A note about this program:
This document, just like the conference itself, is a labor of love split between a tiny part-time staff and a few interns. Please be kind and gentle with us if you see an error, omission, typo, or any other human mistake while reading this document.

Social Media
Follow us on Instagram, Twitter and Facebook
@openengagement

Share your posts from this year with #OE2017

Find further details at www.openengagement.info

OEHQ
The Open Engagement Headquarters (information and registration) is located at UIC, Art and Exhibition Hall, 1st floor, 400 S Peoria

Friday 9:00am – 12:00pm
Saturday 9:00am – 5:00pm
Sunday 9:00am – 4:00pm

Table of Contents

1 Director’s Welcome
6 OE 2017 Team
7 Curatorial Statement
8 Featured Presenters
10 Locations
11 Chicago Info

Schedule
12 Overviews
18 Featured Presentations
19 Conversation Series
20 Pre-Conference
23 Open House
26 Saturday Parallel Sessions
28 Saturday at Co-Prosperity Sphere
31 Sunday Parallel Sessions
33 Parties & Projects
36 Open Platform
37 Trainings
38 Contributor Bios
Director’s Welcome

Open Engagement in Chicago is the second in our three-part thematic trilogy that is taking the conference from Oakland (2016 – POWER), to Chicago (2017 – JUSTICE), and ending in New York (2018 – SUSTAINABILITY). This year’s conference, guided by the curatorial vision of Roni Crawford and Lisa Yun Lee, will feature presenters including Theaster Gates, Maria Gaspar, Maria Varela, Al-jen Poo, Marisa Jahn and Laurie Jo Reynolds.

Now in its 9th year, OE will bring together hundreds of artists, activists, educators, students, institutions, and thinkers to explore this year’s theme of JUSTICE, as well as take stock of the field of socially engaged art and practice. This year’s program will feature local, national and international presenters with more than 100 workshops, presentations, panels, conversations, tours, parties and projects. OE 2017 will feature a selection of focused trainings to provide attendees with skills and tools to help better address creative work at the complex intersection of art and social justice, as well as opportunities for intimate discussion during our Conversation Series. In the evenings, queer-inclusive nightlife organizers will host celebrations, guided by the belief that transformative acts of change are deeply indebted to these marginal spaces of collective joy.

OE began as, and remains, a grassroots artist-led and artist-organized conference. OE is about creativity, life of care for the field and supporting artists, activists, administrators, educators, and cultural workers who are engaged in transforming the world through creativity and radical imagination. Over the past nine years Open Engagement has become a critical site of convening around socially engaged art, and has worked hard to expand the networks of support for this work. In an effort towards transparency of our process, and as we move toward the ten year anniversary of the conference we want to share our progress, process, and continued commitments.

Selection Process

The majority of Open Engagement programming continues to be coordinated through an open call for submissions. Within the selection process, like all of the work of the conference, collective is emphasized. Each year we form volunteer selection committees to review the proposals. Last December we met with over 25 artists, organizers, and community members to program the conference through our open call for submissions that generated over 300 submissions. We are thrilled and excited about the quality of programming, the projects from around the world, and the critical conversations and performances that we have lined up for Chicago.

It is critical to us that these committees first and foremost emphasize the local, as well as include national perspectives. A driving vision of the selection process is for the conference to reflect the local context in relationship to national and global issues, and we work to include as broad of a variety of presenters as is possible within a convening that fills three full days of programming. Programming that is not coordinated collectively through the Selection Committees or the open call, such as the Conversation Series, is achieved by reaching out to individuals and groups that we have identified with help from local partners as key voices to invite into the dialogue at Open Engagement.

We are proud that the conference continues to be a site committed to diversity and the representation of a wide perspective of the multitude of human experience.

In 2016, the conference featured over 264 presenters, with 124 of those presenters representing Oakland and the larger Bay Area. In 2016, Open Engagement began requesting that presenters self-identify and share information with the conference. Of the last year’s presenters who chose to self-identify during the registration process, 55% identified as either Afro-Caribbean, African American, East Asian, Hawaiian, Pacific Islander, Latino, Hispanic, Middle Eastern, Arab, Native American, Alaskan Native, or First Nations; and 45% identified as White or Euro-American. Of the 2016 presenters who chose to self-identify, 55% identify as female, 22% identify as male, and 23% identify as non-binary gender, or made multiple selections. This year, 51% of our presenters are from Chicago and the surrounding area; 57% identified as Afro-Caribbean, African American, East Asian, Hawaiian, Pacific Islander, Latino, Hispanic, Middle Eastern, Arab, Native American, Alaskan Native, First Nations or with multiple selections, and 37% identify as White or Euro-American; 60% identify as female, 26% identify as male, and 12% identify as elsewhere on the spectrum or made multiple selections; 46% chose to identify as LGBTQIA.

Consortium

2016 marked the first year of our partnerships with the OE National Consortium that includes the Oakland Museum of California, the California College of the Arts, University of Chicago School of Art & Art History, Queens Museum, and A Blade of Grass. Moving this conference coast to coast allows us to witness the impact of issues, context, organizations, and conversations happening in each host city. This year OE is working with partners spanning the breadth of Chicago’s neighborhoods to represent the work being done at the intersection of art and activism across the city. Current partners include 3Arts, 6018 North, ACRE, Art Institute of Chicago, Bad at Sports, The Block Museum, Co-Prosperity Sphere/Lumpen Radio, Columbia College Chicago/Glass Curtain Gallery/Wabash Arts Corridor, Gallery 400/ThreeWalls/Propeller Fund, Hyde Park Art Center, Jane Addams Hull-House Museum, Museum of Contemporary Art Chicago, National Museum of Mexican Art, Party Noire, Rebuild Foundation, Reunion, Reva and David Logan Center for the Arts, Roots and Culture, School of the Art Institute of Chicago, Smart Museum of Art, The Stockyard Institute, TRGPTECA, and Weinberg/Newton Gallery.

Two of Chicago’s major institutions Museum of Contemporary Art Chicago and the Art Institute of Chicago co-host a full day of pre-conference activities on Thursday, April 20th including panel discussions, break-out sessions and a performance.

Cost Structure for Presenters

For 2017 we embody this year’s theme of JUSTICE by incorporating an economic justice framework into our fee schedule. OE ensures that all 250+ presenters attend for free, and that no one is turned away from attending OE if they are not able to afford even the lowest suggested fee on our sliding scale. In order for this model to be successful, we have calculated the cost per person to attend the conference is $150 (this is the base cost, and to achieve a more sustainable budget would put the actual cost closer to $275 per person). The sliding scale is from $40 – $1000.

As founder and director, and with OE’s ten year anniversary coinciding with our last scheduled conference in Chicago around the corner, I am thinking about the future, and where our values, punk ethos, centrality of weirdness, collective care, love, dreams, and magic may take us. You all are our collaborators, our co-conspirators. We exist because of you. As we forge ahead we welcome your input and suggestions, please be sure to use the post-conference survey as a space for this dialogue. We are excited about the next two years of Open Engagement with you, as well the potential that the future holds.

Onward.

Jen Delos Reyes with the Open Engagement team – Crystal Baxley, Alex Winters, Latham Zearfoss
2017 Open Engagement Team

Jen Delos Reyes
Founder and Director
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
Assistant Director
Crystal Baxley is an artist, studio manager, grant writer, writer, babysitter and anarcha-feminist living in Los Angeles. Her projects have been featured at the 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, Portland State University, and Pacific Northwest College of Art.

Alex Winters
Social Media and Engagement Coordinator
Alexandra Winters is an Australian artist and arts worker now based in Brooklyn. She has a BFA and Masters in Creative Production and Arts Management. Alex was the former Curator at Brisbane Powerhouse, Co-founder of Make Nice and is currently a Programming Intern for Creative Time.

Latham Zearfoss
Administrative Assistant and Local Support
Latham Zearfoss is an artist and cultural producer living and working in Chicago. His commitment to art and activism has also manifested in the creation of sporadic, temporary utopias like Pilot TV and Chances Dances. He has exhibited his work internationally and all over the U.S.

Lauren Meranda
Designer/Creative Director
Lauren Meranda is a Chicago-based educator and multidisciplinary designer specializing in projects for cultural institutions, social activism, civic engagement, and public memory. She runs a small design studio (laurendermanda.com), teaches, and serves on the board of AIGA Chicago.

Martina Lentin
OE 2017 Intern
Originally from Miami, FL, Martina is an second year undergraduate at the University of Chicago, where she majors in Art History and minors in Human Rights. She is very interested in learning about the ways in which arts, society, and politics can collide, and is thrilled and very grateful to be working on Open Engagement this year.

Christopher Bednash
OE 2017 Intern
Christopher Bednash is an artist from Chicago who looks for intersections between art, activism, and spirituality that may somehow be in service to a more compassionate, democratic, and ecologically wise world. He has a Master of Fine Arts in interdisciplinary arts from Columbia College Chicago, tutors students of art, art history, English, and math at Daley College (one of the City Colleges of Chicago), and also is an Artist in Residence at Life Force Arts Center.

2017 Curators

Lisa Yun Lee
Romi Crawford

Latham Zearfoss

2017 Open Engagement Selection Committees

Lorelei Stewart
Felicia Holman
Aay Preston-Mynt
Meg Santisi
Anna Martine Whitehead
Meg Duguid
La Keisha Leek
Amina Ross
Anthony Stepter
Ann Meisinger
Masum Momaya
Lee Parker
Oli Rodriguez
Alexandra Erebu
Devin Malone
Aymar Jean Christian
Rene de Guzman
Elizabeth Grady
Joelle Te Peske
Lisa Lee
Romi Crawford
Jen Delos Reyes
Crystal Baxley

“Open Engagement 2017 — JUSTICE takes place as the trauma of the Presidential election continues to reverberate around the globe. The initial shock, disbelief, and onset of depression for millions of people have transformed into confusion, genuine fear, and uncertainty. The election has also unleashed unprecedented mass mobilization and organizing. We have witnessed countless examples of ‘beautiful trouble’- the strange, weird, creative, and subversive contributions that artists have made to marches, teach-ins, workshops, and protest gatherings in the past few months. For most socially engaged artists, the need to respond is critical. The belief in cultural production as a strategy for transformation and resistance continues. The injustices that so many communities face, also existed prior to the election, yet is now a heightened sense of national urgency that is hard to ignore. In a world becoming glaringly autocratic and even fascistic, how do we act and imagine ourselves to be resisters – rather than collaborators? Looking again at the questions that we framed for the call for proposals, the issues that we want to address still resonate loudly, but the urgency, tactics, and strategies might need to be different to adapt to our new reality. We are reminded in these times of the incomparable social activist and writer Toni Cade Bambara, who insisted that the role of the cultural worker is to make revolution irreverent.”

— Lisa Yun Lee and Romi Crawford, Feb, 2017

Lauren Meranda

2017 Curatorial Statement—

JUSTICE

“Just as much as the content of the OE 2017 conference I will resist and reclaim. The weight of historical injustice interrupts daily life nationally and internationally. There is no better time than now, and no better city than Chicago, for examining pathways to create justice and exploring the manifold artistic strategies that demand and enact fairness, and equality. Chicago is a city that is under the spotlight and in the news for a long time, but only most recently with the rapt attention of the media. As the co-curators for OE 2017, we are committed to an exhilarating and expansive exploration of this year’s theme. We are equally committed to OE’s mission of creating a site of critical care and critical inquiry for the vast, complex and diverse field of individuals and organizations working at the intersections of art and activism.

There is a fierce urgency of now for artists and cultural workers who audaciously believe in the immense capacity of art to help shift our sense of what is possible, to unleash our radical imaginations, to model and experiment with new ways of being in the world, to enact social change.

We believe socially engaged art and artists challenge us and one another to ask trenchant questions, to reflect, to seek creative solutions, to hold nations and institutions and each other accountable. Some of the questions we encourage participants to grapple with, formally and informally, during the conference include the following:

• What does it mean to work in solidarity with communities that are marginalized and the most challenged by racial, economic, and gender injustice around issues that impact them?

• As artists, curators, and cultural producers, how are we implicated in the particular conditions we are working in, all the while engaged in challenging and changing these conditions?

• The radical power of social practice has come in many respects from its inclusivity. But this promise has not yet been experienced in the lived realities of most people who make up the field. How do we push for more fair and equitable distribution of resources?

• Is it possible to advance solutions and encourage actions in a social movement for justice while preserving one’s individual artistic practice?

• What is the unique contribution that art and artists can make to the efforts to create a more just society? In what ways do we want to continue to insist on the differences between artistic practices committed to social justice and the organizing that is taking place in grassroots communities?

In solidarity with the organizers of Open Engagement, we will relentlessly push to ensure that the diversity of people who make up the ecology of social practice can be present at this year’s OE. Arundhati Roy has provocatively suggested the following: “There’s really no such thing as the ‘voiceless’. There are only the deliberately silenced, or the preferably unheard.” We want to hear from the widest possible range of stakeholders.

No justice, no peace,
Romi Crawford & Lisa Lee

Rene de Guzman
Alex Winters
Latham Zearfoss
Lauren Meranda
Christopher Bednash
Martina Lentin
Aay Preston-Myint
Felicia Holman
Meg Santisi
Toni Cade Bambara
Joelle Te Peske
Alexandria Eregbu
Devin Malone
Roni Crawford
Lisa Lee
Aay Preston-Myint
Meg Duguid
Rena de Guzman
Aay Preston-Myint
Chris Edgerly
Alex Winters
Reni Reznick
Christopher Bednash
Lauren Meranda
Martina Lentin
Christopher Bednash
Latham Zearfoss
Latham Zearfoss
Lisa Yun Lee
Latham Zearfoss
Romi Crawford
Roni Crawford
Lisa Yun Lee
Reni Reznick
Ai-jen Poo

Ai-jen Poo, Executive Director of the National Domestic Workers Alliance and Co-Founder of Caring Across Generations, is an award-winning social innovator, thought leader and author. Her early organizing led the way to the passage of the nation’s first Domestic Workers Bill of Rights, the 2010 historic legislation that extends basic labor protections to over 200,000 domestic workers in New York state. In 2011, she co-created the national Caring Across Generations campaign to ensure access to affordable care for the nation’saging population and access to quality jobs for the caregiving workforce. Ms. Poo’s numerous accolades include a 2014 MacArthur Foundation “genius” fellow and one of TIME magazine’s 100 Most Influential People in the World in 2012. She is author of The Age of Dignity: Preparing for the Elder Boom in a Changing America.

Maria Varela

Maria Varela lives in New Mexico and is a community organizer, writer, photographer and occasional visiting professor. She worked for the Student Non-Violent Organizing Committee (1963 – 1967) primarily in Alabama and Mississippi as a photographer and developer of training materials in voter education, co-operatives and farm worker unions.

Invited to northern New Mexico in 1968, Varela helped land grant activists start agricultural and artisanal cooperatives and community health clinics. In 1980 she was awarded a MacArthur fellowship for her work of organizing Mexican American and Native American weavers and sheep growers to preserve their pastoral cultures and economies.

Laurie Jo Reynolds

Laurie Jo Reynolds is an artist and policy advocate whose work challenges the demonization, warehousing, and social exclusion of people in the criminal legal system, often long-term efforts that begin at the margins of political viability. As a 2010 Soros Justice Fellow, she advocated for best practices to stop sexual abuse and reduce recidivism, educating legislators about the harmful impact of public crime registries, residency restrictions, and exclusion zones. Previously, Reynolds focused on Tamms, the notorious Illinois state supermax prison designed for sensory deprivation. She was the organizer of Tamms Year Ten (TY10), a legislative, media and public education campaign to explain the cruelty and lasting harm of solitary confinement. She is currently working on cultural and policy fronts to assess the unintended consequences of public crime registries in Illinois and to support efforts to bring back discretionary parole for long-term prisoners.

Maria Gaspar

Maria Gaspar is an interdisciplinary artist negotiating the politics of location and geography through installation, sculpture, sound, and performance. Gaspar’s work has been featured at venues including the MCA, Chicago, IL; Jack Shainman Gallery, New York, NY; Artspace, New Haven, CT; and the African American Museum, Philadelphia, PA. Gaspar is the recipient of a Creative Capital Award, a Joan Mitchell Emerging Artist Grant, a Robert Rauschenberg Artist As Activist Fellowship, and a Sor Juana Women of Achievement Award in Art and Activism from the National Museum of Mexican Art. Gaspar holds an MFA in Studio Arts from UIC and a BFA from Pratt Institute.

Marisa Jahn

Marisa Morán Jahn is an artist, activist, and founder of Studio REV-, a non-profit organization that produces public art + creative media with low-wage workers, immigrants, women, and youth. Jahn’s work has been reviewed in The New York Times, Art Forum, Univision; presented at The White House, Museum of Modern Art, worker centers, public spaces; and awarded grants from Creative Capital, Tribeca Film Institute, Sundance, NEA, Rockefeller Foundation, and Map Fund. A graduate of MIT, she teaches at MIT and The New School. Current projects: CareForce (mobile studios: the CareForce One and NannyVan), Video Slink Uganda, and Bibliobandido.

Theaster Gates

Theaster Gates received a bachelor’s degree in urban planning and ceramics from Iowa State University (1996), a master’s degree in fine arts and religious studies at the University of Cape Town (1998), and a master’s degree in urban planning, ceramics, and religious studies from Iowa State University (2006). Gates works as an artist, curator, urbanist, and facilitator. His expanded practice includes sculpture, installation, performance, and urban interventions. Gates is the founder and executive director of the nonprofit Rebuild Foundation, professor in the Department of Visual Arts at the University of Chicago, and Director of UChicago’s Arts + Public Life initiative.

Marisa Jahn

Marisa Morán Jahn is an artist, activist, and founder of Studio REV-, a non-profit organization that produces public art + creative media with low-wage workers, immigrants, women, and youth. Jahn’s work has been reviewed in The New York Times, Art Forum, Univision; presented at The White House, Museum of Modern Art, worker centers, public spaces; and awarded grants from Creative Capital, Tribeca Film Institute, Sundance, NEA, Rockefeller Foundation, and Map Fund. A graduate of MIT, she teaches at MIT and The New School. Current projects: CareForce (mobile studios: the CareForce One and NannyVan), Video Slink Uganda, and Bibliobandido.
Locations
All locations ADA accessible unless otherwise noted.

UIC

Art and Exhibition Hall (AEH)
400 S Peoria St
Chicago, IL 60607
AEH Locations:
OEHQ, AEH Lobby
Gallery 400, 1st Floor
AEH 3204, 3rd Floor
Screening Room, 3rd Floor
GBU Gallery, 5th Floor
Great Space, 5th Floor

School of Theater and Music
1040 W Harrison St
Chicago, IL 60607
School of Theater and Music Locations:
Black Box Theater
Theater Lecture Hall

Henry Hall
935 W Harrison St
Chicago, IL 60607

Jane Addams Hull House Museum
Resident’s Dining Hall
800 S Halsted St.
Chicago, IL 60607
ADA Accessible, via ramp to rear entrance
Call 312-413-5353 ahead of arrival by rear

Peoria Street Overpass
Wide pedestrian bridge crossing over highway. Peoria Street is 900 West, bridge can be accessed from the south (via Harrison) and the north (via Van Buren). Access point for CTA Blue Line UIC-Halsted stop.

Jane Addams Hull House Museum
1040 W Harrison St
Chicago, IL 60607

Downtown, River North & South Loop
Art Institute of Chicago
111 S. Michigan Ave.
Chicago, IL 60603

Columbia College
Glass Curtain Gallery
1104 S Wabash Ave., 1st Floor
Chicago, IL 60605

Southside
Co-Prosperity Sphere
3219-21 S. Morgan St.
Chicago, IL 60607
Moveable ramp available for 1–2 stairs up to front entrance. No stairs in main gallery.

Chicago Cultural Accessibility Consortium (CCAC)
Chicago Shakespeare Theater, Skyline Room, 6th Floor, Navy Pier
800 E Grand Ave
Chicago, IL 60611

Chicago Cultural Center
78 E Washington St
Chicago, IL 60602

Museum of Contemporary Art, Chicago (MCA)
220 E Chicago Ave.
Chicago, IL 60611

School of the Art Institute of Chicago (SAIC)
The LeRoy Neiman Center
Sharp Building, 37 S. Wabash Ave.
Chicago, IL 60603

Weinberg/Newton Gallery
300 W. Superior St., Suite 203
Chicago, IL 60654
Wheelchair ramp and elevator are accessible via side entrance located at 730 N Franklin Street. Staff escort needed, call 312-529-5090 upon arrival

Pilsen
Artists’ Cooperative Residency and Exhibition Projects (ACRE)
1345 W 19th St.
Chicago, IL 60608

National Museum of Mexican Art
1892 W 19th St.
Chicago, IL 60608

Rootwork Gallery
645 W 18th St.
Chicago, IL 60616
Not ADA Accessible.
Two steps up to enter gallery, no ramp. No stairs in main exhibition space, basement sometimes used.

Southside
Co-Prosperity Sphere
3219-21 S. Morgan St.
Chicago, IL 60607
Moveable ramp available for 1–2 stairs up to front entrance. No stairs in main gallery.

Hyde Park Art Center (HPAC)
5020 S. Cornell Ave.
Chicago, IL 60615

Jeffery Pub
7041 S Jeffery Blvd
Chicago, IL 60649
No stairs to enter, no stairs in main pub, bathroom stalls may not be fully wheelchair accessible. Call 773-363-8555 as needed.

Tax and David Logan Center for the Arts
University of Chicago
915 E. 60th St.
Chicago, IL 60637

Smart Museum of Art at University of Chicago
5550 S. Greenwood Ave.
Chicago, IL 60637

Stony Island Arts Bank
6760 S. Stony Island Ave.
Chicago, IL 60649

Westside
Reunion
2557 W. North Ave.
Chicago, IL 60647
No stairs at entrance, or within main space, bathroom will fit wheelchair. Call 312-771-8546, if any assistance needed.

Roots & Culture Gallery
1034 N. Milwaukee Ave.
Chicago, IL 60642
Entrance wheelchair accessible, one stair in front with ramp.

School of the Art Institute of Chicago (SAIC) at Human Square
Nicholas Tower, 12th Floor
800 S. Halsted St.
Chicago, IL 60607
Side entrance with ramp

Northside & Evanston
Mary and Leigh Block Museum of Art
40 Arts Circle Dr.
Evanston, IL 60208

Summerhouse
6018 N. Kenmore Ave.
Chicago, IL 60660
Not ADA Accessible

Chicago Info

Transit

Getting to OE Using Public Transit
You can find an interactive Google Map on our website to help plan all of your routes!

Our primary venue, University of Illinois at Chicago, is most conveniently accessible via Chicago Transit Authority (CTA) UIC-Halsted station, serviced by the Blue Line ‘L’ train.

UIC-Halsted Station
430 S. Halsted St.
Chicago, IL 60607
Connections: CTA Bus #7, #8, #60
Entry is available from Halsted, Morgan and Peoria streets.

‘L’ train regular fare is $2.25, and student fare is $0.75. Regular bus fare is $2.00, with transfer rates of $.25. One, three and seven day CTA passes are available for $10, $20 and $28.

Find out more about using Chicago’s public transit system at www.transitchicago.com.

Food

Food trucks will be outside of 400 S Peoria St on Saturday and Sunday from 12pm-2pm for lunch.

Visitor Map
1. School of Theater and Music
2. Art and Exhibition Hall
3. Henry Hall
4. Jane Addams Hull-House Museum

Accessibility

Open Engagement is committed to being an accessible space. We partner with venues who share 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.

Please email info@openengagement.info or call 503-319-6015 or 773-627-3437 to request accommodations or ask questions about accessibility, or visit us at OEHQ during the conference.

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 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.
Thursday & Friday Overview

Thursday
- 10:00am – 7:30pm Museum Education: A Radical Practice
  The Art Institute of Chicago & The Museum of Contemporary Art Chicago
- 3:00pm – 5:00pm Accessible Outdoor Events
  Chicago Cultural Accessability Consortium
  Chicago Shakespeare Theater, 645 W 18th St Chicago, IL 60608
  Rootwork Gallery
  2nd Floor Rear, Hume Chicago, IL 60611

Friday
- 10:00am – 12:00pm Practicing Utopia
  Over Breakfast with 10 short talks in the third floor Ebert event room.
  MCA Chicago: 220 E Chicago Ave Chicago, IL 60611
- 10:00am – 12:00pm Practicing Utopia
  Over Breakfast with 10 short talks in the third floor Ebert event room.
  MCA Chicago: 220 E Chicago Ave Chicago, IL 60611
- 10:00am – 12:00pm Art and Architecture
  In Acts: Solenn Ouedraogo, Melissa Bautista-Carolina, Teal Baskerville, Kathy Cho, Henry Murphy, Anthony D. Stapler
  GBU Gallery

Friday
- 10:00am – 12:00pm Practicing Utopia
  Over Breakfast with 10 short talks in the third floor Ebert event room.
  MCA Chicago: 220 E Chicago Ave Chicago, IL 60611
- 10:00am – 12:00pm Practicing Utopia
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- 10:00am – 12:00pm Practicing Utopia
  Over Breakfast with 10 short talks in the third floor Ebert event room.
  MCA Chicago: 220 E Chicago Ave Chicago, IL 60611
Saturday Overview

9:30 – 9:45am
DE 101
Jan Delos Reyes and Crystal Buckley
Great Space

9:30 – 11:30am
Understanding Adulthood & Building Partnerships with Youth
Kimerly M. Enns
Henry Hall 107

9:30 – 11:30am
Creating Access
Davina Coleman and Carrie Kaufman
Henry Hall 106

10:00 – 11:30am
I Can’t Breathe
Shaun Leonardo
Black Box

10:00 – 11:30am
Funding Social Justice
Dena Brown, Gina Acebo, Maxine G. Kughton, Sara Zia Ebrahimi
Great Space

10:00 – 11:30am
Maintenance, Justice, and Self-Determination: Connections and tensions between sustained social practice and its archives
Duke FHI Social Practice Lab
Theater Lecture Hall

10:00 – 11:30am
Together A BEAUTIFUL TRAJECTORY: A Conversation on Race, Resistance, and Social Justice
Halil Abdul, Laurel Ash, Rae Chardonnay, RT Edridge of Party Noise
Co-Prosperity Sphere

12:00 – 12:15pm
Welcome to Camp, America: Toward a New Documentary Form
Debi Cordwell
Gallery 400 Lecture Room

12:20 – 12:35pm
Weinberg/Newtown Gallery: Art and activism in Chicago
David Weinberg and Nabilah Khan
Gallery 400 Lecture Room

12:40 – 12:55pm
Street Talk - How the art’s interface between communities and police is in past conflict Northern Ireland
Home Pardon
Gallery 400 Lecture Room

1:00 – 1:15pm
Artist Working: A Year Long Public Engagement Project
Valentina Mendez
Gallery 400 Lecture Room

1:20 – 1:35pm
Transforming Legal Advocacy
Rashayla Brown and Helen Maurene Cooper
GBU Gallery, 5th Floor

2:30 – 2:45pm
Organize: A Commemoration and Celebration of the Black Panther Party
Glenda Drew, Jesse Drew
Gallery 400 Lecture Room

3:20 – 3:35pm
Curating Justice: Institutional & Independent Perspectives on Social Change
Cheryl Pope, Jaclyn Barlow, Allison Ralston, Alex Flatho
Theater Lecture Hall

3:40 – 3:55pm
PIE-A: a poetic reframing for art & culture campaigning
Danny Sabelberg
Gallery 400 Lecture Room

4:00 – 4:15pm
A Living Chance: Storytelling to End Life Without Parole
Sara Zia Ebrahimi
Black Box

5:00 – 5:15pm
I Can’t Breathe Presentation
Sara Zia Ebrahimi
Black Box

6:00 – 6:15pm
Panel: Critical Questions around Social Change
Juliana Lujan, Ana Llorente, Tsonu, Leonardo Bravo
Co-Prosperity Sphere
Sunday Overview

9:00 – 9:45am
Golden Class
Language Breakfast
Shahryar Cunyn, Magdalena Jadwiga Härtelev, Jane Addams Hull-House
Museum Resident’s Hall

9:30 – 9:30am
TRAP House Chicago, Shepherder Art + Radical Restorative Justice
Masuma Ali Hendricks
Hull Hall 107

9:30 – 11:30am
Fighting adulthood within and outside organizations
Magdalena Jadwiga Härtelova
Hull Hall 106

10:00 – 11:30am
What’s the Plan? Artists, Planners and New Models for Civic Decision-Making
Jane Addams, Carrie Schneider, Ben Stone
Henry Hall 107

9:00 – 9:45am
Henry Hall 107
Trans.lation Vickery Meadow

9:30 – 11:30am
9:30 – 11:30am
9:30 – 11:30am
10:00 – 11:30am
10:00 – 11:30am
10:00 – 11:30am

12:00 – 12:15pm
12:00 – 12:15pm
12:00 – 12:15pm
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"The "art" of resource development: supporting We Are Here in post-crisis NL
E. T. Feiss
Screening Room

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Screening Room
Afraid to Talk About: A Symposium
The Rebuild Foundation has on loan the gazebo where 12-year-old Tamir Rice was fatally shot by Cleveland police for playing with a toy pellet gun in November 2014. Join us for conversation about the role of artists and the power of objects in memory, trauma, history, place, and healing.

The Tamir Rice Memorial Project
A Conversation about the Tamir Rice Memorial with Theaster Gates, Lisa Lee, and Romi Crawford

Featured Presentations

Friday
4:00 – 6:00pm
We Shouldn’t Have Policies We Are Afraid to Talk About: A Symposium on Public Crime Registries
Organized by Laurie Jo Reynolds and Lynne Johnson
This symposium considers state responses to sexual abuse and violence by examining unintended consequences of public registration and notification laws and related restrictions. Speakers will provide updates on current litigation and legislative efforts, and explore new next steps for achieving community safety, accountability, and justice. Hear perspectives from state officials, victim advocates, justice advocates, and people directly affected by violence, incarceration, and these laws and policies. Organized by Laurie Jo Reynolds and Lynne Johnson.

Lobby, School of Social Service Administration
University of Chicago
955 E. 60th St.
Chicago, IL 60637

Saturday
7:30 – 9:00pm
Solutions for the CareForce
Ai-jen Poo and Marisa Jahn

Solutions for the CareForce is a presentation and conversation by MacArthur Genius Ai-jen Poo (Founder, National Domestic Workers Alliance; Co-Founder, Caring Across Generations) and artist Marisa Morán Jahn (Founder, Studio REV) that explores the intersection between creativity, caregiving, feminism, immigration, and socio-economic and racial justice. Ai-jen will give context to the movement for domestic workers’ rights and the urgency for solutions to America’s care crisis. Marisa, an artist who has created art with nannies, housekeepers, and caregivers and collaborators like Ai-jen since 2011, will present the CareForce, a public art project, Sundance-supported web series (CareForce One Travelogues), and mobile studio (the CareForce One).

UIC Forum
725 W Roosevelt Rd.
Chicago, IL 60608

Sunday
7:30 – 9:00pm
Maria Varela and Maria Gaspar in Conversation
Maria Varela and Maria Gaspar

Maria Varela and Maria Gaspar will engage in an interconnected conversation about the role of cultural engagement in their respective roles as artists, organizers, and activists. Varela’s work in the southern civil rights movement included supporting rural indigenous artisans and poets. Her work in the rural areas of northern New Mexico included reviving cultural practices in support of indigenous weaving and other arts. Gaspar’s art practice includes issues of visibility, spatial justice, and geography. Working in her childhood neighborhood of Chicago’s West Side, she has developed many projects including, 96 ACRES, a series of public art interventions that examine the impact of mass incarceration at the Cook County Jail.

Pre-Conference

In anticipation of OE 2017, Chicago based organizations offer Pre-Conference programming to get the conversation started.

The pre-conference is free and open to all kinds of practitioners attending Open Engagement. Please note organizers may require pre-registration.

Pre-Conference Thursday, April 20

Date
Thursday, April 20

Locations
Museum of Contemporary Art Chicago
The Art Institute of Chicago
Chicago Shakespeare Theater

Pre-Conference Thursday, April 20

10:00am – 7:30pm
Museum Education: A Radical Practice

Institutions are made, not given. We shape the worlds we live in. This day-long pre-conference examines whether and when art museum education is a radical practice capable of not only contributing to the transformation of individuals, but to the making of a just society.

We begin with the idea of just institutions and also examine the roles that educators can play as they define the nature of the programs museums offers; its modes of address, interpretation, and engagement; and who they involve in those processes. We also look at museum educators and artists as agents of change within long-established systems. Throughout the day, we treat museum education as site-bound, culturally-specific, and historically inflected, inviting practitioners to help us reflect on the values that guide our work and on how different kinds of museums, from university-based to the encyclopedic to the contemporary, define and pursue the quest for justice.

The Art Institute of Chicago
Modern Wing Entrance, Nichols Bridgeway
Chicago, IL 60603

Museum of Contemporary Art Chicago
220 E Chicago Ave, Chicago, IL 60611

Pre-registration is required. Full list of sessions presenters available online.

3:00pm – 5:00pm
Accessible Outdoor Events

CCAC, a volunteer-run group of cultural administrators and people from the disability community, presents a panel Q & A covering ideas and solutions that have worked when the elements, general admission crowds, unusual locations, and even port-a-potties are part of the landscape. Topics include physical and communication access using examples of venues, from urban parks to theaters, geared for representatives who plan outdoor events from street fairs, rallies, performances, outdoor tours.

Chicago Shakespeare Theater, Skyline Room, 6th Floor, Navy Pier, 800 East Grand Avenue, Chicago, IL 60611

Pre-registration is required. Full list of sessions presenters available online.
Open House

Inspiried 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, including an interactive map of locations, can be found on OE’s website.

Please note organizers may require pre-registration.

Friday, April 21

**Date**

Friday, April 21

**Various Locations**

**Arts Spaces and Placekeeping as Resistance**

Pilsen Arts District Artists and Curators

Much has been made of placemaking as a form of arts agency. However, many such efforts have stirred narratives of working, we illustrate the power of a complex conversation into focus. Much has been made of placemaking as a form of arts agency. However, many such efforts have stirred narratives of working, we illustrate the power of a complex conversation into focus.

Friday, April 21

**Open House**

10:00 am – 12:00 pm

Propeller Fund Open Houses

Propeller Fund, 2nd Floor Rear, Arts Lab, Out of Site, Lateral Menace

Occupation, Radius

Propeller Fund presents a series of discussions, performances, presentations and more across multiple neighborhoods in Chicago. Now in its eighth year, Propeller Fund is a Chicago-area granting organization that supports artist-led, collaborative, public-oriented projects that are independent and self-organized. From Humboldt Park to Austin, from the Northside to Bronzeville, and from public spaces to online, these artist-led interventions, workshop series, collectively organized exhibition spaces, websites, and media projects constitute a large catalyst for the creative activity and vitality of the Chicago art world. Map and locations available at Gallery 400 and online.

Traveling OH: Meeting point @ 2nd Floor Rear, Hume Chicago 3242 W. Armitage Ave.

10:00 am – 12:00 pm

The Mushroom at the End of the World: A Student-led Conversation on Eco-Justice Now School of the Art Institute Knowledge Lab students

SAIC student-artists will host a conversation about food and environmental justice under the current administration. We will talk over and share an array of fungi to imagine what growth and remediation might look like now.

Art Institute of Chicago

The LeRoy Neiman Center, Sharp Building 37 S. Wabash Ave Chicago, IL

10:00 – 12:00 pm

If You Remember, I’ll Remember Susy Bielak, Janet Dees, Samantha Hill, and Rebecca Zorach

The Block opens its doors to exhibitions addressing race, war, xenophobia, and community movements. Curator Janet Dees introduces If You Remember, I’ll Remember; artist Samantha Hill shares her work on the American South; curator Susy Bielak describes the partnerships involved in community-based practice; and professor Rebecca Zorach goes behind-the-scenes with *The Wall of Respect* and Chicago’s Murals Movement. Free lunch with registration. This event requires pre-registration.

Block Museum

40 Arts Circus Drive Evanston, IL 60208

10:30 am – 12:00 pm

Race and Place: Some Chicago Girls on Art and Architecture + Protest Banner Lending Library Lesly Simon, Amanda Williams, Aram Han Sifuentes, and Ishita Dharap

Simon will review Race and Place: Architectures of Segregation and Liberation, an exhibition examining spatial injustice in the U.S. Williams will join in her conversation about "Color(ed) Theory." Sifuentes will talk about her work at the Protest Banner Lending Library, a space for people to gain skills to learn to make their own banners. It’s a communal sewing place where different voices are supported, and a place where people can loan handmade banners to use in protests. Aram Han Sifuentes and Ishita Dharap will have their studios open in the Darfur Gallery, Second Floor South.

Chicago Cultural Center

Chicago, IL 60606

37 S. Wabash Ave

Chicago, IL 60602

1:00 – 3:00 pm

Open House at Roots & Culture Roots & Culture

Visit Roots & Culture to view current exhibitions featuring Armina Ross and Kevin Stuart. Joelle Meredith and Armina Ross will perform their work in the sunken garden. Refreshments will be served, including Director/Chef Eric May’s famous Italian beef – a vegan version will also be available – a regional Chicago delicacy.

Roots & Culture

1034 N Milwaukee Ave Chicago, IL 60642

1:00 – 3:00 pm

A National Museum in the Heart of the Mexican Community Cesarea Moreno

Commemorating 30 years of community organizing and activism, the National Museum of Mexican Art continues in the tradition of civic engagement and public arts education. We will cover the history since its founding in a working-class Mexican neighborhood. Exhibitions on view include *Memoria Presente*, a group exhibit of Chicago artists. *Time to Get Ready, photos by María Varela from the 1960s Civil Rights Movement to the Land Grant Movement; Hecho en CaSa*, featuring Francisco Toledo, a politically engaged artist in Mexico.

National Museum of Mexican Art

1932 W 19th St Chicago, IL 60608

1:00 – 3:00 pm

Weinberg/Newton Gallery: In Acts

Join Weinberg/Newton Gallery—an exhibition space that aims to educate and inform the public on social justice issues— for a walk-through of our current exhibition, In Acts. The exhibition explores the histories and perspectives of locally- and internationally-engaged artists whose work questions how creative labor can widen the visions of advancing human rights. The exhibition is in association with the forthcoming summit What is an Artistic Practice of Human Rights? that will take place at the University of Chicago.

Weinberg/Newton Gallery

300 W Superior Street, Suite 203 Chicago, IL 60654

1:00 – 6:00 pm

Revolution at Point Zero: Feminist Social Practice Symposium and Reception

Nancy Page-Laberman and Melissa Hilliard Potter

This half day symposium explores the themes of Revolution at Point Zero, the first exhibition to present feminist art movement as the progenitor of contemporary social practice. The program features local and national artists, speakers, workshops, performances and finishes with the exhibition’s closing reception and Columbia’s Glass Curtain Gallery. This event requires preregistration.

Columbia College Chicago

Glass Curtain Gallery

1401 S Wabash Ave Chicago, IL 60605

1:00 – 3:00 pm

Artists’ Cooperative Residency and Exhibition Projects (ACRE)

ACRE (Artists’ Cooperative Residency and Exhibitions) is an artist-run non-profit devoted to providing resources to emerging artists and nurturing a diverse community of cultural producers. ACRE’s programs support this generative community with materials, equipment, expertise, conscientiously produced food, and opportunities to exhibit and share work. OE attendees are invited to view the current exhibition curated by Anastasia Tinnari Karpova, featuring ACRE 2016 residents, Ati Ribeiro, Work/Play and Grace Kubičius, as well as attend tours of the space led by ACRE Director Emily Green.

ACRE

53 E 19th St Chicago, IL 60608

3:00 – 4:00 pm

Move Me Soul with Damon Locks at the Museum of Contemporary Art Chicago

Organized by Krista Franklin, Ayesha Jaco and Ann Meisinger

Merle Cunningham: Common Time, currently on view at the Museum of Contemporary Art Chicago explores, as Cunningham described, the “underlying principle that music and dance and art could be separate entities independent and interdependent, sharing a common time.” Move Me Soul, a teen dance company that provides dance training and life skill development, with the artist Damon Locks, use this spirit of collaboration to present a performance that explores affinities in artistic practices. The performance will be followed by a short discussion between the performers and their collaborators.

MCA Chicago

220 E Chicago Ave Chicago, IL 60611

1:00 – 3:00 pm
Friday, April 21

Open House

4:00 – 6:00pm

PUBLIC SCHOOL: Open House with Project Fielding
Jim Duignan, Rachel Harper, Nell Taylor, Sara Black, Amber Ginsburg, Miriam Stevens, and Bianca Bernardo
Visit the exhibition PUBLIC SCHOOL to discuss the role of self-education practices in pursuit of social justice, and contribute to the Chicago Read/Write Library archive. Visiting resident Bianca Bernardo joins the discussion as an artist, and Pedagogic Coordinator at Museu Bispo do Rosário Arts Contemporânea. Also, build Resistance Architecture with PROJECT FIELDING, an all women design/build collective making structures to be erected in direct response to the needs of long-term protesters. Artists from these projects will be present to guide OE attendees through hands-on projects.

Hyde Park Art Center
5200 S. Cornell Ave
4:00 – 5:00pm

Art in Our Times
The Reva and David Logan Center for the Arts advances arts practice, inquiry, and presentation at the University of Chicago, and fosters meaningful collaboration and cultural engagement at the university, on the south side, and in the city of Chicago. Please join us for a round-table discussion with Chicago-based artists to discuss the intersection of artistic practice and the current political climate.

Café Logan
Reva and David Logan Center for the Arts
915 E 60th St
Chicago, IL 60637
4:00 – 6:00pm

On Stewardship
Michael Cristiano and Jessica Moss and others
How can we build an ethical practice of collecting socially engaged art? How can those artworks shift institutional practice, and how can museums, with an eye towards stewardship, offer a productive context to consider their evolving meaning? Thinking across works from the Smart Museum of Art’s collection, a discussion-based tour will explore how the works can fuel research, creative inquiry, and when placed into dialogue with art from across time, place, and cultures, reveal the nuanced ways we rejoin with our world.

Smart Museum of Art
5550 South Greenwood Avenue
Chicago, IL 60637

Saturday, April 22

Parallel Sessions

Saturday, April 22

Parallel Sessions

During four blocks of time on Saturday and Sunday — morning, lunchtime, afternoon, and evening — presentations, workshops and panel discussions take place concurrently. After parallel sessions have wrapped, please join us for Ai-jen Poo and Marisa Jahn’s Featured Presentation at The Forum at UIC and wrap up the evening with special performances and a dance party at hosted by TRQPITECA at Co-Prosperty Sphere.

Date
Saturday, April 22

Locations
Art & Exhibition Hall
Henry Hall
School of Theater & Music

Restorative Visual Justice: Artists & Culture Workers Reimaging Englewood
Englewood Arts Collective
The Englewood Arts Collective is severely passionate about community work and the power of contemporary art serving as a conduit for social awareness. Each are eager to use their art and skills to challenge public perception of Englewood and Chicago’s South Side to demonstrate a truer reflection of the community they all have deep connections with. They aim to inform the general public about the significance and importance of people within a community to narrate their own story.

Gallery 400 Lecture Room

Saturday, April 22

Parallel Sessions

Maintenance, Justice, and Self-Determination: Connections and tensions between sustained social practice and its archives
Duke Phil Social Practice Lab
This session will focus on aesthetic and political theories related to maintenance, support labor, and social justice work as they apply to current art practice. We will anchor the exchange in specific processes of self-determination from the Caribbean, the Middle East, US South, and other viewpoints too often obscured or silenced in collective memory.

Theater Lecture Hall

California State University Dominguez Hills & Big City Forum: Praxis Studio
California State University Dominguez Hills hosts Big City Forum: Praxis Studio, a community engagement project. Devon Tsuno and Leonardo Bravo, lead a discussion about the goals of Praxis Studio: to activate public space, enhance local culture and create an expanded dialogue about art, public space and design in the South Los Angeles community. We will discuss how artists, designers, students and community members collaborate to explore history, social conditions, neighborhoods, and storytelling.

Screening Room

Funding Social Justice
What is the role of arts and culture funders in shifting the balance of historical injustice? What are some of the practical manifestations of this in the day-to-day functioning of foundations and their grantmaking processes? In this panel three funders — Akonadi Foundation, Doris Duke Charitable Foundation, and the Leeway Foundation — talk social justice philanthropy.

Great Space

Together A BEAUTIFUL RESISTANCE: North Lawndale voices, art and activism
Kate Dumbleton (moderator), Cheryl Pope, Jadyn Jacunski, Taykhoom Bivji, Schahera Sadiq, and Norman Kari
North Lawndale is a westside Chicago community working to rebuild from disinvestment and violence. Our panellists work together at Nichols Tower, a unique community center with both art spaces and service providers. They will discuss how social practice art and community partnerships work to address systems of violence and trauma by using creative collaborations, art making, activism, and youth leadership with community to amplify North Lawndale voices.

Gallery 400 Lecture Room

I Can’t Breathe
Shane Leonardo
I Can’t Breathe is a public-participatory workshop and performance that will take the form of a self-defense class. Over the course of a half hour, participants will learn a range of self-defense technique — from purely pacifist, self-protective maneuvers (including how one may relieve the pressure of a chokehold) to more overt, defensive strategies. (Participants will not learn offensive strikes or moves.)

Black Box

10:00 – 11:30 am

Restorative Visual Justice: Artists & Culture Workers Reimaging Englewood
School of Theater & Music

Funding Social Justice
Great Space

Saturday, April 22

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Screening Room

Funding Social Justice
Great Space

Sunday, April 22

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Screening Room

Funding Social Justice
Great Space
Workshop: Critical Questions

12:00 – 1:30pm

Photography & Social Practice Workshop: Critical Questions and Resources
Eliza Gregory, Anthony Luvera, Gemma-Rose Turnbull

The Photography & Social Practice Workshop will provide a forum for the OE community to shape a larger conversation that will unfold through a book, a blog, an exhibition and future events. This workshop will create a suite of products including lists of resources, questions, case studies and values. We will identify priorities, figure out who wants to participate in the larger events, and how different people and institutions would like to contribute.

Great Space

Walk In Our Shoes
Territory Urban Design Team

See the city through the eyes of young people, and discover community-based youth empowerment strategies through an interactive walking tour led by Territory Urban Design Team. The tour includes site visits and placemaking activities exploring social justice issues through urban design, activism, performance, and social enterprise. The tour is designed by young people who live and learn in Chicago’s Albany Park neighborhood. Full tour route and site list to be determined by design team.

CTA Brown Line Kimball Station

2:30 – 4:00pm

Working Through A Wall
Monica Cosby, Aaron Hughes, Alice Kim, Sarah Ross, Eari Walker and Anna Martine Whitehead

Working Through A Wall is a panel discussion about the politics and possibilities of collaborating with incarcerated artists, writers, and thinkers for long term solidarity and commitment. This panel will take up questions of aesthetics, ethics and abolitionist practices through a discussion with artists, formerly incarcerated students, and people in prison.

Great Space

Word!
1Hood Media

1Hood Media artists take participants through an interactive workshop that encourages skills in utilizing Hip Hop to speak to matters of social justice. With a beat, a subject matter, and empathy artists will be taken through steps used to create around issues of importance. The workshop culminates with participants having poetic prose highlighting social justice issues of the day.

Screening Room

Curating Justice: Institutional & Independent Perspectives on Social Change
Amanda Cachia, Sara Reisman, Allison Agsten, Alex Fish

This panel considers how curators critically engage with the work of social justice by bringing together practitioners who work within the framework of full-time employment within an institution, and those who work independently. The goal is to consider how the resources, knowledge and experiences from curators can be pooled together in order to learn from one another, but also to forge new pathways, partnerships and radical curatorial methodologies towards justice and equity.

Theater Lecture Hall

A Living Chance: Storytelling to End Life Without Parole
California Coalition for Women Prisoners

A Living Chance is an ongoing, collaborative storytelling project created with women and transgender people serving Life Without Parole (LWOP) in California’s women’s prisons. Participants hear directly from incarcerated storytellers about the intersections of gender and racial violence and LWOP, as well as strategies for survival and resilience. Participants will consider storytelling as a strategy to organize towards freedom and justice from one of the country’s most carceral states.

Black Box

Should I Do This Project? Developing Ethics Guidelines Together.
Valeria Migliorini

As artists, we want to use our creativity for social change, but what if we’re making things worse and not better? How can we decide what’s an ethical project that brings benefit to the communities we’re working with? This is a complex question without right answers, but together we can begin to articulate a shared ethics based on our experience. This workshop will use a series of case studies and group work to collaboratively develop some guidelines for socially-engaged art projects.

This session can accommodate 25 participants.

AEH 3204

5:00 – 6:30pm

Time, Memory, and Justice in Marginalized Communities
Rasheedah Phillips

A workshop exploring the relationship between justice, linear time constructs, and notions of the future in marginalized communities. Through exercises and discussion, participants will consider alternative temporalities embodied by Afrofuturism and its use as practical tools for shaping past and future narratives in communities. Presenters will provide examples from their socially engaged art, and community archive project exploring housing, histories, and futurities in North Philadelphia.

Gallery 400 Lecture Room

Can I Get a Witness? Legal Observing and Know Your Rights for Community Safety
Shanna Melora

In this workshop participants will learn best practices on how to safely document police activity for protests and for the streets. We will also discuss the different levels of interaction with police and how to exercise the “magic words” which let the cops know that you are invoking your rights.

During the presentation participants will watch video clips of protests from Ferguson, to Standing Rock to discuss how to document while Legal Observing and how to protect this information for court.

Screening Room

Urban Futures Lab: A Model for Creative Civic Leadership
Andy Alvarez, Christopher Barahona, Shirley Ramirez, Omar Vargas

This panel features four Fellows from Public Matters’ Urban Futures Lab – a two-year training and employment fellowship program for young adults (18 – 26) from low-income Los Angeles communities of color. Fellows will discuss their cross-disciplinary work that leverages artistic strategies in community projects outside of the arts. They will share their goals to become creative change-makers: the skills, resources, and networks needed, and how they are forging a different path as civic leaders.

Theater Lecture Hall

The Official Unofficial Voting Station: Voting for All Who Legally Can’t
Aram Han Sifuentes and Roberto Sifuentes

This panel features four Fellows from Public Matters’ Urban Futures Lab – a two-year training and employment fellowship program for young adults (18 – 26) from low-income Los Angeles communities of color. Fellows will discuss their cross-disciplinary work that leverages artistic strategies in community projects outside of the arts. They will share their goals to become creative change-makers: the skills, resources, and networks needed, and how they are forging a different path as civic leaders.

Theater Lecture Hall

34,000 Pillows
Diaz Lewis

Diaz Lewis will present their ongoing and participatory project, “34,000 Pillows,” through which the collaborative is making pillows out of clothing donated by undocumented immigrants, former detainees, and their allies. Each pillow represents an immigrant detained by Immigration and Customs Enforcement to fulfill a statutory quota established by the 2010 Congressional “bed mandate” that incentivizes ICE to keep 34,000 beds filled in detention centers on a daily basis.

Black Box

Whose Museum? Our Museum. How contemporary art museums can create justice
Lisa Dent, Barbara Hunt McNabany, Amy Sadac

A panel of museum and contemporary art professionals dedicated to changing our institutions and our field to more justly reflect our current and future nation. As longtime contemporary art workers and activists we are part of a continuum dedicated to wholesale change regarding who museums represent, who feels like they own museums, and who leads museums and other contemporary art institutions.

Great Space

Refugee Activism as informant for new urban collectives and just environments
Katharina Rohde

Delineating spatial appropriations and socio-economic strategies of refugee self-organization in Europe, this contribution suggests to learn from activist approaches. In a performative lecture the aim will be to reflect upon the possibility of transferring prominent methodologies in order to design for new collectives and just urban environments to emerge.

This session can accommodate 15 participants.

AEH 3204

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AEH 3204
Saturday at Co-Prosperity

**Date**
Saturday, April 22

**Location**
Co-Prosperity Sphere

Co-Prosperity Sphere is hosting a full day of OE programming that is free and open to the public.

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### Saturday, April 22

<table>
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<th>Time</th>
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| 10:00 - 11:30 am | **Observing Power:** A History of Imagery and Agency  
Danny Giles, Chris Meardo, Jayla Neely, Leyla Khan, Sarah Will, and Anna Martine Whitehead  
Observing Power was originally conceived as a platform for critical exchange around issues of policing, race and visual culture for students at SAIC. With our panel, we will introduce a wider public to art and ideas discussed in the class along side two former students and two special guests originally invited to visit Observing Power at SAIC. |
| 12:00 – 1:00pm | **ManyHands/LightWork**  
Joshua Kent / St. Francis House of Hospitality  
Situated in opposition to stationary lectures, “ManyHands/LightWork” is a hands-on conversation in which participants are asked to think critically, while simultaneously rolling up their sleeves and pitching in. Participants will discuss realities of food systems and poverty while collectively creating a soup for others to eat. MH/LW, examines the possibility of collective labor and responsibility as a tool of justice, while exploring the question: “Who labors to feed, while others sit to eat?” |
| 2:30 – 4:00 pm | **Party Noire: Black Joy through creativity, resistance, and community**  
Nick Alder, Lauren Ash, Rae Chardonnay, RJ Eldridge of Party Noire  
This session will explore the strategies and tools used by Party Noire to produce narratives, cultivate community, and activate spaces centered on Black Joy. Party Noire co-founders and documentarian, will share how Party Noire utilizes creativity, inclusive of dance and music, to radically spark Black Joy. They will discuss Black joy as resistance within our current political climate and will share digital media strategies for creating their intersectional, Black centered celebration. |
| 4:00 – 5:00 pm | **Sappho & Sweat: queerfeminist experimental movement seminar/dance party**  
Chani Bockwinkel  
Sappho & Sweat (S&S) is a queerfeminist experimental movement seminar/dance party. This all-levels seminar melds somatics, dance choreography, poetry, and aerobics together to explore the intersection and potential of Sappho’s poetry, politics, embodiment, and community. |
| 5:00 – 6:30 pm | **Developing Artistic TV**  
Open TV (beta)  
This workshop introduces artists to a process for developing artist- and community-driven TV online and in local communities. It focuses on the process of making and releasing video through Open TV (beta), a platform for television of color in Chicago. Open TV has released over 15 hours of original programming, hosting screenings, performances and discussions in Chicago and engaging a growing fan base on four social media platforms. |
| 9:00 – 9:15 pm | **Art of Life Band**  
Arts of Life Band  
Arts of Life Band started nearly a decade ago as a space for musical collaboration between people living with and without developmental disabilities. The band is steered by collective, consensus-based decision making and we write our music collaboratively around lyrical content written by each Artist. Heavy at times, catchy at others, it is a beautiful explosion of rock ’n’ roll rooted in the true mission of inclusion for all individuals. |
| 9:15 – 9:45 pm | **Rebirth Garments Presents Radical Visibility: A QueerCrip Dress Reform Movement**  
Rebirth Garments  
Rebirth Garments is a gender non-conforming line of clothing, wearables, and accessories for the full spectrum of gender, size, ability handed by Sky Cubacab in Chicago, IL. Rebirth Garments is presenting a fashion performance with local trans*, queer, fat, disability activists dancing in all custom made spandex garments and chainsnails as an act of resistance against mainstream fashion and society. Rebirth is leading the QueerCrip dress reform movement entitled “Radical Visibility”. |
| 9:45 – 10:15 pm | **Sappho and Sweat (S&S) On Democracy**  
Open TV (beta)  
This workshop introduces artists to a process for developing artist- and community-driven TV online and in local communities. It focuses on the process of making and releasing video through Open TV (beta), a platform for television of color in Chicago. Open TV has released over 15 hours of original programming, hosting screenings, performances and discussions in Chicago and engaging a growing fan base on four social media platforms. |
| 10:15 – 1:00 am | **¡JUST DANCE!**  
TRQPTIÇA  
TRQPTIÇA is a unique cultural platform that creates space for local and international artists working with queer and tropical aesthetics to experiment, thrive, and celebrate life. Since 2015, resident DJs and co-founders CQO/CHIFRUIT and LaSpicer curate this environment through the incorporation of installation art, video art, soundscaping, and performances, with the intention of fostering creative engagement with the diverse communities of which we are a part. |
Sunday Parallel Sessions

Date: Sunday, April 23
Locations: Art & Exhibition Hall, School of Theater and Music
Jane Addams Hull-House Museum

Sunday, April 23

10:00 – 11:30 am

The “art” of resource development: supporting We Are Here in post-crisis NL
E.C. Feiss

This presentation considers an ongoing collaboration between the CareHere, a self-organized group of undocumented people based in the Netherlands, and “Here to Support,” a group of documented artists who have organized to assist them. Here to Support uses the artistic resources at its disposal – art’s social forms, institutional arenas, and funding infrastructures – in its support of WAH. What does art, specifically, offer to such a political partnership, given the violence of state exclusion?

From Calais to Jungle to a Dagenham housing estate: sparking community cohesion through the arts
R.M. Sánchez-Camus

The presentation will focus on Heath Spark, an artist residency in a large public housing estate in Dagenham, UK. This will highlight integration issues in a traditionally working class area now mixed with government resettlement of immigrants, including asylum seekers. The presentation works done at the Calais refugee camp in order to help frame the journey. The presentation shows how public funding was both important to make the project happen but also scripted a narrative around the arts.

Screening Room

Performing Racial and Reproductive Justice: a play and workshop
Aasha Chaudhri, Nik Zaleski, Quenna Barrett, No Ball, Danielle Davis, Baha Rabbis, Jeffry Preston Owens, Maggie Mascia

In order to address institutional and interpersonal racism in America today, we need arts and culture to stimulate our collective imagination. This workshop will begin with a performance of “Forecast” from the FYI Performance Company at the Illinois Caucus for Adolescent Health, an original 20-minute play that intersects racial and reproductive justice. We will follow the performance with an interactive workshop and conversation that activates our imagination in envisioning a less broken world.

This session can accommodate 30 participants.

Jane Addams Hull-House Museum

#FirstWorldProblems: Building international and inter-cultural solidarity
Translatio Vickery Meadow

Vickery Meadow is a neighborhood in Dallas, TX, where 30,000 resettled refugees, African Americans, and Latinx immigrants live within 3 square miles of each other. Established in 2013 by Rick Lowe, Translatio Vickery Meadow provides a platform for community leaders to pursue neighborhood initiatives. Community leaders in Vickery Meadow will present their projects and lead a discussion about strategies towards building inter- cultural understanding and solidarity.

Gallery 400 Lecture Room

What’s the Plan? Artists, Planners and New Models for Civic Decision-Making
Eric Leshinsky, Lynn Osgood, Henry G. Sanchez, Carrie Schneider, Ben Stone

This panel will explore the potential for a more inclusive approach to civic-decision-making as it relates to artists and cultural policies. Working as artists, planners, and organizers, the panelists bring diverse perspectives to the topic formed from years of working on efforts to better integrate artists into the political frameworks that guide many of the decisions for how cities leverage the arts, allocate resources for the arts and otherwise attempt to shape the cultural landscape.

Theater Lecture Hall

12:00 – 1:30 pm

FIELDWORKS: Open Engagement
A Blade of Grass

FIELDWORKS is a short documentary film series presented by A Blade of Grass that explores the beauty, rigor, and impact of socially engaged art. This 50-minute screening will showcase projects by 2016 ABG Open Space Artist Aremendi, Laura Chipley, Suzanne Lacy, Mary Mattingly, The Plug-In Studio, Nigel Poor, Dread Scott, and Adaku Utah, followed by a short discussion and Q&A

Jane Addams Hull-House Museum and CareForce One, Tours and Public Disco

Jane Addams Hull-House Museum and CareForce One

Jane Addams Hull-House Museum will offer Spanish and English language tours focused on worker rights issues important to Hull-House reformers and their immigrant neighbors. The tours will culminate with a performance of “CareHere” and “Blade of Grass’ disco’ workshop facilitated by artist Marisa Morán Jahn that narrates the growing movement for affordable care, domestic workers’ rights, and immigration. Come visit Hull-House’s current exhibition, VOX POP. The Disco Party, on view through April 30. Dance and protest with us!

Tours and CareForce Disco’ workshop will begin at 12:00 (Spanish) and 1:00pm (English). Jane Addams Hull-House Museum

ALTour UIC
Appalshop, Kate Fowler, Herby Smith, Ben Fink, Sean Starwitz

ALTour UIC investigates important, yet by and large under exposed histories of student organizing on the UIC campus. We offer guided tours of these spaces that we walk by and engage with every day in order to shed some new light on the oftentimes complicated histories of the grounds of UIC.

Jane Addams Hull-House Museum

2:30 – 4:00 pm

Black Spatial Relics: Justice as aRegional Identity Art
Marianne E. Storni, E. C. Feiss, J. Martinez

What violence are you from? This workshop reconfigures our shared understandings of US regions through the lens of regional histories of racial terror. Participants will engage cultural justice mapping exercises and creative coalition building tactics. The workshop is based in the design thinking of Black Spatial Relics, a new performance residency based at Brown University that supports new works about slavery, justice and freedom at U.S. sites that are local to the transatlantic slave trade. This session can accommodate 50 participants.

Screening Room

No Admin, No Art: The Power of Management Commons on Artist Flourishing
Jamie Smith, Trust Director and CareForce Engagement Co-Director

As socially-engaged artists speak truth to power, does fiscal sponsorship matter? This presentation, conducted by CultureWorks Greater Philadelphia, will examine this question and illustrate, through case studies, how having a charitable home can go beyond administrative services and shared fiscal principles. Essentially, we’ll explore how a comprehensive management program can aid in the creation of a more just world and ensure that artists and their work not only survive, but flourish.

Black Box

Luz del Dia: Copyrighting the Light of Day
Patrick Mercurio

This project is in direct reaction to Bill No. 2517-2015 that would extend Argentinian copyright from 20 years post-production to 70 years post-mortem, erasing all images of the Argentine Dirty War. Recent documents released by the Obama administration reveal Argentine dictator Videla telling secretary of state Henry Kissinger the deaths would “never see the light of day”. Estate Mercurio re-copyrights (and preserves) the light of day from the images that would be erased if the bill passed.

Black Box

The Rural Model: Community Engagement with an Under-Represented Population
Population Matthew Flickhart, Dr. Megan Johnston, Su Legatt, Donna Neuwirth, Jill Odegard

25% of the nation resides in a rural community, yet receives 3-9% of arts funding. Even among CYI artists, low cost living, and a freedom to fail, artists moved out of traditional art centers to live and practice. Without a major institution formalizing this work, artists are free to create projects that are more experimental, transitory and incorporate regional cultural aspects. In turn, this reflects the potential for creative catalysts. Panels use these limitations to their advantage.

Theatre Lecture Hall

Public Art and Justice, Fast and Slow
Valentine Cadeaux, DeAnna Cummings, Roger Cummings, Shanai Matting, Ts-In-Mogu Tso, Colin Shelly

How can organizations that work in...
the public realm achieve social and economic justice for youth, people of color, immigrants, and others? Speakers from organizations in Minneapolis/St. Paul will share questions, approaches, and projects that take a variety of approaches to art, food systems, ecology, economic opportunity, and civic life. Public art and social practices that aim for deep system change require “slow,” sustained duration, while other “fast” approaches can make immediate impact.

Jane Addams Hull-House Museum

This presentation will showcase color, immigrants, and others? Speakers economic justice for youth, people of our communities. can transform the stereotypes, services, organizers, and policy experts, we entire police force?

Inverting Expertise: Creative used as an alternative to jail. Attendees will share questions, approaches, and to art, food systems, ecology, economic from organizations in Minneapolis/St. Paul

In this interactive youth-led presentation, learn some of the ways the justice system exacerbates the trauma already inflicted on our communities, and see how art can be used as an alternative to jail. Attendees will consider the questions, What is justice? How do my racial and gender identities impact the way I experience justice? and What is the role of art in our freedom?

Great Space

Traveling Minds: The Power of Youth and Contemporary Art Victoria Martinez, Elise Sanchez Lead artist and facilitator Victoria Martinez along with participants from the Traveling Minds project will present about their collaborative actions in the PilSEN community. High school participants will talk about their creative learning process with Martinez and experience mentoring elementary youth through art making in Chicago Public Schools. Learn about the process that highlighted their neighborhood by executing a public mixed media installation at the National Museum of Mexican Art.

Great Space

Beauty Breaks: On Tender Resistance Amina Ross, Sojourner Wright, Jade Perry Beauty Breaks is an artwork in the form of a workshop series. This Beauty Breaks highlights the importance of self-defined spaces for black-identified people along a spectrum of femininity. Sojourner Zenobia Wright, will lead a meditation on creating safe space within ourselves. From this meditation we transition into a presentation on Beauty Breaks and its origins in language by Amina Ross. The workshop will then end with a writing exercise led by Jade Perry on Style as a tool of resistance. This session is intended exclusively for participants of color.

Jane Addams Hull-House Museum

Mirror Casket — Ferguson Protest Art and Beyond De Nichols and Matlyor Nezam The Mirror Casket is a sculptural and tactical performance that emerged during the Ferguson Protests. The casket, originally carried in a procession and laid at the police line of the Ferguson Police Department to reflect the images of police and protesters, asks who is complicit, and who is victim. The piece is now acquired by the Smithsonian NMAAHC. This presentation will engage what makes effective protest art, and what happens when protest objects are acquired by arts institutions. This session can accommodate 50 participants.

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Sunday, April 23

Mirror Casket — Ferguson Protest Art and Beyond

Traveling Minds: The Power of Youth and Contemporary Art

Art and Beyond

De Nichols and Matlyor Nezam

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Great Space
Saturday, April 22
Open Platform

Welcome to Camp America: Toward a New Documentary Form Didi Cornwall
Welcome to Camp America is a photo book and touring exhibition about Guantánamo Bay, and a case study in new forms of conceptual documentary practice. What if we turn away from the thing itself and instead expose the machinery designed to distract us from it? Can disparate materials, jarringly juxtaposed, provoke a more disruptive, visceral response than mere empathy? This 10-minute talk investigates strategies for upending assumptions to increase engagement across political boundaries.

Saturday, April 22
Open Platform

Artistic Working: A Year-Long Durational Performance on Art, Caregiving, and Value Rebecca Kautz
Rebecca Kautz spent every day of one year wearing the same white jumpsuit with the words “Artistic Working” on the back without washing it. From January 1st, 2016 – January 1st, 2017 she engaged in performance work as part art, activism, and research. She presents her documentation and reflections considering issues of gender equity, motherhood, and caregiving in the context of labor and art. While engaging 21st Century concerns about what art is, who artists are and in what spaces we find them.

Saturday, April 22
Open Platform

Terms of Art: How Visual Communication is Transforming Legal Advocacy Graphic Advocacy Project
The law is an ever-present force in our lives, but its relationship to justice is constantly in flux. In this talk, Graphic Advocacy Project founder Hallie Jay Pope explores the benefits and limitations of using visual communication to transform law into a more just and democratic enterprise. Using examples of her own work, she discusses why the integration of art and law is crucial to the evolution of social justice legal advocacy.

12:40 – 1:15pm
Saturday, April 22
Weinberg/Newton Gallery
Street Talk—How the arts interface between communities and police in post-conflict Northern Ireland Elaine Forde
Like most other countries, policing in Northern Ireland is complex stemming from a bitter conflict, known as the Troubles 1969 – 1998. As a result of the Troubles negative opinions and bitterness towards the police are embedded in the mindset of many people. Elaine Forde, Project Director at The Playhouse Derry, will showcase two projects which aim to explore how the arts interface between police and communities in Northern Ireland, and enable communities and police to humanize one another.

1:00 – 1:15pm
Saturday, April 22
Weinberg/Newton Gallery

Amira Hanafi
A Dictionary of the Revolution: Documenting Public Political Speech in Egypt Amira Hanafi
A Dictionary of the Revolution documents the rapid amplification of public political speech following the uprising of 25th January 2011 in Egypt, through a series of imagined ‘national dialogues’ prompted by 125 key terms. Amira Hanafi will talk about designing an art object to engage hundreds of everyday Egyptians in documenting
political speech. The discussion will focus on hosting a radical act, and how it lays the foundation for recording diverse popular narratives.

2:20 – 2:35pm
Elizabeth Englebretson, Gulf Coast Community Design Studio and East Biloxi Community Collaborative
A series of large scale banners hand stitched by the College and Youth NAACP with quotes from participants and organizers of the Biloxi Wade-Uss (1959 – 1960) Civil Rights action. Final display forms a gateway leading to the water allowing for reflection on the past Civil rights movement and the continued fight for equity and justice. More than the final installation this was about process and the power of gathering and coming together focused on a common goal.

2:40 – 2:55pm
Abundance: Ancestral crops as resilience and research
PansyGuild
To investigate the intersections of queer, black, and indigenous identities, #NewGlobalMatriarchy is an itinerant space that exists simultaneously online and in real space. Launched in 2016 by Stephanie Graham and Maya Macakranda, it has taken many forms, from performance and installation to wearable art and Instagram posts. For Open Platform Graham and Macakranda will present current projects from #NewGlobalMatriarchy that imagine a future of radical justice, abundance, and balance. We will be presenting a video followed by a Q + A Session.

2:50 – 3:05pm
Hands off Our Revolution: The Justice-in-Education Initiative [JIE]
Felicia Holman’s 10-minute presentation on the functions of select ‘artist’ collectives & communities in Chicago.

3:00 – 3:15pm
Towards a philosophy of socially-engaged photography
Fersenst Tooji
Fersenst Tooji served as the inaugural Dammeyer Fellow in Photography, Arts and Social Issues, a collaboration between Columbia College Chicago and the Heartland Alliance, a global social justice organization. The result was an experimental pedagogical project featuring a series of hands-on workshops for residents of a supportive housing apartment in the Uptown neighborhood of Chicago. Fersenst will recount her fellowship year of enacting photography as a tool of the heartland alliance and the theoretical and practical frameworks of socially-engaged photography.

3:10 – 3:25pm
Performing Inequality: Self-Organised Protest and the Politics of the maternal
Felicia Mingo
Felicia Mingo embarked on a research trip to Cape Town, South Africa to explore the process of instituting diversity change in an academic setting. Her time in the country coincided with mass student movements for greater decolonization and decolonized education known as #FeesMustFall. Prompted by her journey, join Felicia as she reflects on ways to engender equitable and collaborative research practices outside of one’s culture and across continents.

3:40 – 3:55pm
Incarceration: A New Narrative Through the Arts
The Justice-in-Education Initiative [JIE] presents a session on the role of art and human rights in the course of such a project. Part of the presentation will be dedicated to future plans answering to the specific urgencies of the Navajo Mountain reservation in Utah.

4:20 – 4:35pm
Bonerkill’s guide to alternative resource extraction (formally known as “How to Steal”). A work in progress.
Bonerkill does not condone or encourage theft, this is merely an experiment with the release of Network Anxiety Design Packets. They seek to address injustice in incarceration policies as a means to build public support for an end to mass incarceration.

3:00 – 3:15pm
Network Anxiety Design Packets
Felicia Mingo
When design is dominated by incremental improvements and techno-utopian dreams, we believe there is a need to aesthetically engage the shadowy and contradictory aspects of technologies. As a cross-disciplinary practice and design intervention, we have been experimenting with the release of Network Anxiety Packets. Covering concerns from Facebook Likes to weaponized drone strikes, our packets engage with the affective dimensions of networks including paranoia, exhaustion, and creepiness.

3:40 – 3:55pm
Honey Pot Performance
A meditation on the value and alchemy of a practice, ways of knowing invites the public into a studio workshop mixing dialogue and pedagogy as Honey Pot Performance explores this long time multidisciplinary creative collaborative hybrid’s ways of making. In reciprocal acts of knowledge exchange, ways of knowing asks the public to share their own stories and skills of expertise with us as HPP shares their process of codifying their method of art making.

4:40 – 4:55pm
The Jumpsuit Project
Graham and Mackrandilal Gandhi, Honey Pot Performance
The Jumpsuit Project is a socially engaged art project conducted at the UNC at Greensboro during the 2016-17 academic year. Sherrill Roland is wearing a Jumpsuit to campus each day to raise questions about incarceration in our society. For more than three years, Sherrill was forced to relinquish control of his life, and through this very personal project, hopes to provide an opportunity for people impacted by incarceration to share their stories and to create a new network of support.

4:40 – 5:35pm
Deeply Rooted: Excavating individual & institutional racism in our bodies
Catherine Scotti Scott
Our bodies are the archive of our core beliefs and attitudes. Our world views and behaviors are all rooted in embedded knowledge that is embodied in our bodies. Created as a cross-disciplinary practice and performance art experience, we will mine our bodies and minds to articulate our existing and new biases and institutional racism. Participants will sing, move, talk and share based on their personal somatic feedback.
**Trainings**

These trainings are offered to provide attendees with skills and tools to help better address creative work at the complex intersection of art and social justice, with skill-sharing opportunities from professional facilitators for practicing artists, administrators and activists to use in the field. Each training can accommodate approximately 30 participants and pre-registration will be available online.

**Date**
Saturday, April 22 & Sunday, April 23

**Location**
Henry Hall 106
Henry Hall 107

**Saturday**
3:00 – 5:00pm
Creating Access
Candace Coleman and Carrie Kaufman
Trapped in the Spaces, Writing About the Space: An Access and Disability Workshop
This facilitated conversation will gather attendees to bring their expertise and practice of invited facilitators as a starting point for the discussion of and responses to the question of What is Disability Justice? A discussion on Chicago’s history and present day oppressions and attempts to build and maintain equitable spaces.

**Sunday**
9:30 – 11:30am
Understanding Adultism & Building Partnerships with Youth
Xavier MaatRa
This interactive training is for adults who work with youth. Adultism is a form of oppression that perpetuates age-based stereotypes and limits the potential for intergenerational power-building. Participants will explore strategies to dismantle adultism and strengthen skills to build strong youth-adult partnerships for youth-led social change.

**Saturday**
4:00 – 6:00pm
Creating access
Candace Coleman and Carrie Kaufman
Resistance and movements for justice must include disabled people. As artists, our strategies are creative and innovative—access must be the same. We will break down the terms “access” and “disability” to better understand what it means to meet the needs of everybody that comes to our spaces, shows, and events. How can we use the tools and languages that we use in art to make the art world and our larger society more welcoming and accessible to everyone?

Henry Hall 106
9:30 – 11:30am
Fighting adultism within and outside organizations
MayaT Patsios Cruz
This workshop is geared towards adults who want to learn the basics of what adultism is and how to better create ways to build youth leadership within your work and organizations.

Henry Hall 106
2:00 – 4:00pm
Identity, Power and Oppression
Xavier MaatRa
Participants will reflect on their own identity and how their identities intersect with systems of power and oppression. Together, participants will develop practices to name, interrupt and transform oppression in communities, workplaces, schools, and day to day interactions.

Henry Hall 106

**Saturday**
3:00 – 5:00pm
What is a Feminist Social Practice?
Nyesa Pag-Lieberman and Melissa Hilliard Potter
Revolution at Point Zero reclaims feminism’s influence on social practice discourse by featuring artists who exemplify feminist strategies that parallel commonly understood social practice tactics. We recognize this work as a timely and urgent response to the internationally relevant socially-engaged art movement. We invite you to participate in this in a conversation to answer the question, What is a Feminist Social Practice?

Henry Hall 107
2:00 – 4:00pm
Working at the Intersections: Reproductive Justice Includes Racial Justice
Asha Chaudhary, Illinois Campaign for Adolescent Health
This workshop, in conjunction with “Performing Racial and Reproductive Justice: a play and workshop,” will empower participants to identify barriers to freedom and bodily autonomy in the context of race, define reproductive justice and intersectionality, understand how prisons are a reproductive justice issue, and apply an intersectional lens to your own work.

Henry Hall 107

**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 Chicago, 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.

**Date**
Saturday, April 22
Sunday, April 23

**Location**
GBU Gallery, 5th Floor
Art and Exhibition Hall

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

**Saturday**
4:00 – 5:00pm
Prison-Museum-Zoo
Risa Puleo and Che Gosssett
Focussed the exploration of the hospital, asylum, and prison, but not the zoo or museum. Curator Risa Puleo shows how the museum operates through capture and the prison through collection in her research into the museum’s history of collecting people-as-objects. Theorist Che Gosssett connects the prison to the zoo, forging connections between black radical thinking and critical animal studies to understand the caging and mass killing of animal and Black lives.

**Sunday**
2:00 – 3:00pm
Response: Funding Social Justice
Trace D. Hall, Mashaun Ali Hendricks, Erica Mott, Coya Pay, Sara Slawik, Amanda Williams
Revolution at Point Zero reclaims feminism’s influence on social practice discourse by featuring artists who exemplify feminist strategies that parallel commonly understood social practice tactics. We recognize this work as a timely and urgent response to the internationally relevant socially-engaged art movement. We invite you to participate in this in a conversation to answer the question, What is a Feminist Social Practice?

This facilitated conversation will offer an opportunity for further discussion on the topic of funding social justice, inviting attendees of the Saturday panel and others to explore the ideas and challenges surrounding this work. Local representatives from the Joyce Foundation and 3Arts are joined by Chicago artists to introduce the topic and lead the dialogue.

City Bureau is a civic journalism lab based on Chicago’s South Side that is re-imaging local media. We want to host a discussion around the following questions: What does it mean for journalism to be an organizing tool? What does it look like to empower folks to have control over information systems, not just through sharing their narratives?
A Blade of Grass Fellows for Social Justice Fellowship is a current PhD candidate in Art History, Theory & Criticism at the University of California, San Diego. Cachia has curated approximately 40 exhibitions over the last 20 years, including shows in Berlin, England, Australia and Canada.

Valentín Cadiz is a Director of the Environmental Justice Program and the Sustainability Program at Hamline University in Saint Paul, Minnesota. Using a science approaches to the political ecology and moral economy of extraction and climate change, she builds publicly engaged, participatory research.

City Counts: Accessibility Consortium (CCAC) is a volunteer-run group of cultural administrators and people from the disability community. Their mission is to engage cultural spaces to become more accessible.

Dalida De Jongh is a researcher, and organizer based in Toronto. She also is Co-Founder of Party Noire and the Founder of Black Girl Film! Canada, photo-video artist, educator, impact producer and community event organizer with a particular focus on education, affective labor and archived living experience. She has systemically worked with ACRE Projects in Chicago, High Tide Gallery in Philadelphia and Denver, Cedars of York City. Cho currently lives and works in Philadelphia.

Matthew C. Johnson, Intern Senior Director of Museum Programs at the Smart Museum of Art, is a researcher-oriented, meticulously written and rigorously organized program that reflects on the nature of the Museum's institutions, the possible publics that it serves, the political, legal and social contexts of the organization, and the potential of cultural institutions to incite equitable and inclusive collective action and planning.

Institute of Chicago. Her visual culture from the West Side has been published as a monograph byrá Orontomai, Ethnomuseum, New York, 2017. Paint & Political Economy: Cultural and Economic Theories from the West Side, disrupts the narrative of political violence on the West Side, and represents a discourse around new forms of resistance that challenge the prevailing narratives and stories of people of color. Dan Keegan is a QPOC (Queer Gender Person of Color) from Chicago with skills in design, technology and social justice. They are the creator and host of the clothing line LGBTQIA Pop +! Garments that specializes in lingere, swimwear, and clothing for trans* folk and people with disabilities, as well as handmade cainas.
Janet Dees is a curator, explores socially-engaged art, and contemporary art at the Stockyard Institute. She has widely exhibited and shown work independently, and her writings have appeared in Afterall, Ballroom Marfa, the UIC Latino Cultural Center, and Red Hook Projects and the anthology The Graphic Advocacy of Social Justice. Her work has appeared in The BreakBeat Poets: Volumes 1 & 2, and the anthology Critical Animal Studies.

Alyssa Frystak is a senior in the School of the Art Institute of Chicago, and the capacity of school, and families. She is a Co-Founder and Director at Visual AIDS, where she also serves as a Co-Founder and Director of the Community Engagement Project. She has been recognized with a 2016 Athrakor Award for Challenging the Narrative. Rachel Harper is an artist, educator, and the capacity of school, and families. She is a Co-Founder and Director of the Community Engagement Project. She has been recognized with a 2016 Athrakor Award for Challenging the Narrative.
M. Michelle Limnato creates public-exchanges and artworks to help reveal the complicated and often contradictory relationship between people, their culture and the land they live on. She often works with the collective next question and teaches practice matters on key questions about art, its display and mediation. She has held positions in museums and art centers in the US, UK and Ireland. Her PhD introduces new approaches to curating and exhibiting.

The Justice-In-Education Initiative, a collaboration between Columbia University’s Center on Race and Ethnicity, the Heyman Center, and the Center for the Study of Science, Technology, and Race, provides educational opportunities to those involved in remediation and expands public engagement in justice issues.

K
Sathrop Kohlin is a Seattle-based artist and community activist who combines oral histories, visual language, and petty humor to articulate intersectional experiences that are often overlooked. She is a curator at The Alcove, where she uses her position as an excuse to hang out with an excursion of femmes of color.

Jennifer Karmin has performed across Australia, Cuba, Japan, Kenya, and Europe. She is the author of Aaaasasasaaa ac and Other Poems. In Chicago, she curates the Red Room, a venue that supports creative writing to immigrants at Truman College, and is co-founder of a new housing cooperative.

Carrie Kaufman is a white, disabled, queer woman working on alternative strategies for accessibility, support, and care. She sits on the board of Project Row Houses and is a BFA student at SAIC. She explores installation art that documents the history of Chicago’s South Side neighborhoods in Chicago. She thinks about how one can inhabit, curate, and build around the clock.

Laya Kisan grew up in Black Rock, Maine, and currently works as a BFA student at SAIC. She is a recipient of the SAIC Presidential Merit Scholarship and the Morton Salt Scholarship. Kisan is a committed community activist and mental health advocate.

Alice Kim is an educator, cultural organizer, artist, and political activist with talent in fighting against poverty by offering programs for mental health awareness and public spaces such as London. She works as an international art and music producer and creates music and video installations that use various printmaking techniques to address queer politics, while creating activism and empowering those denied equality.

The Lavender Menace
Occupation was developed from a series of posters and other public art projects that use various printmaking techniques to address queer politics, while creating activism and empowering those denied equality.

Alice Kovacik is a graduate student at the University of Toronto. She is an artist who leads collaborative public art and design projects that use various printmaking techniques to address queer politics, while creating activism and empowering those denied equality.

Leonardo is a Brooklyn-based artist from Queens, New York. elicenoardo.com

Xavier Danae MaatRa is a multimedia artist, writer and educator. The long form is a collection of papers he creates with community groups and is widely in galleries, museums and public spaces such as London. He works as an assistant professor at the School of the Arts, New York University. Su Legatt’s work focuses on capturing the narratives of those impacted by incarceration and community transformation. Where I am aims to connect opportunities for sharing a meal. Lujan received her MFA from CalArts and serves as a Research Coordinator at Praxis Studio.

Madison Kerr is a multimedia artist and writer who leads collaborative public art and design projects that use various printmaking techniques to address queer politics, while creating activism and empowering those denied equality.

The Just-for-Kids of public programs at the Alcove. She works as an international art and music producer and creates music and video installations that use various printmaking techniques to address queer politics, while creating activism and empowering those denied equality.

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A House as the groundwork, using HARDWARE machines during production and live performance. Rainey said the birthplace of HOUSE music, LA Spazer has been a staple in Chicago’s underground nightlife for the past 4 years.

Henry Jackson is a musician, composer, and creative thinker interested in issues of art, technology, and education. He explores the intersection of art and technology, Henry is a Public Programs fellow as a part of MMeA and the Studio Museum in Harlem’s collaborative fellowship program.

Me soul is a Dance Company that fuses technique, performance and character development. Teens are empowered to “move” their limits on and off stage. More than 30 teens participate throughout Chicago in several programs that develop dance, technique, spoken word art, while enhancing their character. The programs additionally provide core academic readiness, college readiness and performance opportunities.

N

The Nabajo Mountain School is a rural school with the Nativo community on reservation of historical, cultural, and oral history, and passing on of craft. It facilitates practical opportunities for Native kids while preserving their symbolic meaning. The work on site started in 2016.

Jill Odegaard engages with communities in dialogue while weaving structures as metaphor for community. As Professor of Art at the Department of Art at Creighton College of Arts and Sciences, she holds a BFA from Minnesota State University, Moorhead MN in English, MA in Architecture from MACD, Minneapolis MN.

Katie Oehler is a Seattle-based creative, teaching artist/mentor, and curriculum developer. She was recently admitted to the WA State Bar Association for Public Law, and is completing a Masters of Education at the University of Washington’s College of Education. Through making art, textiles, and dance, she encourages social change.

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Aram Han Sifuentes is a socially engaged fiber artist. She uses a needle and thread to explore her own life experiences as a first generation immigrant. She is a 2016 Arts Award winner and Penland Teaching Artist Research Fellow. She currently has a solo exhibition at the Sopris Art Museum (Sept. 2016 – May 2017), and is a resident at the Chicago Cultural Center (Feb. 2017 – May 2017). Roberto Sifuentes is an interdisciplinary performance artist and co-founder of the performance troupe La Pocha Nostra. Her passion is young people ages 14–21 who are working in the communities and are involved in their work.

Arendt is a Chicago born, Englewood raised, engaged, and community focused individual. She utilizes her professional skill set in the arts, culture and social media community to create a platform to bring art to a diverse audience. She is passionate about creating a platform that allows artists to explore and expand their artistic expressions. She is a leader of the creative community and is dedicated to supporting and promoting the arts.

Tanya Ward is a Chicago born, Englewood raised, engaged, and Social Media marketing professional. With more than 10 years of Social Media and community engagement marketing, she serves the arts and entertainment industry as a publicist, blogger of popular culture, and social media consultant.

Mark Strandquist and Courtney Biewies organize projects that connect communities impacted by the criminal justice system with artists, advocates, and political stakeholders to create change on personal and systemic levels. They're 2016 A Blade of Grass fellows for Socially Engaged Art.

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Weinberg/Newton Gallery is an exhibition space with a mission to educate and inform the public on artistic justice through artwork and programming, the gallery provides an engaging environment for discourse on critical contemporary issues facing our communities.

Weichens were the first guerilla warriors and resistance fighters, and in its inception, witchcraft was an act of social protest. witchcraft is a history of African American, Latinx and Activist witchcraft that focuses on the role of witchcraft in the Black Arts Movement of the 1960s and 1970s. She teaches and writes on early modern European art, contemporary art, and the art of the 1960s and 1970s. She is working on a book on Art, and the founding of the Black Arts Movement in Chicago.
Credits:

Front and back cover: Brontë Price, Chicago
Torture Justice Memorial first participatory memorial action with Amnesty International on April 4, 2014.

UIC Map: Ricardo Garcia

Text & design edits: Amanda Sanchez