Making DIY Tech in Uganda

Tina L. Zheng

The weDub Project is a locally developed DIY audio mixer and preamplifier that fits in the palm of your hand. Created in the urban slum of Kamwokya in Uganda, the circuit is made by youths to perform live improvisations of reinterpreted media to a participatory audience. This lively performance is a cultural phenomenon known locally as VJing. Creating never before access to this craft, the DIY circuit engages the community as a platform for youth voices. The weDub Project is an entry point for learning and making electronics in an environment where power issues, electrical and cultural, are at play.

4:00 – 4:15pm

Blobwork: Combating Hierarchy in Educational Space

Kimi Hanauer, Press Press

In Blobwork: Combating Hierarchy, Hanauer outlines the blob, a method of

artistic activism that works to deconstruct hierarchy. This method is composed of three major components: 1) the blob is radically open, 2) the blob is democratic, and 3) the blob is alive. Hanauer applied this method to a yearlong ESOL teaching residency with refugee youth in Baltimore, where traditional classroom power dynamics were deconstructed to create a proactive, multi-lingual learning space. Through this project-based approach, youth produced the 100% YES Manifesto and exhibition that occupied Current Gallery.

4:20 – 4:35pm

CONSUMPTION: Artistic Capital and Culinary Innovation to Shift Economic Power

CONSUMPTION

CONSUMPTION explores the role of artistic capital in economic power dynamics within blighted urban neighborhoods undergoing development and gentrification. The presenters will introduce a model that couples economical exchange with artistic engagement to shift the socioeconomic dynamics between the powerful and powerless within the context of the project *CONSUMPTION*, and its subproject, *Kitchen of Corrections*, a pop-up restaurant that seeks to correct the perceptions of the incarcerated, raise awareness of the harsh realities of prison, and build a movement through food and storytelling.

4:40 – 4:55pm

Bureau of Linguistical Reality Field Study Power Inequality and the Anthropocene

The Bureau of Linguistical Reality

Asking the questions of who has the agency to define our time—and the words we use to communicate our experience of it, the Bureau of Linguistical Reality creates a platform for people to identify emotions, experiences and phenomena around climate change and other Anthropogenic events for which they don’t yet have the language to describe and then together create new words to discuss these. The Bureau will host a conversation into the way language shapes our reality and power dynamics presenting our findings to date including neologisms created and a discussion around the greater experiences and phenomena these neologisms express.

12:00 – 12:15pm

Photography At San Quentin Prison: Finding a Personal Narrative

Nigel Poor

In 2011 Nigel Poor began teaching a history of photography class at San Quentin State Prison through the Prison University Project, an organization that provides AA degrees to incarcerated men at San Quentin. The class was initially conceived of as an opportunity for the men to study the history of photography and the power the image has in shaping our understanding of the world. But the class transitioned into a different experience where the men began to engage with the photographic image and use it as a catalyst to explore and define the mostly hidden lives of those who are incarcerated.

12:20 – 12:35pm

An Army of Lovers: Queer Power
AK/OK

An Army of Lovers is an art project that rebroadcasts slogans and manifestoes, photographs and posters, protests and demands from queer liberation movements of the 20th century. Drawing from LGBTQ archives within and beyond the US, an Army of Lovers reactivates words and images of queer power, putting them back into circulation. It advocates for equality and the preservation of LGBTQ culture, in the face of injustice and assimilation. An Army of Lovers deploys its messages both online and through traditional grassroots means such as stickers and leaflets, from Twitter to the streets of Mexico City.

12:40 – 12:55pm

Finding our Way: Building Networks Across a Multi-layered Landscape

Michael Cristiano

The Smart Museum of Art at the University of Chicago recently recast an existing personnel structure (docent program) into a platform for both campus and civic engagement. This initiative brings together University students and alumni of the South Side Odyssey Project program as paid educators. The Odyssey Project is a free, 36-week, college-credit granting humanities program for income-eligible adults with limited to no access to higher education. This presentation examines ways of cultivating power

within community stakeholders, challenges and successes of convening different publics to support these efforts, and ways to embed meaningful engagement efforts into sustained institutional practice.

1:00 – 1:15pm

Disruption

Chris Sollars

This talk follows the trajectories of disruption historically and in contemporary culture. The first part of the lecture focuses on historical disruption tactics within and outside of art from performance artists of the '70s, to Gay and Lesbian AIDS activism of the '80s and '90s to current social jamming. The second half focuses on how Bay Area tech companies are appropriating “disruption” as a tactic and strategy in order to liberate public services up for possible revenue generating ventures.

1:20 – 1:35pm

The Longest Revolution: Defining Feminist Social Practice

Feminist Social Practice Consortium

This ten-minute program is an introduction by Neysa Page-Lieberman and Melissa Potter to a multi-year research project that seeks to define feminist social practice and use this knowledge to produce an exhibition and publication, entitled *The Longest Revolution*. The project is the first of its kind to reposition feminism at the center of contemporary socially engaged art practice. The upcoming exhibition, including installations, interventions, performance and a catalog with new scholarship, argues that feminist influence remains a driving force in socially-engaged art. Through an introduction to the project, the curators hope to inspire discussion, collaboration and program development with artists, curators, cultural workers, institutions and scholars.

1:40 – 1:55pm

The Power of Love
hobbypopMUSEUM

Karla Milosevich will present about hobbypopMUSEUM, a European art collective drawn to the West Coast since the late '90s for rich bohemian history, artists, writers, musicians, the ocean, and the landscape. They arrive empty handed, observe, explore, gather materials, then build a world that looks to our situation and future.

2:00 – 2:15pm

Assembling the Affect Archive

The Affect Archive

The Affect Archive seeks to document moments that persist in an embodied fashion, even long after revolts and protests have subsided. Are there affective experiences that escape popular representations and narrative histories of resistance, and which do not fit into the sometimes narrow parameters of what has been called the “Attention Economy”? Is it possible that these harder-to-encapsulate affects might be important points of relation in the sustaining of resistance? What sorts of gestural vocabularies and charged silences come out when we attempt to recall them with our whole bodies?

2:20 – 2:35pm

Participation in Practice: Authorship, Authority, Methods and Ethics

Elizabeth Pedler

How do artists generate participation? Through her practice-based doctoral research, Elizabeth Pedler conducts research on the methods of dialogue, exchange, gifting and confrontation, to compare how these approaches produce differing forms of engagement and experiences for the participants and artist. How these approaches align with the ethics of consent, and how the artist ensures reciprocity, are key concerns. The research presented is grounded in a participatory practice, and directly informed by interviews with, and feedback from, participants.

2:40 – 2:55pm

SPORTSTREETCAPP

Leah Nichols

As a part of this year’s AIA Architecture + the City, *SportStreetCapp* was a temporary one-day event in San Francisco’s Mission District. The event aimed to encourage the occupation of the public realm—the streets—for play, and promote sports as a specific strategy to connect currently disparate communities at this time and place when a singular idea of “community” is most in flux.

3:00 – 3:15pm

Building Power in Parks: Notes from the World’s Park Community Design School

World’s Park

Fast-growing cities are straining, pushing on limited land options, and moving in on public spaces. Development has run amok in parks like Flushing Meadows in Queens, where even Mets stadium parking sits on park land. Neighbors have come together to block privatization schemes, but blocking is reactionary. How might we make these efforts proactive? We’re interested in ways communities can use design processes to posit alternatives for our common spaces. *The World’s Park* brings together residents to generate plans and visualizations for park projects that meet community, not capital, needs.

3:20 – 3:35pm

Rancho Grande: A Bus Tour for Coping, Surviving, Overcoming and Re-Seeding

The Mexican Bus

and Book and Wheel Works

A tour in the making: we travel the palimpsest of Rancho San Antonio and find evidence of practical strategies for aggregating power. We learn from grinding stones, Panther programs, restored riparian arroyos, Oakland Port protests, small businesses. Everyone is a tour guide: passengers interpret, storytellers invoke tactics for resisting and thriving. Musicians sing to overcome. Performers enact triumphs. A librarian-in-residence consults Delilah Beasley and Jack London. Attendees contribute to a mutable record of resourcefulness found within the site of the East Bay’s original land grab.

3:40 – 3:55pm

Can the Token Speak? Towards a Theory and Strategy of the Trojan Token

Nine Eglantine Yamamoto-Masson

Can the token speak? The trojan token (often using tools of neo-venture-capitalist thinking) subverts institutional tokenism by inhabiting the cracks in its logic and use these sites as strategic locales to act from. In this session, Nine Yamamoto-Masson presents her “theory of the token”. Then, by comparing notes across categories of difference, participants delineate practical strategies of the resistant Trojan Token that may be put to use as an emancipatory strategy towards becoming—and staying —a speaking active participating subject within the centers of power.

4:00 – 4:15pm

Representing Vision and Voice; Negotiating Photographic Authorship

Gemma-Rose Turnbull

Documentary photographers are increasingly expanding the way they create photographic projects by focusing on the social and relational aspects of picture making. While a focus on expanded structures of authorship is an exciting approach in an industry preoccupied with the idea of the “special seer,” collaborative and participatory methodologies don’t necessarily facilitate participant autonomy over representation. This discussion addresses how this expanded practice of photo-making may be realized in ways that genuinely attempt co-authorship.

4:20 – 4:35pm

The Power of the Object

Socially Engaged Craft Collective

Five craft artists, working throughout the relational spectrum, investigate the history of the craft object and its role in social engagement. Using examples of our own varied projects as well as projects that have come before us, we aim to challenge the established paradigm of Western art and look instead at the comprehensive history of the relational object.

4:40 – 4:55pm

A Seat at the Table: The Last Supper

Susy Bielak

At the Block Museum at Northwestern University, programming and partnerships related to the exhibition *The Last Supper: 600 Plates Illustrating Final Meals of U.S. Death Row Inmates* engaged the power dynamics inherent in the work’s central concern—capital punishment. Inviting conversation among people along that power spectrum—capital defense lawyers, youth advocates, death row exonerees—allowed for a nuanced examination of the exhibition’s web of social issues. *The Last Supper* shows the importance of partnership development—particularly through the inclusion of traditionally excluded voices—in tailoring programs addressing complex social issues where substantial power imbalances exist.

Contributors Bios

A

[Shalini Agrawal](#), Director, Center for Art and Public Life, and Adjunct Professor, First-Year Community Arts, California College of the Arts www.cca.edu/academics/faculty/sagrawal

[AK/OK](#) is Maia Wright and Kate Jarboe, an Austin-based art/design collective. They investigate archives, collections, and social histories in order to revive and reconstruct lost narratives. Their work takes the form of installations, video and sound pieces, photographs, and artist's books.

[Angela "Mictlanxochitl" Anderson](#) is a Ph.D. student and artist who explores the intersections of epistemology, indigenous knowledge and spirituality. Her practice is an extension of her spiritual work within traditions of Mesoamerican, Native American, and Andean lineages. Locally, she works alongside artists to create and honor sacred space and indigenous traditions.

[Sol Aramendi](#) is an immigrant artist who has become a die-hard community connector, crafting complex and social situations to increase immigrant presence and access to social justice through art. In the past 13 years, her practice has evolved from the classroom setting to participatory collaborations using art that addresses the main issues facing migrant communities.

[Diana Arce](#) is an artist creating works about race, multicultural representations, politics, social critique and personal experiences. Since 2007 she's performed Politaoke, the participatory political speech karaoke bar, internationally. It was the catalyst for her founding the Artist-Activism non-profit Artists Without a Cause (AWAC). She has exhibited and lectured internationally.

[Art for a Democratic Society](#) is an artist collaborative whose work addresses political activism, urban planning, faux bureaucracies, and class war.

[ARTs East New York](#) is committed to presenting and promoting multicultural arts to address socioeconomic issues that hinder the growth and development of our community. Our innovative efforts foster entrepreneurs and cultural industries that generate jobs and income, reduce crime and recidivism, heighten the level of education and awareness around healthy and sustainable living, attract tourists to boost local economy, and instill pride amongst residents. These initiatives improve livability and encourage economic development outcomes that have the potential to radically change the future of the neighborhood.

The [Arts Research Center \(ARC\)](#) at UC Berkeley at UC Berkeley is a think tank for the arts, an interdisciplinary space that brings people together—from across the university and beyond the university, from across the arts and beyond the arts—for unexpected conversations, collaborations and community-building. ARC serves as an incubator, fostering individual and collaborative research in the arts, supporting both published scholarship and new creative activity; a nexus, sponsoring a broad range of programs that advance interdisciplinary arts research (including conferences and symposia, fellowships for faculty and students, curriculum development grants, faculty seminars and salons, online discussion forums, and artists' residencies); and an advocate, championing the centrality of the arts at our public university and in public life.

[Stacy Asher](#) is a careful observer of the ways in which design shapes and is shaped by culture. She designs to engage

participants in the visualization of social change. Collaboratively designed projects are intended to promote an understanding of the significance of design, and to celebrate design as art.

B

[Natalie M Ball](#) was born and raised in Portland, Oregon. She has a Bachelor's degree in Ethnic Studies from the University of Oregon and she furthered her education in New Zealand at Massey University where she attained her Master's degree in Maori Visual Arts. Natalie currently resides with her three children on the Klamath Tribes' former reservation. Natalie is an indigenous artist who examines internal and external discourses that shape Indian identity through contemporary art.

[Jesus Barraza](#) is an interdisciplinary artist pursuing an MFA in Social Practice and a Masters in Visual Critical Studies. He holds a BA in Raza Studies from San Francisco State University. He is a co-Founder of Dignidad Rebelde, a collaborative that produces screen prints, political posters and multimedia projects, and a member of JustSeeds Artists Cooperative.

[Bay Area Video Coalition](#) (BAVC) is a 39-year-old, non-profit media arts and education center open which serves a diverse constituency of freelancers, independent media makers, artists, and community activists. BAVC's Next Gen program offers flexible pathways for young people from under-resourced communities in the Bay Area to increase their storytelling, social justice and media arts skills—transforming not only into critical consumers, but also creators of media that is compelling and justice oriented.

[Francisca Benitez](#) (b.1974) is an artist born and raised in Chile, living and working in New York

since 1998. Her practice delves into the intersections between space, politics and language. Recent exhibitions include the XII Havana Biennial, the Lisbon Architecture Triennale, and El Museo del Barrio in New York.

[Drew Bennett](#) is an artist, designer, builder and since 2012 he has directed the Facebook Artist-in-Residence Program, which he also co-founded. With an equal focus on art-making and craft as the context of art and its function in society, Bennett has been experimenting with how artistic process and products can intersect with audience for years. Within the context of Facebook, Bennett is aiming to provide predominantly local emerging artists an opportunity to experiment outside the technical, social, and scale constraints of their studio practice.

The [Berkeley Art Museum and Pacific Film Archive](#) (BAMPFA), the visual arts center of the University of California, Berkeley, opened in its new downtown Berkeley location in January 2016. BAMPFA's mission is to inspire the imagination and ignite critical dialogue through art exhibitions, film programs, performances, workshops, lectures, and tours.

[Sarah Bernhardt](#) is a St. Louis-based artist working in photography, video, painting, print, and installation with a special interest in intersectionality and collaboration. Sarah is an adjunct professor at the University of Missouri St. Louis and the founder and director of the Intersect Arts Center.

[Susy Bielak](#) is an artist, writer and Curator of Public Practice/Associate Director of Engagement at Northwestern University's Block Museum. Bielak approaches museums as laboratories and cities as studios. Her art addresses social issues through material experimentation and

collaboration. Susy is currently collaborating on a project about hotels.

[Birdhouse Art Collective](#) is a community-based art program housed in The Omni Commons, a creative and cultural commons in Oakland. Birdhouse provides a free and accessible public forum to engage with art through classes, workshops, lectures, exhibitions, and a forthcoming residency program.

[Mia Birdsong](#) is an activist, speaker, and writer who has spent more than 20 years fighting for the self-determination of everyday people. She is co-Director of Family Story, an Aspen fellow, and co-Founder of Canerow. Her 2015 TED talk, "The Story We Tell About Poverty Isn't True," has been viewed over 1.3 million times. @miabirdsong

[Black Salt Collective](#) is the work of Sarah Biscarra Dilley, Grace Rosario Perkins, Anna Luisa Petrisko, and Adea Roberson. Founded in 2012, Black Salt embodies cultural and contemporary narratives. The work is cultural, but not "cultural" in the anthropological sense of the word, as cultural art is often seen through a Western lens. Black Salt is about contemporary non-linear identity in which experience results in atmosphere.

[Black Women Birthing Justice](#) (Jamilah Bradshaw, Chinyere Oparah, and Ayanna Davis) is a collective of African-American, African, Caribbean and multiracial women who are committed to transforming birthing experiences for Black women. We envision every woman having an empowering birthing experience free of unnecessary medical interventions.

[A Blade of Grass](#) nurtures socially engaged art. 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 accessible and engaging media, public programs, and publications that share the meaning and potential of this practice with broad audiences, and build a case for the

value of artists to strengthen communities.

[Lisa K. Blatt](#) is an artist, lawyer and educator. Her art has been shown internationally in museums and biennials. Cindy Sherman chose her as her one emerging "groundbreaking" artist (*Smithsonian Magazine*, March 2012). She was a volunteer lawyer with Refugees International during a war and volunteers with disadvantaged students.

Oscar Melara and Kate Connell worked to build La Raza Silkscreen Center + expand Galería de la Raza. Moving to southeast SF they founded [Book & Wheel Works](#) to contribute to the cultural life there. They've exhibited at the Havana Biennial and Berkeley Art Museum, twice receiving the Creative Work.

Originally from Virginia, Producer/Director [Regan Brashear](#) has been working on labor, race, youth, LGBTQ, and disability issues for over twenty years now through documentary film, union organizing, community forums, and grassroots activism. Now based in Oakland, CA, Brashear is a co-Founder of Making Change Media.

[Cat Brooks](#) is and the co-Founder of the Anti Police-Terror Project and a member of Black Lives Matter Bay Area. She has been acting and writing since she was eight. She impacts inequitable social dynamics through art, advocacy and public speaking. She's writing a one-woman show about the in-custody murder of Natasha McKenna.

A participatory art work recognizing a collective loss for words to describe emotions and experiences our species is having around climate change and other Anthropogenic events. [The Bureau of Linguistical Reality](#) is tasked with facilitating the generating of new words to better describe the changing world around us.

C

[Susie Cagle](#) is a 2015-2016 John S. Knight Journalism fellow at Stanford, where she researches labor shifts,

employment trends, and sustainable cooperative models to support freelance workers in media and other industries. She is a columnist at *Pacific Standard* magazine, and a frequent contributor of journalism to other outlets such as the *Guardian*, *Forbes*, *Next City*, *Aeon*, and others. She is currently working on an illustrated book about boom and bust economics in California.

[California College of the Arts Social Practice Workshop](#) is a core course of the MFA in Social Practice and the emerging MA in Social Practice and Public Forms at CCA. Led by Program Chair Ted Purves, the workshop students produced a collaborative publication on encounter and the world of relations called *The West Coast Offset*, specially for Open Engagement.

[Alix Camacho](#) is a Fulbright grantee and an MFA candidate enrolled at Queens College. She is the co-Founder and part of the {{em_rgencia} editorial board in Colombia.

[CareForce One](#) is a mobile studio powering America's fastest growing workforce. By StudioREV—

Inspired by studies with a private investigator, a magician, and a ninja, the [Center for Tactical Magic](#) was established in 2000 as a collaborative authoring framework dedicated to the coalescence of art, magic, and creative tactics for encouraging positive social change.

[Clara Chapin Hess](#) is an artist, organizer, and educator. She received her BA from Bard College, attended Mountain School of Arts, and is currently an MFA candidate at Hunter College. Through weather analysis and corporeal research, she "builds" apparatuses which reframe subjectivity in community, while deconstructing the temporality of labor.

[HyunJu Chappell](#) and [Jessica Lee](#) completed MFAs (Media Design Practices + Field) from Art Center College of Design. HyunJu, a former Washington Post designer, uses design and collaboration to address social issues. Jessica, a field

researcher, uses design thinking to engage and collaborate with people.

[Chapter 510](#) is an Oakland community organization committed to creating a literacy project focused on supporting teachers and developing creative and expository writing skills for students.

[Michael Christiano](#), Interim Senior Director of Museum Programs at the Smart Museum of Art, develops strategies and programs that reflect on the nature of the Museum's institutional practice, with a particular focus on education, interpretation, engagement, hospitality, installation strategy, and other key issues.

Since 2001, [City Slicker Farms](#) has supported community food self-sufficiency by creating organic, sustainable, high-yield urban farms and partnering with residents and institutions to transform outdoor spaces and yards into food-producing gardens. Based in West Oakland, CA, City Slicker Farms works with community members who have the least access to healthy food.

[Jan Cohen-Cruz](#) is senior editor and co-Founder of Public: A Journal of Imagining America: Artists and Scholars in Public Life, a national consortium of some 100 colleges and universities committed to campus-community partnerships through the arts, humanities, and design, located at Syracuse University.

Aletheia Hyun-Jin Shin and Emily Chow Bluck are lead artists of [CONSUMPTION](#), a project conceived by Rick Lowe. Employing methodologies of community organizing, storytelling, and creative placemaking, they explore ways to shift paradigms of power through artistic innovation and economical development.

[Brett Cook](#) is an interdisciplinary artist, educator, and healer who uses creative practices to transform outer and inner worlds of being. Cook's objects feature painting, drawing, photography, and elaborate installations to share pluralistic stories that reinvent representation. Recognized for a history of socially relevant,

community engaged projects, Brett was selected as cultural ambassador to Nigeria as part of the U.S. Department of State's 2012 smARTpower Initiative and was a 2014 A Blade of Grass Fellow for Socially Engaged Art. He is currently Visiting Professor in Community Arts and Social Practice at California College for the Arts. www.brett-cook.com

[Laura Crescimano](#) is Principal of SITELAB urban studio, a San Francisco-based urban design firm. Laura's work investigates the social and political power of space. Her projects range from the urban design and community engagement for the 35-acre Pier 70 to a 300-pixel infographic for the homeless services non-profit Destination Home.

D

[Sonja Dahl](#) is an independent artist, writer and researcher based fluidly between Oakland, CA and Yogyakarta, Java. She began her projects in Indonesia focusing on the culture of collaboration and artist collectives in 2012 with grants from Fulbright and the Asian Cultural Council.

[Sharon Daniel](#), Department of Film & Digital Media, UC Santa Cruz; produces interactive and participatory documentaries focused on issues of social, economic, and criminal justice www.sharondaniel.net

For over 25 years, [Destiny Arts Center](#) has provided a home away from home for thousands of young people throughout the East Bay. As a violence prevention center and cultural institution in the heart of Oakland, Destiny is committed to engaging young people as artists and change makers.

[Paola Di Tolla](#) was born in Honduras and raised in Costa Rica. She is an MFA candidate at Hunter College where she makes installations and performances and she really likes it.

[Stephanie Diamond](#) is a social practice artist who has worked within museum, community, school, non-profit, and gallery settings for the past fifteen

years, where she has explored community as an artistic form. Stephanie is the founder and creator of Listings Project, a free weekly email of real estate and opportunities listings.

[Dipti Desai](#) and [Jessica Hamlin](#) both teach at New York University in the Art + Education programs and have been collaborating for the past ten years, developing opportunities to better connect the work of contemporary activist artists to classroom and community-based education.

[Linda Duvall](#) is a Canadian artist whose work exists at the intersection of collaboration, performance and conversation. She has developed socially-engaged projects in Guatemala, Ireland, Barcelona, Slovenia and across Canada. She has completed degrees in Sociology, English, and Visual Arts.

E

[N'Jeri Eaton](#) is a filmmaker and youth media educator. Her feature film *First Friday* broadcast nationally on AfroPop in 2016. Her short films have screened at festivals around the country. She was also the Associate Producer for *The Waiting Room* which premiered on Independent Lens. She is also the Content Development and Initiative Manager at the Independent Television Service (ITVS). N'Jeri received her M.A. at the UC Berkeley's Graduate School of Journalism. [@njerieaton](mailto:njerieaton)

[Cata Maria Elena Elisabeth](#) is a Queer Xicana from Long Beach, CA. Cata is currently the Out-of-School-Time (OST) Family and Youth Programs Manager at the Queens Museum, NYC. Cata is also a studying herbalist, avid biker and a member of the Queens based artist collective Talk is Cheap.

[Lisa Evans](#) is a qvoc actress, poet, and youth development worker based out of Oakland, CA. They most recently performed as a part of Queer Rebels Fest, Brouhaha: QTPOC Activist-Comics Rise Up and as an ensemble cast member in *The Love Balm For My Spirit Child*.

F

[Sarah Farahat](#) is an Egyptian American artist living and working in Oakland. She continues to explore the body's position within sociopolitical landscapes. For the past nine years she has monitored current events in the United States and abroad, intervening with works exploring grief, connection, solidarity, storytelling and engagement.

[Mark X Farina](#) is a POP artist, studying social practice at Otis College of Art & Design. He is part of a DJ collective, The Sycons, that uses solar power and pre-charged equipment to perform in remote situations, events in the bicycle community, and the newly revived hi-tech creative field.

[Tatyana Fazlalizadeh](#) is a painter whose work moves between the street and the gallery to address issues of race and gender. She is a 2015 Forbes 30 Under 30 recipient. An Oklahoma City native, she currently lives and works in Brooklyn, NY.

[Deborah Fisher](#) is an artist and the founding Executive Director of A Blade of Grass. She also currently serves as a strategic advisor to Shelley and Donald Rubin, and as a board member of the Center for Artistic Activism. Fisher's art practice is focused on why and how value is created, and uses group action, entrepreneurship, ritual, creative applications of self help and the intuitive arts, and performance. She is currently partnering with Paul Ramirez Jonas on Dayjob Espresso and Culture, a cafe that offers both delicious espresso drinks and daily art assignments geared toward a general public.

FORCE: Upsetting Rape Culture is a creative activist collaboration to upset the culture of rape and promote a culture of consent. FORCE is organized by artist-duo Hannah Brancato and Rebecca Nagle, who both live, work, organize, and teach in Baltimore, MD.

[Lori Fogarty](#) has been the Director and CEO of the Oakland Museum of California since 2006, and oversees all Museum programmatic and administrative operations.

Fogarty led the Museum's \$63 million capital campaign and building renovation project that culminated in 2013 including the first major enhancement to the Museum's landmark building.

G

[Stacey Marie Garcia](#), Director of Community Engagement, Santa Cruz Museum of Art & History, is a Santa Cruz artist, museum professional, community organizer, educator, explorer, writer, researcher, and magic-maker.

[Christine Gaspar](#), Center for Urban Pedagogy (CUP), uses the power of art to increase meaningful civic engagement.

[Adam Golfer](#)'s recent book project, *A House Without a Roof*, concerns the colliding histories of Germany, Israel, and Palestine, and the narratives of diaspora, mass expulsion, trauma and memory that continue to manifest in the current Israeli occupation; and the complex relationships between said nations and the United States.

[Ramiro Gomez](#), born in 1986 in San Bernardino, California to undocumented Mexican immigrant parents, briefly attended the California Institute for the Arts before leaving to take work as a live-in nanny with a West Hollywood family, an experience that did much to inform his subsequent artistic practice. In 2013 Gomez had his first solo exhibition at the UCLA Chicano Studies Research Center, and was also awarded with a residency to install a mural in West Hollywood Park, a project titled *The Caretakers*, which remains on view. This spring Gomez will have a third show at the Charlie James Gallery in conjunction with the publication of a monograph on his work by Lawrence Weschler. Gomez lives and works in West Hollywood, California.

[Corrina Gould](#) is a Chochoyeno and Karkin Ohlone woman, born and raised in Oakland, CA. She is the co-Founder and a Lead Organizer for Indian People Organizing for Change, a small Native run organization that works on Indigenous people issues and sponsors an annual Shellmound Peace Walk to

bring education and awareness of the desecration of the sacred sites in the Bay Area.

[Lisa Ganser](#) is an artist, activist and odd jobber that lives in San Francisco with mental illness and brain injury. They are an established filmmaker, artist and curator that strives for accessibility in all things, putting the crayons back in people's hands. They are part of a Fundraising Team for Sins Invalid, are active with Mission Copwatch and has most recently been using the tool of sidewalk chalk to combat police terror and for social justice.

[Elizabeth M. Grady, PhD](#) is Programs Director of A Blade of Grass. She was Program Manager of smARTpower, a U.S. State Department/Bronx Museum program sponsoring projects in fifteen countries. Curatorial positions have included MoMA, the Whitney Museum and SFMoMA.

Independent project venues include the Moscow Biennial, the Biennial of the Canary Islands, and the Havana Biennial. She has taught Art History and Museum Studies for twenty years, and has published many essays and several books.

[Elise Granata](#) straddles alternative and institutional arts universes as both the Marketing & Engagement Coordinator at the Santa Cruz Museum of Art & History and founder of participatory, time-based social experience POWER HOUR and DIY arts archive GRASSTRONAUT.

[Eliza Gregory](#) is an artist and educator. She uses photography, writing and social practice to build multi-layered, relationship-focused projects that unfold over time. AB: Princeton. MFA: PSU. Presenting 2016 projects with The Asian Art Museum and SFMOMA and serving on the board of gfns.uk.

[Melinda Guillen](#) is a writer and curator. She was part of the organizing team for Suzanne Lacy's *Three Weeks in January* (2012) and contributed writing to *Engagement Party: Social Practice at MOCA 2008-2012*. She is currently pursuing her PhD in Art History, Theory & Criticism at UCSD.

H

[Kimi Hanauer](#) is a Baltimore-based interdisciplinary artist and organizer from Tel Aviv. Kimi received her BFA from the Maryland Institute College of Art in 2015. She is a resident curator at Penthouse Gallery, co-Director of Press Press and Program Coordinator at Station North Arts & Entertainment.

[Greg Hatch](#) I think of myself as a Queer Regionalist. Based on Grant Wood's sentiments in *Revolt Against the City* [1935] that artists should look at the environment around them as fertile ground to spring their creative work. He completed his MFA at Ohio University in 2015. He currently resides in Kalamazoo, MI.

[Rachel Herzog](#) is co-Founder of Critical Resistance, a national grassroots organization dedicated to abolishing the prison industrial complex.

[Xon Henry](#) grew up in Virginia's Blue Ridge Mountains. Xe relocated to NYC where xe received a Master of the Arts degree in Arts Politics from NYU Tisch. Henry is currently pursuing an MFA in Studio Art from James Madison University. Xe has received fellowships and grants from each of xer's respective universities, the Virginia Museum of Fine Arts, Mildred's Lane, The National Endowment for the Arts, and The Arts Council of the Valley. Xe currently resides in, organizes, creates, manages, and lives in the Old Furnace Artist Residency of Harrisonburg, VA.

[Dee Hibbert-Jones](#), Department of Art, UC Santa Cruz. Founder and co-Director SPARC at UCSC. Co-Director/co-Producer of *Last Day of Freedom*. www.lastdayoffreedom.net

[hobbypopMUSEUM](#) is a European art collective drawn to the west coast since the late '90s for our rich bohemian history, artists, writers, musicians, the ocean, and the landscape. They arrive empty handed, observe, explore, gather materials, then build a world that looks to our situation and future.

[Irene Hofmann](#) is the Phillips Director and Chief Curator of SITE Santa Fe. She has held

positions at the Contemporary Museum, Baltimore, the Orange County Museum of Art, Cranbrook Art Museum, the Walker Art Center, and the New Museum of Contemporary Art.

[Emily Hopkins](#) is an artist, curator and the Executive Director of Side Street Projects.

[Human Hotel](#) is run by Wooloo. The project began in Denmark in 2009, as a practical solution for the activist community during the UN Climate Summit in Copenhagen. Today, Wooloo continues to run Human Hotel in Copenhagen, as well as in New York and Eindhoven (Holland). In each site, the focus of the project is organized according to local need—always using intelligent matchmaking to connect talented visitors with resident hospitality and knowledge.

[Amanda Hunt](#) is a Brooklyn, NY based California grown performing artist. She has presented work in NYC at Glasshouse Gallery, where she is a guest artist and curator, regularly dances with De Facto Dance, has choreographed in Abu Dhabi, UAE under the direction of Liz Swados, and is currently dancing for Kathy Westwater. Amanda teaches (read: hangs out with) three-year-olds in Brooklyn.

[Ashley Hunt](#), co-director, Program in Photography and Media Faculty, California Institute of the Arts; and Director, *The Corrections Documentary Project* www.correctionsproject.com/wordpress

[Theresa Hwang](#), Dept of Places, is a community-engaged architect based in Los Angeles.

I

[Elana Isaacs](#) is a national consultant, trainer, and facilitator with extensive experience custom-designing embodied leadership, equity, and team development programs for business, non-profit, and school leaders.

[Letitia Fernandez Ivins](#) works with artists, government stakeholders, and community at the intersection of art and transportation.

J

[Shannon Jackson](#) is the Cyrus Hadidi Chair in the Arts and Humanities at the University of California, Berkeley, where she is Professor of Rhetoric and of Theater, Dance and Performance Studies. Most recently, she has been appointed to be UC Berkeley's first Associate Vice Chancellor of Arts and Design, with a charge to advance and expand the campus's commitment to the arts.

[Chris Johnson](#) is a photographic and video artist, curator, and published writer. He is currently a Professor of Photography at the California College of the Arts. Chris served as President of San Francisco Camerawork Gallery from 1982 to 1987, and is a founding member and Vice-Chair of the City of Oakland Public Art Advisory Committee. From 1999–2005 he served as Chair of the City of Oakland's Cultural Affairs Commission. His photographic artwork and other projects have been exhibited in numerous museums and art institutions. Chris was the Creative Leader for the major 2015 Oakland Museum of California installation, "Who is Oakland?"

[Megan Johnston](#) is currently Director at Rochester Art Center in Rochester, Minnesota. Her socially engaged curatorial practice centers on fundamental questions about art, its display and mediation. She has held numerous positions in museums and art centers in the US, UK and Ireland. Johnston 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.

[Packard Jennings](#) is a multi-disciplinary artist who uses appropriation, humor and interventionist tactics to explore the dynamics of public spaces and address political and corporate transgressions against public interests. Destructables.org is his DIY site of interventionist projects and tactics.

[Paul Ramirez Jonas](#) provides forums for audience participation and exchange, exploring the relationship between artist and audience, artwork and public. He is currently an Associate Professor at Hunter College; and is represented by Koenig and Clinton in New York and Galeria Nara Roesler in Sao Paulo.

[Jennifer Justice](#) is a practicing artist, educator, and scholar living in Oakland. Her work has appeared in exhibitions in Chicago, San Francisco, and the Southeastern United States. She received an MFA in Studio Arts from the University of Illinois at Chicago and BFA in Painting from the School of the Art Institute of Chicago. Through new media, painting, and sculpture she reimagines digital archives of early film and disability historical moments. Jennifer is energized by contemporary disability arts, culture, and communities.

K

Founded in 1974, [Kala Art Institute](#) is a printmaking and digital media art organization located in Berkeley, California. Kala's mission is to help artists sustain their creative work over time through its Artist-in-Residence and Fellowship Programs, and to engage the community through exhibitions, public programs and education.

[Ishai Shapira Kalter](#) is an artist who investigates language as a medium and as a mean of control. He has worked in collaborative projects with different minorities and their representation through contemporary art; while using their mothers' tongue (Hebrew, Arabic, Russian, English and Tigrinya) as a tool of communication with the westernized viewer.

As the Deputy Director and Gail Engelberg Director of Education for the Solomon R. Guggenheim Foundation, [Kim Kanatani](#) is responsible for developing educational linkages within the Guggenheim Museum constellation and with other cultural institutions worldwide to work in synergistic exchange with the Solomon R. Guggenheim

Museum in New York. Active in the museum education field since 1981, she has co-produced several multimedia productions, educational installations and other public offerings in collaboration with internationally renowned artists.

[Miatta Kawinzi](#) is a NY-based artist, writer and educator. She received a BA in Interdisciplinary Art & Cultural Theory from Hampshire College in 2010 and is currently a candidate in the Studio Art MFA program at Hunter College in NYC. She is, as always, looking for poetry in the machine.

[Michael Kelly](#), Department of Philosophy, UNC Charlotte; Editor, Encyclopedia of Aesthetics (Oxford UP); President, Transdisciplinary Aesthetics Foundation www.transaestheticsfoundation.org

L

[Mariah Landers](#) is a radical contemporary thinker and educator leading for transformational teaching and learning through Alameda County Office of Education. She is a devoted fan of contemporary artists and the movement to engage critical and compelling questions to build a future we all deserve.

[Pedro Lasch](#) was born and raised in Mexico City. He divides his time between North Carolina, where he teaches art, art theory, and visual studies at Duke University since 2002, and New York (NY), where he leads ongoing projects with immigrant communities and art collectives, such as 16 Beaver Group since 1999.

[Maggie Lawson](#) unites her healing path, entrepreneurship, and commitment to social justice to create participatory reflective experiences.

[Cara Levine](#) is an Oakland-based artist exploring the intersections of the physical, metaphysical, traumatic and illusionary through sculpture, video and photography.

[Iorem Zari Le'on](#) is a dance artist and scholar with mastery in teaching and performing Dunham Technique, Jazz, Ballet, and West African. Her research focuses on how movement

inscribes societal and cultural patterns onto the body, and how choreography may re-imagine hegemonic formations.

[The League of Lady Wrestlers](#) (LOLW) is a collective of performers who use the spectacle of professional wrestling to celebrate of feminine identities, suspend disbelief, and hold on to optimism about the possibilities of community and empowerment.

[Joanne Lefrak](#) is the Director of Education and Outreach at SITE Santa Fe. She works on long-term community engaged projects with artists and organizes a retreat to stimulate a high level of discourse among museum educators. She is also the Chair of the City of Santa Fe Children and Youth Commission.

[Heather Sealy Lineberry](#) is Senior Curator/Associate Director and Senior Sustainability Scholar at the Arizona State University Art Museum and has more than 25 years of experience curating contemporary art exhibitions with an emphasis on new art forms, collaborations across disciplines, and experimental curatorial approaches.

[Jeremy Liu](#), Senior Fellow for Arts, Culture and Equitable Development, is an award-winning artist, urban planner, and real estate developer who has completed complex public-private projects as the former executive director of two community development corporations. He co-founded Creative Ecology Partners, a design and innovation lab for community development, and Creative Development Partners, a "Community Benefits by Design" real estate company. He also co-founded the National Bitter Melon Council which promotes the literal and poetic potential of Bitter Melon. For PolicyLink, he is guiding an initiative to integrate arts and culture into the work of community development to accelerate equity.

[Living Room Light Exchange](#) invites artists and curators to open up their living rooms for dialogue and widen their circle of intimacy to include other

thinkers and makers, as part of a monthly salon series.

[Kolmel W. Love](#) (artist and event producer) and [Jess Fallon Young](#) (of SOMArts Cultural Center) collaborate to support W. Love's vision for a consistent space for experimentation and risk-taking in new queer performance.

[Lunar New Year](#) and [Jess X Chen](#) are two multidisciplinary public artists and community organizers of color who make art that reflects and empowers immigrant, indigenous, and communities of color. Collectively, their projects have been seen on streets, walls and film festivals worldwide.

[Anthony Luvera](#) is a UK-based artist, writer and Course Director of Photography at Coventry University. The long-term collaborative projects he creates with community groups are exhibited widely in galleries, museums and public spaces such as London Underground, British Museum and Belfast Exposed.

M

[Eric Magnus](#) is a New York based theater and performance artist originally from Akron, Ohio. Magnus has performed for Richard Foreman, and with the companies Object Collection and Sponsored By Nobody in New York City and Europe. With the performance collective Magnus, Miller, Truman & Murdock, Eric has designed and directed five original works, and he is currently in the Performance and Interactive Media Art MFA program at Brooklyn College.

[Elana Mann](#) is a socially engaged artist who mines the historical, socio-political and pedagogical aspects of sound in culture.

[Annabel Manning](#), Community Artist-in-Residence, Bechtler Museum of Modern Art & Mecklenburg Country Jail, Charlotte; works with undocumented Latina inmates. www.annabelmanning.com

[Daniel Alexander Matthews](#) is a second year Hunter MFA candidate. Originally from Guyana, he has lived in New York for about 15 years. His

work has developed from dealing specifically with memory, misery, and dislocation.

[Katy McCarthy](#) is an artist living in New York. Her work has been shown at the Santa Barbara Museum of Contemporary Art, Santa Barbara Museum of Art, TSA Gallery in Los Angeles, Flux Factory in NYC, and the Military Museum in Belgrade, Serbia. She is currently receiving her MFA from Hunter College in New York.

[Kelly McKinley](#), Director of the OMCA Lab, provides leadership in the development and implementation of the Oakland Museum of California's visitor-centered curatorial content, ensuring that the Museum's multidisciplinary collections, exhibitions, and public programs balance the highest quality of scholarship and innovation while meeting the interests of Oakland's diverse audiences.

[Ryan Meyer](#) studies the social aspects of science. He works with the California Ocean Science Trust to bring state policy makers, scientists and stakeholders together to make good use of science. He has worked extensively on Citizen Science issues as well as tracking how science funding patterns line up with public values.

[The Mexican Bus](#) (Richard Talavera) and [Book and Wheel Works](#) collaborate on Moving ArtHouse, a mobile cultural space where artists of southeast San Francisco present new work. The Mexican Bus is a shape-shifting Vessel.

[Wes Modes](#) is a Santa Cruz artist, community organizer, and tech geek. He has exhibited his performance, sculpture, and social practice work since 1996.

[Valeria Moglievich](#) is a visual storyteller who creates tools for participation in collaboration with social justice organizations. She also consults with non-profits on community engagement and youth education. She is the former Deputy Director of The Center for Urban Pedagogy (CUP).

[Leroy Moore](#) is the creator of Krip-Hop Nation. Krip-Hop Nation's Mission is to educate the music, media industries and

general public about the talents, history, rights and marketability of Hip-Hop artists and other musicians with disabilities.

N

[Leah Nichols](#) is an urban designer based in San Francisco. Her work explores the relationships between urban design, graphic storytelling, and community engagement within a range of scales, from multi-acre developments to sidewalk art installations. She was a recent StoreFrontLab grant recipient, and has written about neighborhood change for MissionLocal and TraceSF.

O

[Liz Ogbu](#), Studio O, is a designer, urbanist and social innovator. Their work advances social justice in design

The [Omni Commons](#) is a volunteer-run, horizontally-organized community space comprised of several Bay Area collectives. The political vision privileges equitable commoning of resources over private interests or corporate profit.

[Evelyn Orantes](#) is the new Curator of Public Practice at the Oakland Museum of California. Culminating 15 years focused on fostering exhibitions, educational programs, and events centered on meaningful and relevant community engagement, she was appointed to this position in the summer of 2014. Forthcoming projects include a series of exhibitions focused on community engagement and responsiveness to the needs of Oakland.

[Other Cinema](#) is a long-standing bastion of experimental film and performance, conceived and stewarded by Craig Baldwin and housed in Artists' Television Access Gallery in San Francisco's Mission District.

P

[Neysa Page-Lieberman](#) is Director and Curator of Exhibitions and Curatorial Adjunct Instructor. [Melissa Potter](#) is an artist and Director and Professor of Book and

Paper Art; both at Columbia College Chicago. They are researching the feminist legacy of social practice to organize the exhibition *The Longest Revolution: Feminist Social Practice*.

[Ian Alan Paul](#) is a transdisciplinary artist and theorist working in the interstices of aesthetics, politics, and technology. [Christian Nagler](#) is an artist and writer who works with kinesthetic and bodily experience and geofinancial systems. They are collaborating on the Affect Archive.

[Elizabeth Pedler](#) is an installation and participatory artist, and current PhD candidate at Curtin University, Australia. Her works pose questions about how participatory art is made, asking participants to take surveys, share a meal, start arguments, and swap their lives with her. Her works take place in the gallery, on the street, and as part of festivals.

[Julie Perini](#) is a filmmaker living in Portland, Oregon. She is concerned with seemingly small details from daily life. The titles of her films—*White Lady Diaries* (2013) and *Arresting Power: Resisting Police Violence in Portland, Oregon* (2015, co-directed with Jodi Darby and Erin Yanke)—give you a sense of what's on her mind.

[PLACE TALKS](#) is a series of visual lectures about location. PLACE TALKS is an artist project presented by Nicole Lavelle and Librarian in Residence Charlie Macquarie at the Prelinger Library in San Francisco.

[Nigel Poor](#)'s work has been shown at: San Jose Museum of Art, Friends of Photography, SF Camerawork, SFMOMA, San Diego Museum of Contemporary Art, Museum of Photographic Arts, San Diego, Corcoran Gallery of Art. She is a Professor at CSU Sacramento and a producer for San Quentin Prison Report Radio.

[Publication Studio Oakland](#) is an artists' books press that prints and bind publications on-demand. They also produce projects examining the publishing platform itself,

and the economic and social forces that it relates to. They are currently producing *Forms*, a series of texts on entrepreneurship in the arts.

Q

[Queens of the Castro](#) brings awareness about the differences between gender and sexuality to high schools and universities by empowering LGBT Youth and allies to express themselves.

R

Active since 2009, collective [Radical Intention](#) promotes collaborative working groups that bring forth a common critical reflection. Recent projects are *Milano Radicale*, *Becoming Rather Than Being*, *Sense of Belonging* and *Decompression Gathering Summer Camp*.

[Laura Raicovich](#) is President and Executive Director of the Queens Museum. Prior to this appointment she directed Creative Time's Global Initiatives, served as Deputy Director at Dia Art Foundation, and held positions at the Guggenheim and Public Art Fund. She is also a writer, lectures internationally, and has contributed regularly to *The Brooklyn Rail*. She is the author of "At the Lightning Field," a lyric essay and parallel text to Walter De Maria's renowned artwork, forthcoming in 2017, and *A Diary of Mysterious Difficulties*, a book based on Viagra and Cialis spam put out by Publication Studio.

[Darryl Ratcliff](#) is a social practice artist based in Dallas, TX whose work centers on cultural equity. Ratcliff current projects include Ash Studios, Creating Our Future, and Michelada Think Tank. In 2016, Creating Our Future successfully advocated for \$225,000 to fund cultural equity grants from the City of Dallas.

[Real Time and Space](#) (RTS) is comprised of 15 work-only artist studios and an artist residency program located in a former print shop in Oakland's Chinatown. The mission of RTS is to provide a productive and participatory workspace

for its members and residents by fostering opportunities for dialogue, collaboration, and cross-disciplinary interaction. Our members include a wide range of artists, writers, curators, and designers. By offering a residency program open to local, national, and international cultural producers, RTS seeks to facilitate the exchange of ideas within and beyond the Bay Area artistic community. Numerous public programs such as artist talks, film screenings, and social events enhance our overall mission by supporting further opportunities for conversations to take place.

Amy Ress is a designer and curator. She directs the nationally recognized 1+ program at Public Architecture, a non-profit that engages architects and designers, non-profits, and manufacturers to commit to design for the public good. Amy serves as the public programming chair on the advisory board of the San Francisco Arts Commission Galleries.

Laurie Jo Reynolds, School of Art and Art History, University of Illinois, Chicago; engages in legislative art, such as the Tamms Year Ten Project. www.tiny.cc/ljreynolds

Anthony Romero is an artist, writer, and organizer committed to documenting and supporting artists and communities whose narratives and practices are often excluded from art historical narratives. His projects and performances have been executed nationally most notably at The Museum of Contemporary Art Chicago (IL), Links Hall (IL), Antioch College (OH), Andrea Meislin Gallery (NY). His writings have appeared in *Poetry Quarterly*, *The Huffington Post*, *Performa Magazine* and the recently published volume on Chicago social practice history, *Support Networks* (University of Chicago Press). He currently teaches in the departments of Community Practice and Social Engagement at Moore College of Art and Design.

Jon Rubin is an interdisciplinary artist who creates interventions into public life that re-imagine

individual, group, and institutional behavior. Recent projects include *Conflict Kitchen* (2010–present), *The Last Billboard* (2010–present) and *The Royal Danish Protesters* (2011). Rubin is Chair of the Contextual Practice area in the School of Art at Carnegie Mellon University.

Arkadiy Ryabin is an artist born in Donetsk, Ukraine and is currently based out of New York. He received his BFA in Studio Art, and Film and Media Studies in 2012 and is currently a 2017 MFA candidate in the Studio Art program at Hunter College, NY.

S

San Quentin Prison Arts Project was founded in 1977 to bring the arts to institutionalized individuals, based in the belief that participation in the artistic process significantly affects a person's self-esteem and outlook on the world. Its success led to the California Arts-in-Corrections Program, 1980-2010.

Allison Santiago of East Side Arts Alliance is a muralist, artist, educator, and mentor. Allison uses a verity of mediums, but uses her preferred medium, spray paint as a form of healing and community building. She teaches young people political education, history, culture, resistance and empowerment through art. Allowing them to take ownership of their communities and reclaiming their power through murals, community actions, workshops, and strong community involvement.

A native Bay resident Karen Seneferu shaped by the childhood was fed by revolutionary politics and the Black Panther Party's free breakfast program. She earned a BA in English from the University of California at Berkeley, and has dedicated her life to working as an educator and activist.

Ginevra Shay is an artist and curator located in Baltimore, Maryland. She is the Program Manager at The Contemporary a nomadic museum, and a curator and artist-in-residence at Gallery Four.

A Simple Collective is an organization of artists and arts professionals dedicated to community, equity, and content-driven contemporary art.

Rebekah Smith is a translator who is interested in translation as an art, and has been working recently with experimental translations and the meaning of translation itself. She teaches at LaGuardia Community College (ESL/writing/modern languages). She is an editor at Ugly Duckling Press, a non-profit publisher for poetry, translation, experimental nonfiction, performance texts, and books by artists.

Socially Engaged Craft Collective was founded in 2014 by four artists, Jeni Hansen Gard, Forrest Sincoff Gard, Nicole Gugliotti, and Cheyenne Chapman Rudolph, who have a shared vision of creating socially engaged art projects that are rooted in of history of craft and material culture.

Phoenix Soleil uses NVC, meditation, and expressive arts to build healthy authentic joyful communities including her work training organizations on combating racism.

An active presence in the Bay Area since 1974, Southern Exposure (SoEx) is an artist-centered non-profit organization committed to supporting visual artists. Through our extensive and innovative programming, SoEx provides an extraordinary resource center for experimentation, collaboration, and education for Bay Area and national artists and youth in our Mission District space and off-site, in the public realm.

Raphael Sperry, is an architect, sustainable design consultant, and president of Architects/Designers/Planners for Social Responsibility and an adjunct professor at California College of the Arts. www.adpsr.org

John Spiak, Director, Grand Central Art Center. Curatorial emphasis on contemporary art/society, social practice. GCAC Artist-in-Residence include: Caroline Woolard, Paul Ramirez Jonas, Carmen Papalia, Cog'nate Collective, Daniel Tucker. Current support from Warhol Foundation. Editorial Board for Museum and Social

Issues, Advisory Board of SPART, and Board of Community Engagement.

Stairwell's is a collaborative project founded in 2011 and led by San Francisco-based artists Sarah Hotchkiss and Carey Lin. Stairwell's creates new experiences that challenge familiar understandings of everyday surroundings.

Aaron Sutherlen focuses on work that is grounded in the principles of design authorship and social responsibility. With more than 20 years of experience in commercial design, he has shifted into practices that invite people to be active participants in narrative, and strives to raise the level of conversation and conscientiousness.

Stephanie Syjuco is an artist and educator based in Oakland. Her work highlights the role of collective agency within institutional and material structures. She is an Assistant Professor at UC Berkeley where she leads classes in social practice, sculpture, and public projects. www.stephaniesyjuco.com

T

Nomi Talisman, Artist, San Francisco. Co-Director/ co-Producer of *Last Day of Freedom*. www.nomitalisman.info www.lastdayoffreedom.net

Ming Thompson is principal of Atelier Cho Thompson, a San Francisco-based design and concept firm specializing in architecture, interiors, and graphics. Ming has worked on community-based design projects in Boston and in the Bay Area, and is currently working on an initiative to reinvent the school dining experience in San Francisco public schools. Outside of work, she teaches at the California College of the Arts and serves on the board of Yale-China.

Samuael Topiary is an interdisciplinary media artist and writer, currently pursuing a hybrid theory/practice PhD in Film and Digital Media at University of California, Santa Cruz. Her research and creative work integrates landscape theory,

documentary, experimental film, environmentalism and urban studies.

Shirin Towfiq is pursuing a bachelor in Fine Arts at the University of California Berkeley. Through installation and socially engaged art, she is investigating creative problem solving by restructuring perceived "problems" to be their own solutions. www.shirintowfiq.com

Chris Treggiari's artistic practice strives to investigate how art can penetrate the public realm in a way that can connect wide ranges of people and neighborhoods in a variety of communities. Chris focuses on highlighting diverse community identities, shared histories, and personal stories through participatory, mobile platforms that encourage exploration from the viewer.

Mark Tribe is an artist whose work is exhibited widely, including solo shows at the Corcoran Gallery of Art, Momenta Art in New York, DiverseWorks in Houston, and Los Angeles Contemporary Exhibitions. Tribe is Chair of the MFA Fine Arts Department at SVA. In 1996, he founded Rhizome.

Nat Trotman is Curator of Performance and Media at the Solomon R. Guggenheim Museum, where he has organized such exhibitions as *Peter Fischli David Weiss: How to Work Better* (2016), *Blood Makes Noise* (2014), *James Turrell* (2013), *Pawel Althamer: Almech* (2011), and *Found in Translation* (2011), in addition to numerous performances.

Gemma-Rose Turnbull instigates photo-based projects that examine how the integration of collaborative strategies can catalyze social change agendas. She is a Senior Lecturer in Photography at Coventry University, England, and a PhD candidate at The University of Queensland, Australia.

Anthony Tusler is a writer, consultant, trainer, and advocate on disability issues. He was the founding Director (and directed for 22 years) of the Disability Resource Center at Sonoma State University.

He has helped to launch a number of non-profits, including the Institute on Alcohol, Drugs, and Disability, Community Resources for Independence, Disability Associates, and the National Center on Disability.

U

UC Santa Cruz Art Faculty (Elliot Anderson, Dee Hibbert-Jones, Jimin Lee, Beth Stephens, Laurie Palmer, and Jennifer Parker) working across a wide spectrum of art practices, have joined forces to create a Master of Fine Arts in Environmental Art and Social Practice at UCSC. Designed as an innovative, multi-disciplinary three-year program to expand the parameters of the traditional MFA in Visual Arts. www.art.ucsc.edu

V

Gabriela Vainsencher is an Argentine-born Israeli artist who lives and works in Brooklyn. Her upcoming two-person show will open this June at Hanina gallery in Tel Aviv. Vainsencher's work includes video, photography, drawing, and sculpture. She writes about art for *Hyperallergic*, *Title Magazine*, *Tohu Magazine*, and the *Huffington Post*. Vainsencher occasionally teaches art at Williams College.

Cynthia Vazquez is a Bay Area performer.

Estefania Velez lives in Brooklyn and is receiving her MFA at Brooklyn College. With her emphasis in painting and drawing, Velez makes visual work in dialogue with culture, time, and place.

W

Ariel Weintraub has been facilitating group conversations for over 20 years for students, families, community organizations, cooperatives, and exhibition teams. Her training comes from teaching Race, Class and Gender to college freshman and the international United to End Racism counseling practice. She makes room for people to

speak who haven't spoken and gently coaxes the loudmouths to listen.

Carolina Magis Weinberg, born in Mexico City in 1990, is an artist of sight and site. The primordial quest in her practice is to discover the multiple dimensions of invisible space, the stories that conform absence, the gesture of a monument, the movement of a center.

Lawrence Weschler was for over twenty years (1981-2002) a staff writer at The New Yorker. He recently graduated to Director Emeritus of the New York Institute for the Humanities at NYU, where he was director from 2001-2013. His books of political reportage, in addition to that book on torture, include *The Passion of Poland* (1984) and *Calamities of Exile* (1998). Once, happening upon a Portuguese edition of Weschler's 1990 book on torture in during a photo opportunity in a Rio shopping mall, Chilean General Augusto Pinochet flipped through its pages for a few moments, whereupon he pronounced, "Lies, all lies. The author is a liar and a hypocrite."

Dominic Willsdon is the Leanne and George Roberts Curator of Education and Public Programs at the San Francisco Museum of Modern Art. He has taught at the Royal College of Art, California College of the Arts and the San Francisco Art Institute. He is a former editor of the *Journal of Visual Culture* and co-editor of *The Life and Death of Images: Ethics and Aesthetics*.

Alice Wong, MS, is a Staff Research Associate at the Department of Social and Behavioral Sciences, UCSF. Alice works on various research projects for the Community Living Policy Center, a Rehabilitation Research and Training Center funded by the National Institute on Disability, Independent Living, and Rehabilitation Research. She served as a Presidential appointee to the National Council on Disability (2013–2015).

Rosten Woo is an artist, designer, writer, and educator living in Los Angeles. He makes things that help people understand complex systems, re-orient themselves to places, and participate in group decision-making.

The Work Intern is a student debtor, unpaid laborer, and conceptual artist. Her work involves creating systems for paying off our debt, systems for redefining and valuing our labor, and systems that connect us to one another usually through food and conversations about sadness.

The World's Park Community Design School is a multidisciplinary collaboration between community organizer Jose Serrano-McClain, graphic artist Sam Holleran, and writer/educator Sarah Lidgus. Together, we created a creative, community-driven improvements process for large urban parks.

As managers of youth programs at three Bay Area museums, Allison Wyckoff, Emily Dobkin, and Leah Greenberg are committed to sharing the reins with young people as collaborators designing teen programs aimed at promoting activism, art education, civic engagement, and 21st-century learning skills.

Y

Nine Yamamoto-Masson is a French-Japanese artist, practicing theorist, anti-racism activist, and PhD candidate at Amsterdam School for Cultural Analysis, using art to articulate socio-historical concerns, and using fiction as a testing ground for reality. She is founder of MessengersUnite, RefugeePhrasebook/ BerlinRefugeeHelp communities.

Z

Tina L. Zeng is an award winning and published designer based out of San Francisco. In her design and research practice, she explores the intersection between culture, technology, and social action. Tina received her MFA at Art Center College of Design in Media Design Practices.



Image credits:

Front and back cover: Lonnie Wilson, *untitled (Protesters in Front of Oakland Induction Center)*, October 18, 1967. Gelatin silver photograph, 8 x 10 in. The Oakland Tribune Collection, the Oakland Museum of California, Gift of ANG Newspapers.

Opposite page: Russ Reed, *Untitled (Protesters at Shattuck Ave. at Hearst Ave. in Berkeley)*, May 30, 1969. Gelatin silver photograph. The Oakland Tribune Collection, the Oakland Museum of California, Gift of ANG Newspapers.

Page 2: Gary Reyes, *Untitled (Berkeley High School Anti-War Protesters)*, January 15, 1991. Gelatin silver photograph. The Oakland Tribune Collection, the Oakland Museum of California, Gift of ANG Newspapers.

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